



CIEE Prague, Czech Republic

Course title:	Psychoanalysis and Art
Course code:	PSYC 3004 PRAG
Programs offering course:	Business, Arts and Sciences, Central European Studies, Communication, New Media, and Journalism
Language of instruction:	English
U.S. semester credits:	3.00
Contact hours:	45.00
Term:	Fall 2023

Course Description

This course examines the influence of psychoanalysis and art on each other. It primarily focuses on dream psychology, psychology of the creative process, and aesthetic experience. Students explore basic conceptions of psychoanalytic psychology, including the unconscious, the formation of dreams, and conditionality of love. The psychoanalytic theory is evidenced with examples from visual art, literature, and film, some of which are explored through field trips to current exhibitions of Czech and international art, offering a first-hand experience. In addition to theoretical study of psychoanalysis and its application on art and artistic process, including the psychoanalysis of the creative process, the aesthetic experience, and psychoanalytic aesthetics and criticism (including film theory), students also employ the theories and techniques related to the creative process to critically reflect on a work of art or to produce one of their own, accompanied by a reflection on their own creative process. The areas of art covered during the course include dreams and art, jokes and humor, surrealism, and the uncanny.

Learning Objectives

By completing this course, students will:

- apply main psychoanalytic concepts to explain and interpret different aspects of art;
- use basic psychoanalytic procedures and techniques in their own creative process;
- methodically work with their aesthetic experience;
- demonstrate and defend their individual critical evaluation of art and aesthetics and critically review their peers' positions.

Course Prerequisites

None

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%
	TOTAL	100%

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.

Class Participation

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.

Attendance

To encourage engaged learning, regular class attendance is required throughout the program. This includes any required co-curricular class excursion or event, as well as internship, service-learning, or other required field placement.

An excused absence in a CIEE course will only be considered if approved by a CIEE Center Director/Academic Director (not the Instructor), and:

- it is a self-certified absence for illness (only once per course, requires formal request before or within 24 hours, cannot miss assessment worth more than 5% of final course grade)
- a doctor's note from a local medical professional is provided
- evidence of a family emergency is provided
- it is a pre-approved observance of religious holiday

Unexcused absences include personal travel and/or travel delays, as well as missing more than 25% of a single class period (including tardiness and early departure). Assessments missed due to unexcused absences will be marked as zero. Students with over 10% unexcused absences will be contacted by CIEE staff. Students with over 20% unexcused absences will be contacted by CIEE staff, receive a formal warning letter (shared with their home institution) and lose 10% of the final course point total (e.g., a final A grade of 93% will be lowered to a B grade of 83%).

For more detail, please consult your CIEE Academic Manual.

Academic Integrity

Academic integrity is essential to a positive and inclusive teaching and learning environment. All students are expected to complete coursework responsibilities with fairness, respect, and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in grade penalties or disciplinary action. See the CIEE Student Academic Manual for further information on academic integrity.

N.B. Course schedule and co-curriculars are subject to change. The final duration and distribution of content and assignments will be determined and presented to students at the onset of the course.

Weekly Schedule

Week 1

Class: Introduction to the course.

The outline of the course and mutual expectations. Getting to know each other.

Background to Freudian psychoanalysis.

Historical background. Charcot and the Salpêtrière Asylum. Breuer and Freud's *Studies in Hysteria*. Main concepts of psychoanalysis: the unconscious.

Reading:

Sartre (2013)

Freud (1955)

Week 2

Class: Freudian Key Concepts and Theories

Main concepts of Freudian psychoanalysis. The structure of the mind: Id, Ego, Superego. Psychotherapeutic method. Free-association, dream interpretation, transference.

Reading:

Freud (1955)

Week 3

Class: Psychoanalysis and Exemplary Works of Art

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.

Reading:

Sophocles (1912)

Week 4

Class: Psychoanalysis and Creativity

Application of Freudian concepts in discussion of creativity, dreams, jokes, and surrealism. Free association, jokes, slips, and the unconscious.

Reading:

Freud (1966)

Week 5

Class: Psychoanalysis: A Jungian Perspective

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.

Reading:

Jung (1964)

Week 6

Class: Midterm Exam

An in-class exam.

Field trip

Andy Warhol and Salvador Dalí exhibitions

Week 7

Class: Psychoanalysis and Daydreaming

Freud on creative writers and wish-fulfillment. Psychodynamics of creativity: phantasy and sublimation.

Reading:

Freud (1985)

The Therapeutic Power of Art

Art as a means of dealing with personal trauma. Petr Ginz, Arnošt Lustig. The 'Scapegoat complex'. Art from the concentration camps.

Week 8

Class: Guest Speaker:

Olga Marlin: "Psychoanalysis of Communism."

Psychoanalysis and Film I

Psychoanalysis applied to film. Slavoj Žižek's "The Pervert's Guide to Cinema". Psychoanalytic films of Krzysztof Kieślowski and Jan Švankmajer.

Screening:

Three Colors: Red

Week 9

Class: Psychoanalysis and Film II

Interpreting film with psychoanalysis. Stanley Kubrick's *Eyes Wide Shut*. Psychoanalysis and Arthur Schnitzler's *Dream Story*.

Screening:

Eyes Wide Shut

Reading:

Schnitzler (1971)

Week 10

Class: The Uncanny in Kafka and Švankmajer

Exploring unique worlds created by the writer Franz Kafka and Jan Švankmajer, a Czech surrealist, film maker, sculptor, and animator.

Screening:

Faust

Reading:

Kafka (1998)

Field Trip

Kafka Museum

Reflection Paper due by Thursday midnight.

Week 11

Class: Reactions to Freudian Theory

Critique and defense of psychoanalysis. Problems of interpretation. Critique of Freud by Jean-Paul Sartre, Karl Popper, Ludwig Wittgenstein.

Reading:

Wittgenstein (1966)

Thursday, December 6: CIEE Prague Academic Conference

Presentation outline due by Thursday midnight.

Week 12

Class: Applied psychoanalysis: Group presentations I

Group presentations and discussion.

Applied psychoanalysis: Group presentations II

Group presentations and discussion.

Week 13

Class: Final Exam Week

Applied psychoanalysis: Group presentations III

Group presentations and discussion.

Applied psychoanalysis: Group presentations IV; Conclusions

Group presentations and discussion.

Final paper due by Thursday midnight.

Course Materials

Readings

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 Schroeder, 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.

Ziz'ek, S. (2001) *The Fright of Real Tears*. London: BFI Pub.