

FM 102

Freud and Jung go to the movies: Psychoanalysis and Film

Seminar Leader: Matthias Hurst

Foundational Module: Approaching Arts through Theory

Course Times: Tuesday 15.45 - 17.15; Thursday, 15.45 - 17.15; weekly film screening Tuesday 19.30 - 22.00

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Office Hours: Tuesday, 13.30 - 15.00

Course Description

Contemporary with the rise of cinema, psychoanalysis has been both a method of interpretation in the understanding of film, and itself a subject of film representation. It has provided a model for cinematic form, through the idea of the dream as an articulation of repressed desire, and the unconscious as the source of its power and vividness. We will examine the fundamental concepts and structures of psychoanalysis, including the notions of latent and manifest content; the connections between the reality principle, pleasure principle, and death drive; the theory of the Oedipus complex, and of the structure of the psyche, divided into ego, id, and superego. Also addressed will be the concept of a collective or mass-cultural mental condition. We consider how the dramatization of psychoanalytic conflicts is staged in cinema, and how the nature and form of cinematic narrative can sometimes be explained in relationship to psychical phenomena. In the course of our analysis, we look at psychoanalysis as a running cinematic theme, with its founding figures (Freud, Jung, Sabina Spielrein) featuring as characters, and the process of therapeutic treatment constituting the plot. Films viewed will be *Freud* (1962, John Huston), *Equus* (1977, Sidney Lumet) and *A Dangerous Method* (2011, David Cronenberg), *Peeping Tom* (1960, Michael Powell), *The Birds* (1963, Alfred Hitchcock), *Steppenwolf* (1974, Fred Haines), *Blue Velvet* (1986, David Lynch) and *Enemy* (2013, Denis Villeneuve).

Requirements

No prerequisites.

Attendance is mandatory for all seminars and film screenings. Students are expected to come to seminars and film screenings punctually and prepared, to participate actively in the class discussions and to do all the course assignments on time.

* Please, do not use cell phones, smart phones or similar electronic devices during seminars and screenings!

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Instances in which students fail to meet the

expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.

Attendance

Attendance is mandatory for all seminars and film screenings. Absences will significantly affect the grade for the course.

Absences are registered in all classes, and lateness is registered as absence. Students should notify the instructor if they are unable to attend class.

Please see the Student Handbook for college policies on absences due to serious illness or other important cause.

Assessment / Writing Assignments

Two screening reports (1000 words each) in the first half of the semester (week 3; deadline: Thursday, Sep 20, 15.30 – and week 8; deadline: Thursday, Oct 25, 15.30), short in-class writing assignments and presentations, and a final essay (3000-3500 words), due in week 15 (Deadline for final essay: Monday, Dec 17, midnight). The topic of this final essay will be a film analysis/interpretation, based on one of the films screened or discussed throughout the semester.

Policy on Late Submission of Papers

All assignments and written work must be submitted electronically and on time. Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C. Thereafter, the student will receive a failing grade for the assignment.

Grade Breakdown

Participation:	33,3 %
Screening reports:	33,3 %
Final essay:	33,4 %

If one of these components is graded F, the final course grade cannot be higher than C-. If two components are graded F, the final grade will be F (i.e. the whole class will be failed).

Schedule

Week 1

Introduction to Class, Cinema and Psychoanalysis (1)

No class on Thursday, September 6, 2018!

Week 2

Introduction to Cinema and Psychoanalysis (2):

Basic ideas of Freud's Psychoanalysis

The Royal Road to a Knowledge of the Unconscious – Film and Dream

The Imaginary Signifier

Freud (1962, John Huston)

A Student of Prague, Caligari, Shadows and Secrets of a Soul: Psychoanalysis in Early German Cinema (1920 – 1926)

Week 3

Film Language and Film Analysis (1)

The Woman in the Window (1944, Fritz Lang)

Week 4

Film Language and Film Analysis (2)

Triumph and Failure of Psychoanalysis:
Equus (1977, Sidney Lumet)

Week 5

Film Language and Film Analysis (3)

Dreams and Fairy Tales:
The Company of Wolves (1984, Neil Jordan)

Wed, Oct 3: Public Holiday

Week 6

The Male Gaze: Feminist Film Interpretation
Peeping Tom (1960, Michael Powell)

Week 7

The Master of Suspense and Obsessions: Alfred Hitchcock
Psycho, Birds, Marnie & Frenzy
The Birds (1963, Alfred Hitchcock)

Week 8

Welcome to Lynchville:
Eraserhead (1977, David Lynch)

Mystifying Movies: A Critique of Psychoanalytical Film Theory

Fall Break: Oct 29 – Nov 2, 2018

Week 9

In Dreams I Walk With You ...
Blue Velvet (1986, David Lynch)

Week 10

Freud and Jung: Archetypes and the Collective Unconscious (1)
A Dangerous Method (2011, David Cronenberg)

Week 11

Archetypes and the Collective Unconscious (2)
Steppenwolf (1974, Fred Haines)

Week 12

Individuation and Archetypes
Splash (1984, Ron Howard)
Paperhouse (1988, Bernard Rose)

Week 13

Doppelgänger
Enemy (2013, Denis Villeneuve)

Week 14

Mother! (2017, Darren Aronofsky)

Week 15: Completion Week

Essay Deadlines

Deadline for screening report 1 (1000 words): week 3, Thursday, Sep 20, 15.30

Deadline for screening report 2 (1000 words): week 8, Thursday, Oct 25, 15.30

Deadline for final essay (3000-3500 words): week 15, Monday, Dec 17, midnight

Literature

Allen, Richard, and Murray Smith (eds.). *Film Theory and Philosophy*. Oxford/New York: Oxford University Press, 1999.

Altman, Rick. *Film/Genre*. London: British Film Institute, 2004.

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Bazin, André. "The Ontology of the Photographic Image." In: André Bazin. *What Is Cinema?* Berkeley/Los Angeles/London: University of California Press, 1971, pp. 9-16.

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- Bergstrom, Janet (ed.). *Endless Night. Cinema and Psychoanalysis, Parallel Histories*. Berkeley/Los Angeles/London: University of California Press, 1999.
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- Blandford, Steve, Barry K. Grant and Jim Hillier. *The Film Studies Dictionary*. London/New York: Arnold, Oxford University Press, 2004.
- Bordwell, David, and Kristin Thompson. *Film Art. An Introduction*. Boston: McGraw-Hill, 2004.
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- Elsaesser, Thomas, and Warren Buckland. *Studying Contemporary American Film. A Guide to Movie Analysis*. London: Arnold Publishers, 2002.
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- Gibbs, John. *Mise-en-Scène. Film Style and Interpretation*. London/New York: Wallflower Press 2003.
- Hayward, Susan. *Cinema Studies. The Key Concepts*. Third Edition. London/New York: Routledge, 2006.
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- Indick, William. *Movies and the Mind. Theories of the Great Psychoanalysts Applied to Film*. Jefferson/NC: McFarland & Company, 2004.
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- Jung, Carl Gustav. *The Archetypes and the Collective Unconscious*. Second Edition. London: Routledge, 1990.
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- Monaco, James. *How To Read a Film. Movies, Media, Multimedia*. Oxford/New York: Oxford University Press, 2000.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 198-209.
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- Wartenberg, Thomas E., and Angela Curran (eds.). *The Philosophy of Film. Introductory Text and Readings*. Oxford/Malden: Blackwell, 2005.

See also the Google Classroom resources for this class.