

**View My Desire:
Psychoanalysis and Film**
a CILAS course proposal by
Cassidy Crawford

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:

Wk	Topic	Texts	Questions
1-3	<p>Introduction to Lacanian Psychoanalysis Key terms: -Mirror Stage -Split Subject -Oedipus Complex -Castration -Imaginary, Symbolic, Real -Phallus -Signifier, Signified -Objet Petit a -Unconscious -Big Other -Desire -Jouissance -Fantasy</p>	<p>Lacan, J. (2006). The mirror-stage as formative of the I function as revealed in psychoanalytic experience. In B. Fink (Trans.), <i>Écrits</i>. (pp 75-81). New York & London: W.W Norton.</p> <p>Neill, C. (2018). The mirror stage (Commentary on Lacan's "The mirror-stage").</p> <p>Lacan, J. (2006). The function and field of speech and language in psychoanalysis. In B. Fink (Trans.), <i>Écrits</i>. (pp. 197-268). New York & London: W.W Norton.</p> <p>Hook, D. (2018). Six Moments in Lacan. Chapters 1-2.</p> <p>Freud, S. (1905). On dreams. SE: 5.</p> <p>Fink, B. (1995). <i>The Lacanian Subject</i>. Princeton University Press. (Chapter 4: The Lacanian Subject).</p> <p>Fink, B. (2004). Lacan to the letter. Minneapolis: University of Minnesota Press. (Chapter 3: Reading "The instance of the letter in the unconscious").</p> <p>Fink, B. (2014). <i>Against Understanding:</i></p>	<ol style="list-style-type: none"> 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

		<p>Commentary and Critique in a Lacanian Key, Volume 1. London & New York. Routledge. (Chapter 1).</p>	<p>discourse of the Other’?</p> <p>8. How, following Lacan, are jouissance and desire to be differentiated?</p> <p>9. What is the relation of the phallus to language?</p> <p>10. Why is there a different relation to the phallus as signifier for those designated as ‘men’ opposed to those designated as ‘women’?</p>
4	<p>Introduction to Psychoanalytic Film Theory</p>	<p>Film: <i>The Pervert’s Guide to Cinema</i> (2006), Dir. Sophie Feinnes.</p> <p>McGowan, T., & Kunkle, S. (Eds.). (2004). <i>Lacan and contemporary film</i>. Other Press (Introduction: Lacanian Psychoanalysis in Film Theory).</p>	<p>1. How has Lacanian film theory changed in recent years?</p> <p>2. With which register(s) (Imaginary, Symbolic, and/or Real) does contemporary Lacanian film theory concern itself? In what way?</p> <p>3. What was/is the role of ideology in cinema and its critique?</p> <p>4. What is the role of the spectator?</p>
5- 10	<p>Cinema as Text</p>	<p>Suggested Films (subject to change with participant input):</p> <p>Vertigo (1958) Simmons L. (2021) <i>The Objet petit a: Vertigo (1958)</i>. In: Žižek through Hitchcock. Palgrave Macmillan, Cham.</p> <p>Citizen Kane (1941) McGowan, T. (2007) <i>The Banality of Orson Welles</i>. In: <i>The Real Gaze</i>. State University of New York Press.</p> <p>Lost in Translation (2003) McGowan, T. (2007) There is Nothing <i>Lost in Translation</i>, Quarterly Review of Film and Video, 24:1, 53-63</p> <p>Lost Highway (1997) McGowan, T. (2007) Finding Ourselves on a <i>Lost Highway</i>. In: <i>The Impossible David Lynch</i>. Columbia University Press.</p> <p>Stalker (1979) McGowan, T. (2007) <i>The Overlapping Worlds of Andrei Tarkovsky</i>. In: <i>The Real Gaze</i>. State University of New York Press.</p> <p>Safe (1995) Di Gianfrancesco, C. (2019) Desire in the era of neoliberalism: a Lacanian reading of Haynes’ [Safe].</p>	