



CIEE Prague, Czech Republic

Course Title:	Psychoanalysis and Art
Course Code:	PSYC 3004 PRAG
Programs offering course:	CES, CNMJ
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Fall 2019

Course Description

What is Art? What emotions or sensations do you feel when you create? What is the relationship between art, dreams, mourning, phantasy, symbolization, subjectivity, identity, sexuality, and the unconscious? This course seeks to introduce the area of overlap between psychoanalysis and art, including the mutual influences, borrowings, and inspirations between these two supposedly separate domains. It includes a look at the psychodynamics of the creative process and what motivates us to do art. It looks at the aesthetic experience, how psychoanalysis can help us understand the powerful phenomenon of being confronted with a work of art, art taken in its broadest sense. This leads us to study developments in psychoanalytic aesthetics, explored with various examples from painting, literature, and film. The course also looks at the therapeutic aspect of art and at the contemporary clinical practice of art therapy, including experiential art therapy workshops.

The course covers the following main areas: 1. The psychoanalysis of the creative process, what is going on psychodynamically when we create. 2. The aesthetic experience, how we understand the powerful experience of being confronted with a work of art. 3. Psychoanalytic aesthetics and criticism (including film theory). 4. The therapeutic aspects of art and the artistic aspects of therapy and psychoanalysis. 6. Art therapy.

The areas of art which will be covered during the course focus on Czech art and art from the surrounding region and will include: 1. Jokes and humor. 2. Dreams and art. 3. Fairy tales and myth. 4. Surrealism. 5. Tragedy, mourning, depression, and creativity. 6. Play, laughter, and comedy. 7. Franz Kafka and literature. 8. Jan Svankmajer. 9. Psychoanalytic criticism (including films). 10. Horror and the uncanny. 11. Other examples of historical and contemporary art from various era's and genres.

Learning Objectives

By the end of the course students will be able to



- apply main psychoanalytic concepts to explain and interpret different aspects of art (including the creative process, aesthetic experience, art, literature, film, myth, and fairy tales); analyze, synthesize, and evaluate the studied material;
- compare and contrast between the psychoanalytical theories, outlining the limits and controversies individual psychoanalytical theories imply when describing the same phenomena;
- demonstrate and defend their individual critical evaluation of art and aesthetics and critically review other fellow students' positions.

Course Prerequisites

No course prerequisites.

Methods of Instruction

The course will consist of lectures, close-reading, discussion, class trips, activities and student presentations.

Assessment and Final Grade

1. Midterm Exam	20%
2. Reflection Paper	15%
3. Presentation	15%
4. Final Essay	30%
5. Class Participation:	20%

Course Requirements

Midterm Exam

In-class exam. Students will select 3 mini-essay questions from a choice of four or five topics related to the material covered in the first half of the course.

Mid-term Exam will be administered on October 29.

Reflection Paper

A short analysis (750 words) of an artifact (a text, film, video clip, etc.) of your choice in relation to the topics discussed in class and/or assigned reading.

Reflection Paper is due on November 30.

Presentation

Over the semester, one formal presentation is required. Its aim is to share your research and facilitate discussion by provoking group dialogue and/or debate.



In groups of two or three psychoanalyse a film, documentary or other audio-visual media (e.g. website, radio broadcast), collectively interpret it through interactive commentary, and raise at least three questions for group discussion.

An outline of the presentation is to be submitted to the instructor at least 24 hours prior to its delivery. The outline should contain:

- Title of the presentation and names of presenters.
- Brief summary of the topic and any media that will be used (provide online links if any).
- How you relate this media to psychoanalytic themes/concepts/theories discussed in class or discovered through your own research.
- What similar and contrasting opinions emerged through your discussion of the media, on what points or lines of thought you converge and diverge, why you think it is interesting and insightful for the psychoanalysis of society (both individually and collectively).
- 3 questions for group discussion.

Final Essay

A final essay (2250 – 2500 words) is due by Thursday, December 20, 11:59 p.m. The essay can be on a topic and question of your choice. You can turn an aspect of your presentation or reflection paper into an essay. The essay will be graded on the basis of these basic requirements: (a) applying knowledge and ideas relevant to our classes, interpreting a socio-cultural phenomenon through psychoanalysis; (b) taking an independent position and developing your own analysis (not merely survey or restating views already taken by others) supported by reasons/evidence; (c) consideration of alternative views and examination of objections or counter-evidence to your main claim(s)/conclusion(s); (d) discussion of your view in relation to previous research and psychoanalytic interpretations; (e) reference to two or more of the articles discussed in class and showing evidence of your own independent research. Please submit your essay through Canvas.

CIEE Prague Attendance Policy

Regular class attendance is required throughout the program, and **all absences are treated equally regardless of reason** for any affected CIEE course. Attendance policies also apply to any required co-curricular class excursions or events, as well as Internship.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.



Missing classes will lead to the following penalties:

90-minute semester classes:

<i>Number of 90-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one to two 90-minute classes	up to 10%	no penalty
three 90-minute classes	10.1–15%	reduction of the final grade by 3%
four 90-minute classes	15.1–17%	reduction of the final grade by 5%; written warning
five 90-minute classes	17.1–20%	reduction of the final grade by 7%; written warning
six and more 90-minute classes	more than 20%	automatic course failure and possible expulsion

180-minute semester classes:

<i>Number of 180-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one 180-minute class	up to 10%	no penalty
two 180-minute classes	10.1–20%	reduction of the final grade by 5%; written warning
three and more 180-minute classes	more than 20%	automatic course failure and possible expulsion

Persistent absenteeism (students approaching 20% of the total course hours missed, or violating the attendance policy in more than one class) will result in a written warning, a notification to the student’s home school, and possibly a dismissal from the program.

Missing more than 20% of the total class hours will lead to a **course failure**, and **potential program dismissal**. This is a CIEE rule that applies to all CIEE courses and is in line with the Participant Contract that each CIEE student signs before arriving on-site.

Late arrival to class will be considered a partial (up to 15 minutes late) or full (15 or more minutes late) absence. **Three partial absences due to late arrivals will be regarded as one full class absence.**

Students must notify their professor and a Health, Safety and Security Coordinators (HSSC) beforehand if they are going to miss class for any reason and are responsible for any material covered in class in their absence.

If missing a class during which a test, exam, the student’s presentation or other graded class assignments are administered, **make-up assignment will only be allowed in approved**



circumstances, such as serious medical issues. In this case, the student must submit a local doctor's note within 24 hours of his/her absence to the HSSC, who will decide whether the student qualifies for a make-up assignment. Doctor's notes may be submitted via e-mail or phone (a scan or a photograph are acceptable), however **the student must ensure that the note is delivered to the HSSC.**

Should a truly **extraordinary situation** arise, the student must contact the HSSC immediately concerning permission for a make-up assignment. Make-up assignments are not granted automatically! The HSSC decides the course of action for all absence cases that are not straightforward. **Always contact the HSSC with any inquiry about potential absence(s) and the nature thereof.**

Personal travel (including flight delays and cancelled flights), handling passport and other document replacements, interviews, volunteering and other similar situations are not considered justifiable reasons for missing class or getting permission for make-up assignments.

For class conflicts (irregularities in the class schedule, including field trips, make-up classes and other instances), **always contact the Academic Assistant** to decide the appropriate course of action.

Course attendance is recorded on individual Canvas Course Sites. **Students are responsible for checking their attendance regularly to ensure the correctness of the records.** In case of discrepancies, students are required to contact the Academic Assistant **within one week of the discrepancy date** to have it corrected. Later claims **will not** be considered.

CIEE staff does not directly manage absences at FAMU and ECES, but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

CIEE Academic Honesty Policy

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will preside. Three important principles are considered when defining and demanding academic honesty. These are related to the fundamental tenet that one should not present the work of another person as one's own.

The first principle is that final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another



person, and without access to notes, books, or other pertinent information (unless the professor has explicitly announced that a particular test is to be taken on an “open book” basis).

The second principle applies specifically to course work: the same written paper may not be submitted in two classes. Nor may a paper for which you have already received credit at your home institution be submitted to satisfy a paper requirement while studying overseas.

The third principle is that any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another’s work or including information told to you by another person. The general rule is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it.

The penalty ranges from an F grade on the assignment, failure in the course to dismissal from the program. The Academic Director is consulted and involved in decision making in every case of a possible violation of academic honesty.

Weekly Schedule

Week 1	<p><i>Introduction to the course.</i></p> <p>The outline of the course and mutual expectations. Getting to know each other.</p> <p><i>Background to Freudian psychoanalysis.</i></p> <p>Historical background. Charcot and the Salpêtrière Asylum. Breuer and Freud’s <i>Studies in Hysteria</i>. Main concepts of psychoanalysis: the unconscious.</p> <p><i>Reading:</i> Sartre (2013) Freud (1955)</p>
Week 2	<p><i>Freudian Key Concepts and Theories</i></p> <p>Main concepts of Freudian psychoanalysis. The structure of the mind: Id, Ego, Superego. Psychotherapeutic method. Free-association, dream interpretation, transference.</p> <p><i>Reading:</i> Freud (1955)</p>

<p>Week 3</p>	<p><i>Psychoanalysis and Exemplary Works of Art</i></p> <p>Psychoanalytic concepts: the “Oedipus Complex”. Famous works of visual art through the lens of psychoanalysis. Psychoanalysis and artists. Egon Schiele, Gustav Klimt, Oskar Kokoschka, Edvard Munch.</p> <p><i>Reading:</i> Sophocles (1912)</p>
<p>Week 4</p>	<p><i>Psychoanalysis and Creativity</i></p> <p>Application of Freudian concepts in discussion of creativity, dreams, jokes, and surrealism. Free association, jokes, slips, and the unconscious.</p> <p><i>Reading:</i> Freud (1966)</p>
<p>Week 5</p>	<p><i>Psychoanalysis: A Jungian Perspective</i></p> <p>Main concepts of Jungian analytic psychology: sign and symbol, collective unconscious, archetypes, dreams. Jung contrasted with Freud. Jung’s Word Association test. Jungian methods of art therapy. Jung and alchemy.</p> <p><i>Reading:</i> Jung (1964)</p>
<p>Week 6 Midterm Exam Period</p>	<p><i>Midterm Exam</i> An in-class exam.</p> <p><i>Field trip</i> Andy Warhol and Salvador Dalí exhibitions</p>
<p>Week 7 Midterm Exam Period</p>	<p><i>Psychoanalysis and Daydreaming</i></p> <p>Freud on creative writers and wish-fulfillment. Psychodynamics of creativity: phantasy and sublimation.</p> <p><i>Reading:</i> Freud (1985)</p> <p><i>The Therapeutic Power of Art</i></p> <p>Art as a means of dealing with personal trauma. Petr Ginz, Arnošt</p>

	Lustig. The 'Scapegoat complex'. Art from the concentration camps.
Week 8	<p>Guest Speaker: Olga Marlin: "Psychoanalysis of Communism."</p> <p>Psychoanalysis and Film I</p> <p>Psychoanalysis applied to film. Slavoj Žižek's "The Pervert's Guide to Cinema". Psychoanalytic films of Krzysztof Kieślowski and Jan Švankmajer.</p> <p>Screening: <i>Three Colors: Red</i></p>
Week 9	<p>Psychoanalysis and Film II</p> <p>Interpreting film with psychoanalysis. Stanley Kubrick's <i>Eyes Wide Shut</i>. Psychoanalysis and Arthur Schnitzler's <i>Dream Story</i>.</p> <p>Screening: <i>Eyes Wide Shut</i></p> <p>Reading: Schnitzler (1971)</p>
Week 10	<p>The Uncanny in Kafka and Švankmajer</p> <p>Exploring unique worlds created by the writer Franz Kafka and Jan Švankmajer, a Czech surrealist, film maker, sculptor, and animator.</p> <p>Screening: <i>Faust</i></p> <p>Reading: Kafka (1998)</p> <p>Field Trip Kafka Museum</p> <p>Reflection Paper due by Thursday midnight.</p>
Week 11	Reactions to Freudian Theory

	<p>Critique and defense of psychoanalysis. Problems of interpretation. Critique of Freud by Jean-Paul Sartre, Karl Popper, Ludwig Wittgenstein.</p> <p>Reading: <i>Wittgenstein (1966)</i></p> <p>Thursday, December 6: CIEE Prague Academic Conference</p> <p><i>Presentation outline due by Thursday midnight.</i></p>
Week 12	<p><i>Applied psychoanalysis: Group presentations I</i></p> <p>Group presentations and discussion.</p> <p><i>Applied psychoanalysis: Group presentations II</i></p> <p>Group presentations and discussion.</p>
Final Exam Week	<p><i>Applied psychoanalysis: Group presentations III</i></p> <p>Group presentations and discussion.</p> <p><i>Applied psychoanalysis: Group presentations IV; Conclusions</i></p> <p>Group presentations and discussion.</p> <p><i>Final paper due by Thursday midnight.</i></p>

Course Materials

Primary reading

Primary readings will be available in the course-reader (printed version available from CIEE reception; electronic version available via Canvas).

Freud, S. 'An Autobiographical Study' (1925) in The Standard Edition of the Complete Psychological Works of Sigmund Freud, Vol XX, 1955, pp7-74, London: Hogarth.

Freud, S. 'Creative Writers and Day-Dreaming' (1908) in Pelican Freud Library, vol. 14, Art and Literature, 1985, p130-41, Harmondsworth: Penguin.



Freud, S. (1910) A Special Type of Choice of Object made by Men (Contributions to the Psychology of Love I). The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XI (1910): Five Lectures on Psycho-Analysis, Leonardo da Vinci and Other Works, 163-176

Freud, S. (2006) *The Psychology of Love*. London: Penguin Random House.

Jung, C. (1964) *Man and his symbols*. Garden City, N.Y.: Doubleday.

Mishara, A (2010) Kafka, Paranoid Doubles and the Brain: Hypnagogic vs. Hyper-reflexive Models of Disrupted Self in Neuropsychiatric Disorders and Anomalous Conscious States. *Philosophy, Ethics, and Humanities in Medicine* 5:13.

Sartre, J. P. (2013) *The Freud Scenario*. London: Verso.

Sass, Louis A. (2001) "Schizophrenia, Modernism, and the "Creative Imagination": On Creativity and Psychopathology." *Creativity Research Journal* 13.1: 55-74.

Sophocles, Vol 1: Oedipus the King. (1912) translation by F. Storr. The Loeb classical library, 20. London; New York: Heinemann.

Schnitzler, A. (1971) *Rhapsody*. New York: AMS.

Wittgenstein, L. (1966) *Lectures & conversations on aesthetics, psychology, and religious belief*. Berkeley: University of California Press.

Secondary reading

Adams, L. (1993) *Art and psychoanalysis*. New York: Icon Editions.

Bersani, Leo. (1986) *The Freudian Body: Psychoanalysis and Art*. New York: Columbia University Press.

Blatter, J. and Milton, S. (1982) *Art of the Holocaust*. London: Book Club Associates.

Botz-Bornstein, T. (2007) *Films and dreams*. Lanham, MD: Rowman & Littlefield.

Costanza, M. (1982) *The Living Witness*. New York: Free Press.

Ehrenzweig, A. (1978) *The Hidden Order of Art: A Study in the Psychology of Artistic Imagination*. Berkeley: University of California Press.

Erwin, E. (ed.) (2001) *The Freud Encyclopedia: Theory, Therapy and Culture*, NY and London: Routledge.

Ffytche, M. (2012) *The Foundation of the Unconscious: Schelling, Freud and the Birth of the Modern Psyche*. Cambridge: Cambridge University Press.

Frankland, G. (2000) *Freud's Literary Culture*. Cambridge: Cambridge University Press.

Franz, M.L. (1980) *Alchemy : An Introduction to the Symbolism and the Psychology Studies in Jungian Psychology*. Toronto: Inner City Books.

- Freud, S. (1997) *Writings on Art and Literature*. Stanford: Stanford University Press.
- Freud, S. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Transl. James Strachey. 24 volumes, 1953-1974 London: Hogarth Press and the Institute of Psycho-Analysis.
- Gabbard, G. (2001) *Psychoanalysis and Film*. London: Karnac.
- Gill, M.M. (1985) *Analysis of Transference, Vols. I and II*. NY: International Universities Press.
- Goldstein, G. (2013) *Art in psychoanalysis*. London: Karnac Books.
- Hames, Peter, ed. (2008) *The Cinema of Jan Svankmajer. Dark Alchemy*. New York City: Wallflower Press.
- Hamilton, V. (1993) *Narcissus and Oedipus*. London: Karnac.
- Heaton, J. (2000) *Wittgenstein and psychoanalysis*. Cambridge [England]: Icon Books.
- Hillman, J. (1983) *Archetypal psychology*. Dallas, Texas: Spring Publications.
- Iaccino, J. (1998) *Jungian reflections within the cinema*. Westport, Conn.: Praeger.
- Jung, C. (1970) *Four archetypes; mother, rebirth, spirit, trickster*. Princeton, N.J.: Princeton University Press.
- Jung, C. (1971) *The Spirit in man, art, and literature*. [Princeton, N.J.]: Princeton University Press.
- Jung, C. and Chodorow, J. (1997) *Jung on Active Imagination*. Princeton, N.J.: Princeton University Press.
- Jung, C. G. (1910) *The Association Method*. *American Journal of Psychology*, 31, 219-26.
- Jung, C., Read, H., Fordham, M. and Adler, G. (1953). *The collected works of C.G. Jung*. New York: Pantheon Books.
- Kafka, F. *The Complete Short Stories*, ed. Glatzer, N. N., (1992) London: Minerva.
- Kandel, E. (2012) *The Age of Insight*. New York: Random House.
- Kris, E. (1952) *Psychoanalytic Explorations in Art*. New York: International Universities Press.
- Lang, B. (2000) *Holocaust Representation*. Baltimore: Johns Hopkins University Press.
- Langer, L. (1995) *Art from the Ashes*. New York: Oxford University Press.
- Lear, J. (1999) *Open-minded*. Harvard: Harvard University Press.
- Lear, J. (2005) *Freud*. NY and London: Routledge.
- Lewin, N. (2009) *Jung on War, Politics, and Nazi Germany*. London: Karnac Books.
- Liebmann, M. (1986) *Art Therapy for Groups*. London: Croom Helm.
- Malchiodi, C. (2003) *Handbook of Art Therapy*. New York: Guilford Press.

- Neumann, E. (1959) *Art and the Creative Unconscious*. New York: Pantheon Books.
- Person, E., Fonagy, P., Figueira, S. and Freud, S. (2013) *On Freud's "Creative Writers and Day-Dreaming"*. London: Karnac Books.
- Phillips, A. (2006) *The Penguin Freud Reader*, London: Penguin.
- Pickford, H. (2013). *The Sense of Semblance: Philosophical Analyses of Holocaust Art*. New York: Fordham University Press.
- Pollock, G. (2006) *Psychoanalysis and the Image*. Malden, MA: Blackwell.
- Prinzhorn, H. (1972) *Artistry of the Mentally Ill*. New York: Springer-Verlag.
- Rank, Otto. (1914) *The Double: A Psychoanalytic Study*. transl. Harry Tucker, Jr., 1971, Chapel Hill, N.C.: University of North Carolina Press.
- Rowland, S. (2008) *Psyche and the Arts* London: Routledge.
- Sass, L. (1992) *Madness and Modernism*. New York, NY: BasicBooks.
- Sayers, J. (2007) *Freud's Art*. London: Routledge.
- Schiele, E. and Mitsch, E. (1975) *The Art of Egon Schiele*. London: Phaidon.
- Schiele, E. and Schröder, K. (2005) *Egon Schiele*. Vienna: Albertina.
- Schneider, S.J. (2004) *The Horror Film and Psychoanalysis*. Cambridge: Cambridge University Press.
- Segal, H. (1991) *Dream, Fantasy and Art*. London: Routledge.
- Smith, R. (2010) *Death-drive Freudian Hauntings in Literature and Art*. Edinburgh: Edinburgh University Press.
- Spiegelman, A. (1986) *Maus*. New York: Pantheon Books.
- Tambling, J. (2012) *Literature and Psychoanalysis*. Manchester: Manchester University Press.
- Volavková, H. (1993) *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezín Concentration Camp, 1942-1944*. New York: Schocken Books.
- Wittgenstein, L. and Barrett, C. (1966) *Lectures & Conversations on Aesthetics, Psychology, and Religious Belief*. Berkeley: University of California Press.
- Žižek, S. (2001) *The Fright of Real Tears*. London: BFI Pub.