

COURSE SYLLABUS

Psychoanalysis and Art



PSY 361/561
Spring 2017
Monday, 11:30-14:15

Lecturer: Dr. Joseph Dodds, PhD
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Office hours: By appointment
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Semester Credits	3	Language of Instruction	English
ECTS	6	Level	Intermediate
Length	3 weeks	Pre-requisites	
Contact hours	42 hours	Course type	HSC, PS, JC Elective HUM Elective

1. 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 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, taken in its broadest sense. This leads us to study developments in psychoanalytic aesthetics, explored with various examples from painting, literature and film. Finally, the course looks at the therapeutic aspect of art and at the contemporary clinical practice of art therapy, including experiential art therapy workshops. Previous knowledge of psychoanalysis is not required as this course functions as an introduction to a range of psychoanalytic theories through their application to art.

The course studies the relationship between art and mind including:

- the creative process
- the aesthetic experience
- introduction to key psychoanalytic theories and concepts
- psychoanalytic criticism of specific works of art

- the psychobiography of individual artists
- developments in psychoanalytic aesthetics, with examples from painting, literature and film
- the therapeutic aspect of art and the clinical practice of art therapy.

2. Student Learning Outcomes

Students must demonstrate:

- Demonstrate abilities to apply definitions and main concepts of different psychoanalytic schools to explain and interpret different aspects of art.
- Think theoretically and experientially about the clinical practice of art therapy.
- Provide evidence of their abilities to analyze, synthesize and evaluate the studied material through active participation in class.
- Compare and contrast difference between the psychoanalytical theories, outline the limits and controversies individual psychoanalytical theories imply when describing the same phenomena.
- Demonstrate their in-depth familiarity with theories' conceptual frameworks, and ability to apply those in interpretation of artistic phenomena of choice.
- Demonstrate and defend their individual critical evaluation of art and aesthetics and critically review other fellow students' positions.
- Show active pursuit of in-depth discussions in seminars, ability to lead a class debate on a topic of choice.
- Demonstrate attainment of interpretive psychoanalytic perspectives applicable not just to the realm of art but also phenomena ranging from culture, politics and psychology to psychopathology and the media.

3. Course Materials

Course reader and materials available from the course website, www.psychanalysis.cz

4. Prerequisites:

All students need to have taken 'Introduction to Psychology'.

5. Course Plan and Readings:

Class 1 Introduction to Psychoanalysis and Art: Jokes and the Comic

Required readings:

- Tendentious Innocence: Chaplin's Use of Doubling in *City Lights* and *The Idle Class*
- Quinodoz (2010) *Reading Freud: on dreams, slips, and jokes.*

Class 2 Surrealism and the Dream

Required readings:

- Susan Budd: The Shark Behind the Sofa: The Psychoanalytic Theory of Dreams
- Freud: Creative Writers and Day Dreaming
- Andrew Webber: Cut and Laced – Traumatism and Fetishism in Luis Brunel's Un Chien Andalou

Class 3 Conflict and Creativity

Required readings:

- Harry Trossman – Towards a Psychoanalytic Iconography
- *Two of Freud: Dostoevsky and Parricide; Leonardo Da Vinci and a Memory of His Childhood; The Moses of Michelangelo; Delusions and dreams in Jensens Gradiva*

Class 4 Psychosexuality and Art: Focus on Lucian Freud and Portraiture

Required readings:

- Georgaca: *Feminine Sexuality*
- Rotraut De Clerck, (2011) "How deep is the skin? Surface and Depth in Lucian Freud's Female Nudes." And Response from Joseph Dodds
- Victor Daniels (2011) *The Analytical Psychology of Carl Gustav Jung*

Class 5 Exam 1 (25%). Plus Jung, Archetypes, Myth

Required readings:

- Luke Hockley: *Cinematic Projections: The Analytical Psychology of C. G. Jung and Film Theory.*
- Bruno Bettelheim: *The Uses of Enchantment - The Meaning and Importance of Fairy Tales* (extracts)
- Psychoanalytic readings on 'Where the Wild Things Are'.

Class 6. Once Upon a Time, Psychoanalytic Reflections on Fairy Tales

Required readings:

- Tracy Willard: *Tales at the Borders: Fairy Tales and Maternal Cannibalism*
- Barbara Creed: *The Monstrous Feminine* (extracts)
- Nicola Glover: *Psychoanalytic Aesthetics*, Chapter 2-3

Class 7 Kleinian Aesthetics

Required readings:

- Nicola Glover: *Psychoanalytic Aesthetics - The British School* Chapter 4-6
- Winnicott: *The Location of Cultural Experience.*

Class 8 Potential Spaces: Winnicott and Milner

Required readings:

- Caroline Case and Tessa Dalley: *The Handbook of Art Therapy* chapters 5-7

Class 9 Art Therapy

Required readings:

- Sigmund Freud: *The Uncanny* (also in Reader).
- David Thorne: *Images on the void - An Enquiry into the nature of depression through reflections on five commonly presented images" in the International Journal of Art Therapy* (2011)

Class 10. Exam 2 (25%). Plus Kafka

Outclass to Kafka museum and walk round Kafka's Prague

Required Reading:

- Everett Siegel: *Franz Kafka's The Trial - Guilty or Innocent?*
- Joseph Dodds (2011) *Becoming-animal and Horror. The Zoological Imagination* (from *Psychoanalysis and Ecology at the Edge of Chaos*, Routledge 2011).

Class 11 Kafka 2. Shakespeare 1. Presentations 1

Required readings:

- Choice of readings from the *Psychoanalysis and Shakespeare* reader.
- Glen Gabbard: *The Psychoanalyst at the Movies*

Class 12 Shakespeare 2. Svankmajer 1 Presentations 2

Required readings:

- Paula Murphy: Psychoanalysis and Film Theory Part 1 and 2
- Helen Robinson: Two Short Films by Jan Svankmajer. Plus one optional online reading

Class 13 Svankmajer 2. Final Art therapy. Presentations 3.

The final paper is due the last Saturday before the final exam.

Class 14. Final Exam (25%)**6. Course Requirements and Assessment (with estimated workloads)**

Assignment	Workload (average)	Weight in Final Grade	Evaluated Student Learning Outcomes	Evaluated Institutional Learning Outcomes
Participation	90 hours	They can lose up to 10% of their grade due to lack or participation/absences.	Students are expected to join in and actively participate in class discussions and respond to other students presentations. This will include the overall participation as well as attendance. Students will make a presentation the class based on their project/final paper. Failure to participate in the key areas of the course will cost up to 10% to the final grade.	1, 2, 3
1 st Exam	15 hours	25.00%	The first exam will cover the first third of the course and include multiple choice, short answers and essays. On the essays students should show a high level of comprehension of the area involved and good analytical abilities. They are expected to show a good grasp of the theoretical issues and make a good case to support their argument.	1, 2, 3

2 nd Exam	15 hours	25.00%	The second exam will cover the second third of the course and include multiple choice, short answers and essays. On the essays students should show a high level of comprehension of the area involved and good analytical abilities. They are expected to show a good grasp of the theoretical issues and make a good case to support their argument.	1, 2, 3
Final Exam	15 hours	25.00%	The final exam will cover the final third of the course and include three essay questions. On the essays students should show a high level of comprehension of the area involved and good analytical abilities. They are expected to show a good grasp of the theoretical issues and make a good case to support their argument.	1, 2, 3
Final Paper	15 hours	25.00%	A final paper, approximately 7 pages (double-line spacing), is due on last class before the exam, on a topic the student's choice in relation to the course. It must incorporate at least two different psychological approaches and show good abilities of analysis, synthesis and application of theory to a relevant topic. It should be well researched and referenced and include a bibliography. The student is expected to take an independent position and be able to defend their point of view.	1, 2, 3
TOTAL	150 hours	100%		

7. Detailed description of course assignments and assessment breakdown

Assignment 1: Readings, preparation for class, participation, and presentation

Assessed area	Percentage
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Reading, analyzing and recording main ideas, problems and questions	Can lose up to 10%
Posing relevant questions on readings in class	
Mindful presence and thoughtful involvement in class	

Assignment 2: Exams

Assessed area	Percentage
The three exams will cover three sections of the course and include multiple choice, short answers and essays.	75% (25% per exam)
Show a high level of comprehension of the area involved and good analytical abilities.	
Demonstrate a good grasp of the theoretical issues	
Make a good case to support their argument.	

Assignment 3: Final Paper

Assessed area	Percentage
Demonstrating knowledge of concepts and essential issues, in writing	25%
Providing relevant discussion and examples	
Writing well-documented and well-argued essays	
Incorporate at least two different psychological approaches	
Show good abilities of analysis, synthesis and application of theory to a relevant topic..	
Scholarly researched, referencing, and bibliography.	
Demonstrate ability to take an independent position and be able to defend their point of view	

8. General Requirements

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules available in the Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity.

Electronic Communication and Submission

The university and instructors shall only use students' university email address for communication. It is strongly recommended that any email communication between students and instructors take place in NEO LMS. Each e-mail sent to an instructor that is about a new topic (meaning not a reply to an original email) shall have a new and clearly stated subject and the course code in the subject, for example: "COM101-1 Mid-term Exam. Question". All electronic submissions are carried out through NEO LMS. No substantial pieces of writing (especially take home exams and essays) can be submitted outside of NEO LMS.

Attendance is required. AAU recommends a minimal policy that students absent 35 % of the course be failed (or withdrawn from the course administratively if the absences were excused).

Absence Excuse and Make-up Options

Should the student be absent from a class for relevant reasons (illness, serious family matters), s/he needs to submit an Absence Excuse Form supplemented with documents proving the reasons for absence to the Assistant Dean. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if they submit an Absence Excuse Form along with the finalized add/drop form. The form and documents must be submitted within one week of absence. If possible inform the instructor about the absence in advance. Students whose absence has been excused by the Dean are entitled to make up exams they missed provided that the nature of the exam allows for a make-up. The students are responsible for contacting their instructor within one week from the date the absence was excused, and for making arrangements with the instructor about make-up options as necessary.

Unexcused Absences

Students are allowed two unexcused absences. Absences above that may result in failure of the course.

Late work: Deadlines are provided and late submissions are not accepted.

Electronic devices

Any electronic devices (phones, tablets, laptops...) may be used only for class-related activities (taking notes, looking up related information...). Any other use will result in being marked absent and/or being expelled from the class. No electronic devices may be used during the exams.

Eating is not allowed during classes.

Cheating and disruptive behavior

If a student engages in disruptive or other conduct unsuitable for a classroom environment of an institution of learning, the instructor may require the student to withdraw from the room for the duration of the activity or for the day and shall report the behavior to the Dean. Students engaging in behavior which is suggestive of cheating (e.g. whispering or passing notes) will, at a minimum, be warned. In the case of continued misbehavior the student will be expelled from the exam and the exam will be marked as failed.

Plagiarism and Academic Tutoring Center

Plagiarism is “the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one’s own original work.” (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin’s White Paper ‘The Plagiarism Spectrum’ (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another’s work, word-for-word, as one’s own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations
3. FIND–REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one’s own previous work without citation.
6. HYBRID: Combining perfectly cited sources with copied passages without citation in a single paper.
7. MASHUP represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate sources
9. AGGREGATOR includes proper citation, but the paper contains almost no original work.
10. RE-TWEET includes proper citation, but relies closely on the text’s original wording and/or structure.

As the minimum policy the types of plagiarism from 1 through 8 results in the failing grade from the assignment and must be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult their papers with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

Students with disabilities are asked to contact their instructor as soon as possible to discuss reasonable accommodation.

Letter Grade	Percentage*	Description
A	95 – 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A–	90 – 94	
B+	87 – 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 – 86	
B–	80 – 82	
C+	77 – 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C–	70 – 72	
D+	65 – 69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student’s work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 – 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

* Decimals should be rounded to the nearest whole number.