Course description:

Class will meet once a week, but I would also like to host weekly movie nights at CILAS that are open to the public. Discussions/readings of the films will take place in class. I have included a list of proposed films, but all of these are subject to change with participant feedback; I prefer that we make our selections as a group.

Preliminary schedule:

<table>
<thead>
<tr>
<th>Wk</th>
<th>Topic</th>
<th>Texts</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>Introduction to Lacanian Psychoanalysis</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Fink, B. (2014). *Against Understanding*: | 1. How are we to understand the body, and embodiment, via the notion of the mirror stage?  
2. What is included within the remit of the imaginary?  
3. How can we differentiate between the imaginary and the symbolic registers?  
4. What is ‘the Other’, and how does this concept inform clinical work and forms of ideology critique?  
5. What crucial concepts from Freud’s analysis of dreams are foundational to the Lacanian credo that the unconscious is structured like a language?  
6. Why does the notion of the signifier feature so prominently in Lacan’s understanding of the unconscious?  
7. How should one understand Lacan’s idea that the unconscious can be understood as ‘the...
| 4 | **Introduction to Psychoanalytic Film Theory** | Commentary and Critique in a Lacanian Key. Volume 1. London & New York. Routledge. (Chapter 1). | discourse of the Other?  
8. How, following Lacan, are jouissance and desire to be differentiated?  
9. What is the relation of the phallus to language?  
10. Why is there a different relation to the phallus as signifier for those designated as 'men' opposed to those designated as 'women'? |
|---|---|---|---|
| 5-10 | **Cinema as Text** | Film: The Pervert's Guide to Cinema (2006), Dir. Sophie Feinnes.  
2. With which register(s) (Imaginary, Symbolic, and/or Real) does contemporary Lacanian film theory concern itself? In what way?  
3. What was/is the role of ideology in cinema and its critique?  
4. What is the role of the spectator? |
| | | Suggested Films (subject to change with participant input):  
**Vertigo (1958)**  
**Citizen Kane (1941)**  
**Lost in Translation (2003)**  
McGowan, T. (2007) There is Nothing Lost in Translation, Quarterly Review of Film and Video, 24:1, 53-63  
**Lost Highway (1997)**  
**Stalker (1979)**  
**Safe (1995)**  