



CIEE Prague, Czech Republic

Course Syllabus

Course Title:	Psychoanalysis and Art
Course Code:	PSYC 3004 PRAG
Programs offering course:	PSY
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	January 2020

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. Last but not least, the course also looks at the therapeutic aspect of art.

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). The areas of art that 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. Arcimboldo and "Rudolphine Mannerism". 9. Jan Švankmajer. 10. Psychoanalytic criticism (including films). 11. Horror and the uncanny. 12. 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;
- to compare and contrast the psychoanalytical theories, outlining the limits and controversies individual psychoanalytical theories imply when describing identical phenomena;



- demonstrate and defend their individual critical evaluation of art and aesthetics and critically review other fellow students' positions.

Course Prerequisites

None

Methods of Instruction

The course will consist of lectures, close-reading, in-class and on-line discussion, visual media analysis, field trips, and student presentations.

Field Trips:

- Andy Warhol and Salvador Dalí exhibitions
- Kafka Museum

Guest Speakers: TBA

Assessment and Final Grade

1. Mid-term Exam	20%
2. Reflection Paper	15%
3. Presentation	15%
4. Final Essay	30%
5. Class Participation	20%

Course Requirements

Mid-term 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.

Reflection Paper

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

Presentation

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

In groups of two or three, students 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) 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 Class Participation Policy

Assessment of students' participation in class is an inherent component of the course grade. Participation is valued as **meaningful contribution in the digital and tangible classroom**, utilizing the resources and materials presented to students as part of the course. Students are required to actively, meaningfully and thoughtfully contribute to class discussions and all types of in-class activities throughout the duration of the class. Meaningful contribution requires students to be prepared, as directed, in advance of each class session. This includes valued or informed engagement in, for example, small group discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Students are responsible for following the course content and are expected to ask clarification questions if they cannot follow the instructor's or other students' line of thought or argumentation.

The use of electronic devices is only allowed for computer-based in-class tests, assignments and other tasks specifically assigned by the course instructor. Students are expected to take notes by hand unless the student is entitled to the use of computer due to his/her academic accommodations. In such cases the student is required to submit an official letter issued by his/her home institution specifying the extent of academic accommodations.

Class participation also includes students' active participation in Canvas discussions and other additional tasks related to the course content as specified by the instructor.



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.

Missing classes will lead to the following penalties:

<i>Number of 150-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one 150-minute classes	up to 10%	no penalty
two 150-minute classes	10.1–15%	reduction of the final grade by 3%; written warning
three 150-minute classes	15.1–20%	reduction of the final grade by 6%; written warning
four 150-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 the Short Program Coordinator (SPC) 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 SPC, 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 SPC.**

Should a truly **extraordinary situation** arise, the student must contact the SPC immediately concerning permission for a make-up assignment. Make-up assignments are not granted automatically! The SPC decides the course of action for all absence cases that are not straightforward. **Always contact the SPC 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.



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 Academic Honesty Statement

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.

Daily Schedule

Day 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>
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<p>Day 2</p>	<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>Reading: Freud (1955)</p>
<p>Day 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>Reading: Sophocles (1912)</p>
<p>Day 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>Reading: Freud (1966)</p>
<p>Day 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>Reading: Jung (1964)</p>
<p>Day 6 Midterm Exam</p>	<p><i>In class midterm exam</i></p> <p><i>Field trip</i></p> <p>Andy Warhol and Salvador Dalí exhibitions</p>
<p>Day 7</p>	<p><i>Psychoanalysis and Daydreaming</i></p> <p>Freud on creative writers and wish-fulfillment. Psychodynamics of creativity: phantasy and sublimation.</p> <p>Reading: Freud (1985) <i>The Therapeutic Power of Art</i></p> <p>Art as a means of dealing with personal trauma. Petr Ginz, Arnošt Lustig. The ‘Scapegoat complex’. Art from the concentration camps.</p>

Day 8	<p><i>Psychoanalysis and Film I</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>
Day 9	<p><i>Psychoanalysis and Film II</i></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>
Day 10	<p><i>The Uncanny in Kafka and Švankmajer</i></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>
Day 11	<p>Reactions to Freudian Theory</p> <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>
Day 12 Final exam	<p><i>Applied psychoanalysis: Group presentations IV; Conclusions</i></p> <p>Group presentations and discussion.</p>



Course Materials

Primary Readings

Primary readings will be available via Canvas.

Freud, Sigmund. 1955. "An Autobiographical Study." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. XX (1925-26), transl. by James Strachey, 7-74. London: Hogarth Press.

———. 1966. "A Special Type of Choice of Object Made by Men (Contributions to the Psychology of Love I)." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. XI (1910), transl. by James Strachey, 163-176. London: Hogarth Press.

———. 1985. "Creative Writers and Day-Dreaming." In *Pelican Freud Library*, vol. 14, transl. by James Strachey, 130-41. Harmondsworth: Penguin.

Jung, Carl Gustav. 1964. *Man and His Symbols*. Garden City, N.Y.: Doubleday.

Kafka, Franz. 1998. *The Trial*. Transl. by Breon Mitchell. New York: Schocken Books.

Sartre, Jean-Paul. 2013. *The Freud Scenario*. Transl. by Quintin Hoare. London: Verso.

Sophocles. 1912. "Oedipus the King." In *The Loeb Classical Library*, vol. 20, transl. by F. Storr. New York: Heinemann.

Schnitzler, Arthur. 1971. *Rhapsody: A Dream Novel*. New York: AMS.

Wittgenstein, Ludwig. 1966. *Lectures & Conversations on Aesthetics, Psychology, and Religious Belief*. Edited by Cyril Barrett. Berkeley: University of California Press.

Films

Eyes Wide Shut. Dir. Stanley Kubrick. Warner Bros., 1999.

Faust. Dir. Jan Švankmajer. Pandora Film, 1994.

Three Colours: Red. Dir. Krzysztof Kieslowski. France 3 Cinéma Canal+, 1994.

Secondary reading (optional)

Adams, Laurie Schneider. 1993. *Art and Psychoanalysis*. New York: Icon Editions.

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

Blatter, Janet, and Sybil Milton. 1982. *Art of the Holocaust*. London: Book Club Associates.

Botz-Bornstein, Thorsten. 2007. *Films and Dreams*. Lanham, MD: Rowman & Littlefield.

Costanza, Mary S. 1982. *The Living Witness*. New York: Free Press.

- Ehrenzweig, Anton. 1978. *The Hidden Order of Art: A Study in the Psychology of Artistic Imagination*. Berkeley: University of California Press.
- Erwin, Edward, ed. 2001. *The Freud Encyclopedia: Theory, Therapy and Culture*. London: Routledge.
- Ffytche, Matt. 2012. *The Foundation of the Unconscious: Schelling, Freud and the Birth of the Modern Psyche*. Cambridge: Cambridge University Press.
- Frankland, Graham. 2000. *Freud's Literary Culture*. Cambridge: Cambridge University Press.
- Freud, Sigmund. 1953-1974. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, 24 volumes, transl. by James Strachey. London: Hogarth Press.
- . 1997. *Writings on Art and Literature*. Translated by James Strachey. Stanford: Stanford University Press.
- . 2006. *The Psychology of Love*. London: Penguin Random House.
- Gabbard, Glen O., ed. 2001. *Psychoanalysis and Film*. London: Karnac Books.
- Gill, Merton M. 1985. *Analysis of Transference*, vols. I and II. NY: International Universities Press.
- Goldstein, Gabriel, ed. 2013. *Art in Psychoanalysis*. London: Karnac Books.
- Hames, Peter A., ed. 2008. *The Cinema of Jan Švankmajer.: Dark Alchemy*. New York City: Wallflower Press.
- Hamilton, Victoria. 1993. *Narcissus and Oedipus*. London: Karnac Books.
- Heaton, John. 2000. *Wittgenstein and Psychoanalysis*. Cambridge, UK: Icon Books.
- Hillman, James. 1983. *Archetypal Psychology*. Dallas, TX: Spring Publications.
- Iaccino, James F. 1998. *Jungian Reflections within the Cinema: A Psychological Analysis of Sci-fi and Fantasy Archetypes*. Westport, Conn.: Praeger.
- Jung, Carl Gustav. 1910. "The Association Method." *American Journal of Psychology* 31: 219-269.
- . 1953-1979. *The Collected Works of C. G. Jung*. Edited and translated by Gerhard Adler and R. F. C. Hull. New York: Pantheon Books.
- . 1970. *Four Archetypes; Mother, Rebirth, Spirit, Trickster*. Princeton, N.J.: Princeton University Press.
- . 1971. *The Spirit in Man, Art, and Literature*. [Princeton, N.J.]: Princeton University Press
- . 1997. *Jung on Active Imagination*. Edited by Joan Chodorow. Princeton, N.J.: Princeton University Press.
- Kafka, Franz. 1992. *The Complete Short Stories*, ed. by Nahum N. Glatzer. London: Minerva.
- Kandel, Eric R. 2012. *The Age of Insight: The Quest to Understand the Unconscious in Art, Mind, and Brain, from Vienna 1900 to the Present*. New York: Random House.
- Kris, Ernst. 1952. *Psychoanalytic Explorations in Art*. New York: International Universities Press.
- Lang, Berel. 2000. *Holocaust Representation: Art within the Limits of History and Ethics*. Baltimore: Johns Hopkins University Press.
- Langer, Lawrence L., ed. 1995. *Art from the Ashes: A Holocaust Anthology*. New York: Oxford University Press.
- Lear, Jonathan. 1999. *Open Minded: Working Out the Logic of the Soul*. Harvard: Harvard University Press.

———. 2005. *Freud*. London: Routledge.

Lewin, Nick. 2009. *Jung on War, Politics, and Nazi Germany: Exploring the Theory of Archetypes and the Collective Unconscious*. London: Karnac Books.

Liebmann, Marian. 1986. *Art Therapy for Groups: A Handbook of Themes and Exercises*. London: Croom Helm.

Malchiodi, Cathy A, ed. 2003. *Handbook of Art Therapy*. New York: Guilford Press.

Mishara, Aaron L. 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 (1):13.

Mitsch, Erwin. 1975. *The Art of Egon Schiele*. London: Phaidon.

Neumann, Erich. 1959. *Art and the Creative Unconscious*. New York: Pantheon Books.

Person, Ethel, Peter Fonagy, and Servulo A. Figueira, eds. 2013. *On Freud's "Creative Writers and Day-Dreaming"*. London: Karnac Books.

Pickford, Henry W. 2013. *The Sense of Semblance: Philosophical Analyses of Holocaust Art*. New York: Fordham University Press.

Pollock, Griselda, ed. 2006. *Psychoanalysis and the Image*. Malden, MA: Blackwell.

Prinzhorn, Hans. 1972. *Artistry of the Mentally Ill*. Translated by Eric von Brockdorff. New York: Springer-Verlag.

Rank, Otto. 1971. *The Double: A Psychoanalytic Study*. Translated by Harry Tucker, Jr. Chapel Hill, N.C.: University of North Carolina Press.

Rowland, Susan, ed. 2008. *Psyche and the Arts: Jungian Approaches to Music, Architecture, Literature, Painting and Film*. London: Routledge.

Sass, Louis A. 1992. *Madness and Modernism: Insanity in the Light of Modern Art, Literature, and Thought*. New York, NY: Basic Books.

———. 2001. "Schizophrenia, Modernism, and the 'Creative Imagination': On Creativity and Psychopathology." *Creativity Research Journal* 13.1: 55-74.

Sayers, Janet. 2007. *Freud's Art: Psychoanalysis Retold*. London: Routledge.

Schneider, Steven Jay, ed. 2004. *The Horror Film and Psychoanalysis: Freud's Worst Nightmare*. Cambridge: Cambridge University Press.

Schröder, Klaus Albrecht. 2005. *Egon Schiele*. Vienna: Albertina.

Segal, Hanna. 1991. *Dream, Fantasy and Art*. London: Routledge.

Smith, Robert Rowland. 2010. *Death-Drive: Freudian Hauntings in Literature and Art*. Edinburgh: Edinburgh University Press.

Spiegelman, Art. 1986. *Maus*. New York: Pantheon Books.

Tambling, Jeremy. 2012. *Literature and Psychoanalysis*. Manchester: Manchester University Press.

Volavková, Hana. 1993. *I Never Saw Another Butterfly: Children's Drawings and Poems from the Terezín Concentration Camp, 1942-1944*. New York: Schocken Books.



von Franz, Marie-Louise. 1980. *Alchemy: An Introduction to the Symbolism and the Psychology Studies in Jungian Psychology*. Toronto: Inner City Books.

Žižek, Slavoj. 2001. *The Fright of Real Tears*. London: BFI Pub.