

Literature and Psychology

COLI 211B, Section 5 -- Spring 2006
T, R 8:30-9:55 am Room# AB125

Instructor: Alison Heney

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Course Objectives: Psychoanalytic criticism contemplates the very nature of reality and is intimately entangled with the enigma of art and literature. Beginning with Freud's work in *The Interpretation of Dreams*, we will explore the link between the creative writer and ourselves as well as the methods of interpretation provided in psychoanalytic dialogue to reveal a portrait of the elusive unconscious in literature. Through a close textual consideration, we will first explore the role of the fairy tale in socializing children and its ability to carry information concerning intrapersonal relation, separation anxiety and isolation. Following the work of Freud, we will engage ourselves with the work of CG Jung and his ultimate break with Freud to develop the concept of the collective unconscious and its relation to myth and mythic texts while addressing the idea of symbolic expression. Finally, we will discuss the work of Jacques Lacan and the relation of the unconscious mind to the structure of language and the potential of literature to reveal desire. We will also briefly address concepts such as the uncanny, the fantastic, the hero and the role of the creative writer. In addition to focusing on an analytical approach to literature's structure and meaning, we will develop the skills needed to write an effective analytical essay with clear focus, organization and meaningful detail. In working with a broad range of material, it is hoped that students will make connections between the texts and their own lives and render contemplation of what issues are at stake in psychoanalytic criticism.

"For writers themselves are fond of playing down the gap between what is particular to them and what characterizes humanity in general, and so often assures us that there is a poet in each of us and that poets will only die out with the last human being." ~Freud, *The Creative Writer and Daydreaming*

Course Requirements:

Midterm (4-6 pages plus revision)	30%
Final Paper (5-7 pages)	30%
Attendance and Participation	10%
Response Papers (1 page per week, typed)	30%
[10 total pages]	

Required Texts:

- Bettelheim, Bruno. The Uses of Enchantment. (B)
- Carroll, Lewis. Alice in Wonderland. (LC)
- Cortazar, Julio. Blow-Up and Other Stories. (JC)
- Freud, Sigmund. The Interpretation of Dreams. (F1)
- Freud, Sigmund. The Uncanny. (F2)
- Grene, David and Richmond Lattimore. Ed. Greek Tragedies, Vol.1 (G)

- Grimm, Jacob and Wilhelm. The Complete Grimm's Fairy Tales.
- Hesse, Hermann. Siddhartha. (H)
- Neumann, Erich. Amor and Psyche. (N)
- Shaffer, Peter. Equus. (S)

Reading Schedule: Assignments are to be read by the dates listed below and corresponding texts are to be brought to class to use in discussion.

Jan 24 Introduction

Jan 26 Introduction to Psychoanalysis, Background on Freud

Jan 31 The Interpretation of Dreams, *A Dream is the Fulfillment of a Wish*

Feb 2 The Interpretation of Dreams, *Typical Dreams* and *The Work of Condensation*

Feb 7 "The Creative Writer and Daydreaming" (F2) 23-34, "Oedipus Rex" (G) 111-176

Feb 9 "Oedipus Rex," cont.

Freud and the Fairy Tale

Feb 14 "The Struggle for Meaning," "Life Divined from the Inside," (B) 3-19, 23-60

Feb 16 "Hansel and Gretel," (B) 159-166, "Little Briar Rose," (B) 225-236

Feb 21 "The Frog King," "Cinderella," (B) 236-277

Feb 23 "Little Red Cap," (B) 111-135, 166-183

Feb 28 "Little Snow White," "Snow White and Rose-Red." (B) 194-215, 277-286

Mar 2 "Beauty and the Beast," (B) 303-310, "Jack and the Beanstalk," (B) 183-193

Mar 7 "The Three Feathers," (B) 102-111, *Markman handout on The Creative Process*

Jung and the Mythic Paradigm

Mar 9 Introduction to Jung, Jung's Collective Unconscious, Archetypes

Mar 14 **No Class**

Mar 16 **No Class**

Mar 21 "The White Snake," *Murray Stein handout, Campbell handout on The Mythic Dimension*

Mar 23 "Amor and Psyche," (N) 3-53, (B) 291-295

Mar 28 "Amor and Psyche" cont., *Demeter and Persephone Handout*

Mar 30 Siddhartha: Hesse (H) 3-42,

Apr 4 Siddhartha: (H) 45-85

Apr 6 Siddhartha: (H) 87-End

Lacan, Psychosis and Language

Apr 11 Introduction to Lacan, Alice in Wonderland: Carroll (C) 7-44

Apr 13 **No Class**

Apr 18 Alice in Wonderland: (C) 44- End

Apr 20 Finish Alice Project

Apr 25 "Letter to a Young Lady in Paris," (JC) 39-50

Apr 27 "Bestiary," (JC) 77-96, "The Uncanny," (F2) 121-162

May 2 “Secret Weapons,” (JC) 248- 277, Room for Expansion?

May 4 Equus: Shaffer (S) 7-74

May 9 Equus: (S) 75-End

May 11 Finish Equus Project, Final thoughts on course

FINAL DUE MAY 11th @ 8:30 AM. No Exceptions.

Suggested Reading:

Campbell, Joseph. Hero with A Thousand Faces. (Located in course reserves)

The Portable Jung. Ed. Joseph Campbell. (Located in course reserves)

www.brocku.ca/english/courses/4F70/terms.html

Provides an overview of terms, theories and concepts in psychoanalysis

www.psywww.com/books/interp/toc.htm

Provides the complete text of Sigmund Freud’s *The Interpretation of Dreams*

What follows is excerpted from the University’s regulations.

Plagiarism: Failure to document sources is plagiarism, a serious academic offense. Binghamton University defines plagiarism as "the incorporation into one's written or oral reports of any unacknowledged published, unpublished, or oral material from the work of another." This includes material found through the computer. In order to avoid even unintentional plagiarism, you should observe the following principles scrupulously:

- 1.** Place anything you copy exactly from another writer--whole sentences, phrases, or even a single distinctive term--within quotation marks and identify its source, usually in a note.
- 2.** Indicate the source, again usually in a note, of any idea or information that you take from another writer and that is not common knowledge. **You should do this even though you restate the idea or information in your own words and don't use quotation marks.** When in doubt about whether to credit a source, you should err in the direction of too much rather than too little documentation.
- 3.** When paraphrasing (restating material in your own words), take care that you actually do restate. Retaining the sentence structure of the original source, substituting some synonyms, and/or deleting some phrases is not true paraphrasing. The following examples demonstrate the difference between appropriate and inappropriate use of a source:

Original: Englishmen of the educated classes today enjoy the reputation for unusual reserve and exceptional self-control under the most provoking circumstances. In the sixteenth and seventeenth centuries tempers were short and weapons to hand. The behavior of the propertied classes, like that of the poor, was characterized by the ferocity, childishness, and lack of self-control of the Homeric age, and unless we can grasp these basic psychological premises we cannot hope to understand the true dimensions of the Tudor problem. Lawrence Stone, The Crisis of the Aristocracy: 1558-1641 (London: Oxford University Press, 1967), p. 108.

Version A: Educated Englishmen of today have a reputation for unusual aloofness and self-control, but in the sixteenth and seventeenth centuries men were short-tempered and always had their weapons handy. The propertied classes, like the poor, behaved with the fierceness, childishness, and lack of self-control characteristic of the Homeric age. Unless we understand these psychological principles, we cannot understand the exact nature of the Tudor problem (Stone 108).

(The author of Version A uses a parenthetical note to indicate that the ideas in this passage are not original with him or her, but by not using quotation marks, the author suggests the writing is his or her own. If the author had not cited Stone, this would clearly be plagiarism. However, even with the citation, this passage follows Stone's organization of ideas, sentence structure, and vocabulary too closely to be a true paraphrase.)

Version B: According to Lawrence Stone, in order to understand the "Tudor problem," we must first realize that wealthy sixteenth and seventeenth century Englishmen were quick to anger and lacking in self-control (108).

(This is a more appropriate treatment of the source. The author employs his or her own words to summarize Stone's ideas. The author uses the phrase, "According to Lawrence Stone...", to indicate that what follows was taken from Stone's work and places the one phrase he or she takes directly from Stone, "Tudor problem," within quotation marks. The author places a parenthetical note after the **entire sentence** in order to indicate the complete source of the information contained in it.

<http://writingcenter.binghamton.edu>

Attendance: Coli 211B will meet two times a week and because of the nature of the class, attendance is very important. If you miss a class, it is your responsibility to seek assistance from your colleagues. Students are allowed three unexcused absences, after which each unexcused absence will count against your final grade. University recognized emergencies such as snow days will not count against any student.