ES 429, ADVANCED OBJECT RELATIONS
II:
STATES OF MIND: ESSENTIAL TEXTS, MASTER THINKERS, AND CREATIVE
ELABORATIONS WITHIN THE EUROPEAN TRADITION

Fall 2006
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I am rarely at ICSW, so please do not leave messages for me there.

Course Description: Drawing from psychoanalytic texts, film, and fiction, this course will explore various
dimensions of mental experience (narcissism, perversion, hyste-ria, regression, group conformity, faith, abjection, and
psychic deadness) as creatively imagined by master
thinkers within the classic and contemporary European
(primarily British) object relations perspective (specifically
Bion, Balint, Winnicott, Bollas, Green, Kristeva, Freud,
Chasseguet-Smirgel, Stoller, and Symington). The goal of
the course is to promote the student’s working
understanding of this unique conceptual tradition and how
it informs a radical re-visioning of the human experience.

Prerequisite: Object Relations I: Seminal Works and
Concepts in the Classic British Tradition.

Required Texts: The following texts must be purchased.
All other readings will be provided on the first day of
class.


Freud, S. (1921). Group psychology and the analysis of
the ego. Standard edition XVIII.


Assignments: All readings are required. Students must come to class prepared to reflect upon and integrate the readings into the classroom discussion.

One paper (12-20 pages in length) is assigned, which is due the last day of class. For the paper, students should pick one of the concepts covered in class, using the assigned readings on that concept to analyze the related film or piece of literature (see below). Next, the student should examine the same film or literature using Symington’s, A Pattern of madness, as the informing text. How do selected elements of Symington’s view of narcissism differentially inform the piece? Finally, based on your analysis, what is the relation of Symington’s view of narcissism to the selected concept? The paper must contain appropriate citations (conforming to ICSW format), and should be written as a theoretical, rather than clinical, discourse. The paper will be evaluated on quality of writing, creativity of application and integration, and complexity, depth, and clarity of conceptual understanding. Plagiarism of any kind will not be tolerated. Please use one of the following film or literature selections for your analysis:

- The Dead Mother: Ozick, C., The shawl.
- Hysteria: Safe. [Film]
- Group Relations: Triumph of the will [Film] or Ionesco, E., Rhinoceros.
- Perversion: The piano teacher [Film]
Class grading will be based on the following: Quality of class participation: 40%, Paper: 60%

The course is taught in a lecture/discussion format. Therefore, class attendance is required. For students who miss more than one class session (excepting a personal emergency), the overall course grade will be lowered one level. Students who miss more than two class sessions will automatically fail the course (in cases of personal emergency, the student will be asked to withdraw from the course and retake it the following year).

Except in cases of extreme personal emergency (requiring permission from the instructor before the last class day), there will be no “Incompletes” given for the class. An assignment turned in late will not be accepted.

COURSE OUTLINE
(Please read the core starred [*] texts first.)

CLASS 1: NARCISSISM (NEVILLE SYMINGTON)


CLASS 2: MEMORY, DESIRE, AND FAITH (WILFRED BION)


PEP Archive


CLASS 3: REGRESSION (MICHAEL BALINT, DONALD W. WINNICOTT)


CLASS 4: THE ABJECT (JULIA KRISTEVA)


CLASS 5: THE DEAD MOTHER (ANDRE GREEN)


CLASS 6: HYSTERIA (CHRISTOPHER BOLLAS)


*Safe* (1995), Todd Haynes, Director. [Film].

CLASS 7: GROUP RELATIONS AND THE PROBLEM OF FREEDOM (SIGMUND FREUD)


*The triumph of the will*, (1935), Leni Riefenstahl, Director. [Film]

CLASS 8: PERVERSION (JANINE CHASSEGUET-SMIRGEL, ROBERT STOLLER)
