

Seattle Psychoanalytic Society and Institute
Year Four Adult Psychoanalytic Training Program
Third Trimester 2017-18: March 30–June 8, 2018, 3:30 to 5:00pm
Applied Psychoanalysis: Society and Culture
Instructors: John Cardinali, PsyD & Don Schimmel, PhD

This class explores the multidisciplinary intersections of psychoanalysis with larger social and cultural issues. Winnicott's work will serve as a theoretical building block to ground us in the meaning of play, creativity, and social construction in adulthood. Social themes of race, ethnicity, feminism, religion, and the arts will be explored as forces within which we all live and which have the implications of reality based experience as well as being rich in metaphor and meaning for both analyst and analysand.

At the end of this course, Associates will be able to:

- Conceptualize and articulate the meaning of race, ethnicity, and gender in the clinical situation; thus enabling the associate to provide more clinically relevant analytic curiosity and interpretation.
- Describe the experience of spirituality for both analyst and analysand; thus enabling the associate to attend to analysand's meaning making systems and religious metaphor.
- Articulate Winnicott's concepts of play and creativity in adulthood and implications for psychological health and pathology; thus enabling the associate to observe and apply this in the clinical setting, as well as a means of maintaining psychological health as an analyst.
- Appreciate the performing arts through a psychoanalytic lens, as both a cathartic exercise for the analyst as well as attending to metaphor and meaning for both analysand and analyst.

Class 1, March 30

Opening: Play, Arts, Creativity and Psychoanalysis – Don and John

- Winnicott, D. W. (1953), Chapter 1, Transitional objects and transitional phenomena. In: *Playing and Reality*. New York: Basic Books, 1971, pp. 1-25
- Winnicott, D. W. (1971) Chapter 3, Playing: A Theoretical Statement. In: *Playing and Reality*. New York: Basic Books, 1971, pp. 51-70

Winnicott views psychotherapy as play. How do you experience that aspect of your work? How has that emerged and changed through your training at SPSI?

Class 2, April 6

Race and Psychoanalysis – Carla

- APsaA Series Special Section: Conversations on Psychoanalysis and Race published by *The American Psychoanalyst Quarterly Magazine* (Available on APsaA website)
 - Intro. to Conversations on Psychoanalysis and Race by M. Slevin and B. Stoute. pp1-2

Seattle Psychoanalytic Society and Institute
Year Four Adult Psychoanalytic Training Program
Third Trimester 2017-18: March 30–June 8, 2018, 3:30 to 5:00pm
Applied Psychoanalysis: Society and Culture
Instructors: John Cardinali, PsyD & Don Schimmel, PhD

- The Fierce Urgency of Now: An appeal to Organized Psychoanalysis to Take a Strong Stand on Race by Dorothy Evans Holmes pp1-4
- Race and Racism in Psychoanalytic Thought: Ghosts in our Nursery by B. Stoute pp1-4
- From Multicultural Competence to Radical Openness by A. Hart pp 1-5
- Relational Dynamics of Loss, Grief and Fear in Everyday Lives of African-American Women. By Annie Lee Jones pp1-7
- African-American Boys under the Shadow of Slavery's Legacy. By K. Vaughans pp 1-4
- On Racism and Being White: The Journey to Henry's Restaurant. By R. Reichbart pp104
- How I Came to Understand White Privilege. By Michael Moskowitz pp1-4
- Am I the Only Black Kid That Comes Here? By Warren Spielberg pp1-4
- Psychoanalysis and Race: A Call to Action. By Harriet Wolfe

We will think together on the often under-addressed issues of Race and Psychoanalysis. Through the articles we will explore these analysts' thoughts on race issues today. We will consider that, like the idea that psychoanalysis begins in the mind of the analyst, perhaps social justice also begins in the minds of people in a position to influence change.

Class 3, April 13

Race and Psychoanalysis Continued – Carla

- Between the World and Me. By Ta-Nehisi Coats (a section of this book)

We will expand the dialogue to include self-reflection of our own understanding of our racism, and internalized experiences of racism, and how this impacts our lives, our patients, and our practices.

Class 4, April 20

Feminist Theory and Psychoanalysis – Charlotte

- Balsam, R.H. (1994). Rational and Irrational: Remarks on the Clinical Gendering of Language in Psychoanalysis. *Psychoanal. St. Child*, 49:145-158 [\[PEP-Web link\]](#)

We will explore the impact of feminist theory on psychoanalysis by looking at several articles that investigate mainstream American psychoanalytic thinking through a feminist lens.

Class 5, April 27

Feminist Theory Continued – Charlotte

Seattle Psychoanalytic Society and Institute
Year Four Adult Psychoanalytic Training Program
Third Trimester 2017-18: March 30–June 8, 2018, 3:30 to 5:00pm
Applied Psychoanalysis: Society and Culture
Instructors: John Cardinali, PsyD & Don Schimmel, PhD

- Long, K.M. (2005). The Changing Language of Female Development. *J. Amer. Psychoanal. Assn.*, 53:1161-1174. [\[PEP-Web link\]](#)

We will continue our exploration of feminist theory with clinical considerations of our own use of language and by developing a more attuned ear to the analysand's use of language in regards to the gender. We will include developmental thinking as it pertains to the child and adolescent's emerging gendered sense of a self and implications for the subsequent adult's sense of gender.

Class 6, May 4

Religion and Psychoanalysis – Julie

- Meissner, W.W. (1992). Religious Thinking as Transitional Conceptualization. *Psychoanal. Rev.*, 79(2):175-196 [\[PEP-Web link\]](#)
- Gargiulo, G.J. (2007). Transcending Religion. *Annu. Psychoanal.*, 35:97-108 [\[PEP-Web link\]](#)

Meissner challenges us to consider how religious thinking (ours or the patient's) may function as a transitional space in the ways that Winnicott articulated transitional space and transitional phenomenon as a location of creativity and growth. We'll consider together how we may have experienced that in our own development and case material in which patients use their religious frameworks in the service of character development, much like psychoanalysis.

- **(Optional)** Gargiulo, G.J. (2006). Ontology and Metaphor. *Psychoanal. Psychol.*, 23(3):461-474 [\[PEP-Web link\]](#)
- **(Optional)** Meissner, W.W. (2008). Psychoanalysis and Catholicism— Dialogues in Transformation. *Psychoanal. Inq.*, 28(5):580-589 [\[PEP-Web link\]](#)
- **(Optional)** Meissner, W.W. (1978). Psychoanalytic Aspects of Religious Experience. *Annu. Psychoanal.*, 6:103-141 [\[PEP-Web link\]](#)

Class 7, May 11

Winnicott: Adult Play and Creativity – Jacob

- Winnicott, D.W. (1967). The Location of Cultural Experience¹. *Int. J. Psycho-Anal.*, 48:368-372 [\[PEP-Web link\]](#)
- Winnicott, D.W. (1971). Chapter 4: Playing: Creative activity and the search for the self. In: *Playing and Reality*. New York: Basic Books, 1971, pp. 71-86

Seattle Psychoanalytic Society and Institute
Year Four Adult Psychoanalytic Training Program
Third Trimester 2017-18: March 30–June 8, 2018, 3:30 to 5:00pm
Applied Psychoanalysis: Society and Culture
Instructors: John Cardinali, PsyD & Don Schimmel, PhD

In these papers, Winnicott discusses play and creativity. He focuses a great deal on the “location” of these phenomena. Where does Winnicott locate play and creativity? How does this relate to transitional objects and the formation of secure/genuine self? How can analysts use this concept in their clinical work?

Class 8, May 18

Opera and Psychoanalysis – Heidi

- Levarie, S. (1984). Opera and Human Emotions. *Annu. Psychoanal.*, 12:415-420 [[PEP-Web link](#)]
- Rather, L. (2012). Love and its Subversions in Verdi's Otello and Aida*. *Fort Da*, 18(1):25-36 [[PEP-Web link](#)]

We will explore how opera reflects the conflict between music as personal expression and as monument to universal human truth. We will discuss how the music and the story of Aida together, according to Rather, reflect or don't reflect a "crystallized condensation of complex, overdetermined and enduring emotional themes, chief among them, conflicts of love and loyalty in the Oedipal register and at the level of family and the broader social order."

- **(Optional)** Ross, J.M. (1991). A Psychoanalytic Essay On Romantic, Erotic Love. *J. Amer. Psychoanal. Assn.*, 39S(Supplement):439-475 [[PEP-Web link](#)]

Class 9, May 19

Opera Field Trip: Aida

From Seattle Opera: A profoundly personal love story told on a grand scale, Aida showcases Verdi's power to translate human emotions into magnificent music. The high-stakes love triangle between a captured princess, a conflicted military commander, and the King's formidable daughter unfolds amid glorious spectacle and rousing choruses—including the famous Triumphal March.

(Synopsis at end of syllabus document.)

Class 10, May 25

Winnicott: Creativity and Becoming an analyst – Liz

- Winnicott, D.W. (1971). Chapter 5 Creativity and its origins. In: *Playing and Reality*. New York: Basic Books, 1971, pp. 87-114 [[PEP-Web link](#)]

Seattle Psychoanalytic Society and Institute
Year Four Adult Psychoanalytic Training Program
Third Trimester 2017-18: March 30–June 8, 2018, 3:30 to 5:00pm
Applied Psychoanalysis: Society and Culture
Instructors: John Cardinali, PsyD & Don Schimmel, PhD

- Winnicott, D. W. (1986). Living Creatively. In "Home is Where We Start From" (pp. 39-54). New York, NY: W.W. Norton & Company.

According to Winnicott, what is creativity, creative living, and the essence of being alive? What are the developmental origins of creativity? How does creativity relate to being and the doing that arises out of being? How do the "artificially dissected male and female elements" play a role? Finally, what do you think it looks like for us (as analysts and in our lives) and our patients to live creatively?

- **(Optional)** Kernberg, O.F. (1996). Thirty Methods To Destroy The Creativity Of Psychoanalytic Candidates. *Int. J. Psycho-Anal.*, 77:1031-1040 [\[PEP-Web link\]](#)

Class 11, June 1

Closing – John and Don

- Gabbard, G.O. and Ogden, T.H. (2009). On Becoming a Psychoanalyst. *Int. J. Psycho-Anal.*, 90(2):311-327 [\[PEP-Web link\]](#)

This session will focus on the development of an analytic identity. The emphasis will be on how the unique person of the analyst is central in shaping this development. Class members will be encouraged to reflect on their experiences over the course of four years of training.

- **(Optional)** Poland, W.S. (2009). On: On Becoming a Psychoanalyst. *Int. J. Psycho-Anal.*, 90(5):1155-1156 [\[PEP-Web link\]](#)

Class 12, June 8

Closing – John and Don

This session will build off the previous session emphasizing the development of an analytic identity. We will add consideration of how being a part various system such as a cohort, SPSI member, etc., has impacted CAs development as analysts.

- **(Optional)** Buechler, S. (2009). The Analyst's Search for Atonement. *Psychoanal. Inq.*, 29(5):426-436 [\[PEP-Web link\]](#)
- **(Optional)** Corbett, K. (2014). The Analyst's Private Space: Spontaneity, Ritual, Psychotherapeutic Action, and Self-Care. *Psychoanal. Dial.*, 24(6):637-647 [\[PEP-Web link\]](#)
- **(Optional)** Ehrlich, J. (2003). Being a Candidate: Its Impact on Analytic Process. *J. Amer. Psychoanal. Assn.*, 51(1):177-200 [\[PEP-Web link\]](#)

Seattle Psychoanalytic Society and Institute
Year Four Adult Psychoanalytic Training Program
Third Trimester 2017-18: March 30–June 8, 2018, 3:30 to 5:00pm
Applied Psychoanalysis: Society and Culture
Instructors: John Cardinali, PsyD & Don Schimmel, PhD

- **(Optional)** Greenspun, W. (2011). Three Dimensional Treatment. *Contemp. Psychoanal.*, 47(3):386-405 [\[PEP-Web link\]](#)

Seattle Psychoanalytic Society and Institute
Year Four Adult Psychoanalytic Training Program
Third Trimester 2017-18: March 30–June 8, 2018, 3:30 to 5:00pm
Applied Psychoanalysis: Society and Culture
Instructors: John Cardinali, PsyD & Don Schimmel, PhD

Aida: Synopsis

Antecedent: The Egyptians have captured and enslaved Aida, an [Ethiopian](#) princess. An Egyptian military commander, Radamès, struggles to choose between his love for her and his loyalty to the [Pharaoh](#). To complicate the story further, the Pharaoh's daughter Amneris is in love with Radamès, although he does not return her feelings.

Act 1

Scene 1: A hall in the King's palace; through the rear gate the pyramids and temples of [Memphis](#) are visible

Ramfis, the high priest of Egypt, tells Radamès, the young warrior, that war with the Ethiopians seems inevitable, and Radamès hopes that he will be chosen as the Egyptian commander. Radamès dreams both of gaining victory on the battlefield and of Aida, the Ethiopian slave, with whom he is secretly in love. Aida, who is also secretly in love with Radamès, is the captured daughter of the Ethiopian King Amonasro, but her Egyptian captors are unaware of her true identity. Her father has invaded Egypt to deliver her from servitude.

Amneris, the daughter of the Egyptian King, enters the hall. She too loves Radamès, but fears that his heart belongs to someone else.

Aida appears and, when Radamès sees her, Amneris notices that he looks disturbed. She suspects that Aida could be her rival, but is able to hide her jealousy and approach Aida.

The King enters, along with the High Priest, Ramfis, and the whole palace court. A messenger announces that the Ethiopians, led by King Amonasro, are marching towards [Thebes](#). The King declares war and proclaims that Radamès is the man chosen by the goddess [Isis](#) to be the leader of the army. Upon receiving this mandate from the King, Radamès proceeds to the temple of Vulcan to take up the sacred arms.

Alone in the hall, Aida feels torn between her love for her father, her country, and Radamès.

Scene 2: Inside the Temple of Vulcan

Solemn ceremonies and dances by the priestesses take place. This is followed by the installation of Radamès to the office of commander-in-chief. All present in the temple pray for the victory of Egypt and protection for their warriors.

Act 2

Scene 1: The chamber of Amneris

Dances and music to celebrate Radamès' victory take place. However, Amneris is still in doubt about Radamès' love and wonders whether Aida is in love with him. She tries to forget her doubt, entertaining her worried heart with the dance of [Moorish](#) slaves.

Seattle Psychoanalytic Society and Institute
Year Four Adult Psychoanalytic Training Program
Third Trimester 2017-18: March 30–June 8, 2018, 3:30 to 5:00pm
Applied Psychoanalysis: Society and Culture
Instructors: John Cardinali, PsyD & Don Schimmel, PhD

When Aida enters the chamber, Amneris asks everyone to leave. By falsely telling Aida that Radamès has died in the battle, she tricks her into professing her love for him. In grief, and shocked by the news, Aida confesses that her heart belongs to Radamès eternally. This confession fires Amneris with rage, and she plans on taking revenge on Aida. Ignoring Aida's pleadings, Amneris leaves her alone in the chamber.

Scene 2: The grand gate of the city of Thebes

Radamès returns victorious and the troops [march](#) into the city. The Egyptian king decrees that on this day the triumphant Radamès may have anything he wishes. The Ethiopian captives are rounded up, and Amonasro appears among them. Aida immediately rushes to her father, but their true identities are still unknown to the Egyptians, save for the fact that they are father and daughter. Amonasro declares that the Ethiopian king (he himself) has been slain in battle. Aida, Amonasro, and the captured Ethiopians plead with the Egyptian King for mercy, but the Egyptians call for their death.

Claiming the reward promised by the King, Radamès pleads with him to spare the lives of the prisoners and to set them free. Gratefully, the King of Egypt declares Radamès to be his successor and to be his daughter's betrothed. Aida and Amonasro remain as hostages to ensure that the Ethiopians do not avenge their defeat.

Act 3

Scene 1: On the banks of the Nile, near the Temple of Isis

Prayers are said on the eve of Amneris and Radamès' wedding in the Temple of Isis. Outside, Aida waits to meet with Radamès as they had planned.

Amonasro appears and makes Aida agree to find out the location of the Egyptian army from Radamès. When he arrives, Amonasro hides behind a rock and listens to their conversation. Radamès affirms that he will marry Aida, and Aida convinces him to flee to the desert with her. In order to make their escape easier, Radamès proposes that they use a safe route without any fear of discovery and reveals the location where his army has chosen to attack. Upon hearing this, Amonasro comes out of hiding and reveals his identity. Radamès feels dishonored. At the same time, Amneris and Ramfis leave the temple and, seeing Radamès with their enemy, call the guards. Amonasro and Aida try to convince Radamès to escape with them, but he refuses and surrenders to the imperial guards.

Act 4

Scene 1: A hall in the Temple of Justice. To one side is the door leading to Radamès' prison cell
Amneris desires to save Radamès. She calls for the guard to bring him to her.

Seattle Psychoanalytic Society and Institute
Year Four Adult Psychoanalytic Training Program
Third Trimester 2017-18: March 30–June 8, 2018, 3:30 to 5:00pm
Applied Psychoanalysis: Society and Culture
Instructors: John Cardinali, PsyD & Don Schimmel, PhD

She asks Radamès to deny the accusations, but Radamès refuses. Certain that, as punishment, he will be condemned to death, Amneris implores him to defend himself, but Radamès firmly refuses. He is relieved to know Aida is still alive and hopes she has reached her own country. His decision hurts Amneris.

Radamès' trial takes place offstage; he does not reply to Ramfis' accusations and is condemned to death, while Amneris, who remains onstage, pleads with the priests to show him mercy. As he is sentenced to be buried alive, Amneris curses the priests while Radamès is taken away.

Scene 2: The lower portion of the stage shows the vault in the Temple of Vulcan; the upper portion represents the temple itself

Radamès has been taken into the lower floor of the temple and sealed up in a dark vault, where he thinks that he is alone. As he hopes that Aida is in a safer place, he hears a sigh and then sees Aida. She has hidden herself in the vault in order to die with Radamès. They accept their terrible fate and bid farewell to Earth and its sorrows. Above the vault in the temple of Vulcan, Amneris weeps and prays to the goddess Isis. In the vault below, Aida dies in Radamès' arms.