Reading Freud: Sex, Deception, and the Secret Artist – Fall 2015

LIT 364 - TH

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Course Description, Objectives, and Student Learning Outcomes:

Sigmund Freud was a psychologist, social theorist, and philosopher, and though he dare not admit it, an artist. Freud stands alongside Darwin, Marx, and Einstein as one of the architects of the modern mind; and yet, that being said, he is one of the most polarizing intellectual figures of the 20th century. Some see him as a visionary genius who opened the doors of the mind to a high-energy inner landscape where the fundamental motives of all our behavior reside; others contend he is a crank, a charlatan, a nihilist who cast a dark shadow over the face of humanity and a civilization that had claimed itself the product of an enlightened rationality.

The primary objective of this course is to read Freud, reflect upon his ideas, and determine the value those ideas have for our personal lives as well as our contemporary culture. A secondary objective is this: It is the considered conclusion of Freud that human beings cannot live happy and fulfilling lives as long as they are constricted by the social and moral demands of civilization. For Freud, we are quite simply doomed to an existence filled with anxiety, frustration, and quiet (or not so quiet) desperation. The big question is this: Is there a “way out” of the dark Freudian quagmire? And if so, what would that way of life look like? The final objective of the course is a stimulating one: We will turn the tables on Freud and psychoanalyze his creation of the theory of psychoanalysis, and consider the possibility that Freud was more of an artist than he was a scientist. His case studies and dream interpretations are highly reminiscent of short-stories or novels where the author has created characters and events, and plots and plot twists that are for the most part the product of intuitive speculation and imagination.
Upon completing the course, each student should be able to define, evaluate, and articulate the fundamental principles of Freud’s clinical and social theories, the therapeutic methodology of psychoanalysis, and Freud’s interesting and controversial insights into creativity, art, and the underlying psycho-sexual motivations that drive artists to express their work.

**Course Requirements:**

Two take-home written assignments (about six pages each); one in-class presentation of about 5-10 minutes in which you show and articulate the influence of Freud in a TV series or episode, a movie, a poem, a short story or novel, a painting, or sculpture.

Assigned readings must be carefully contemplated prior to class; Class participation is strongly encouraged; **Attendance is mandatory.**

**Class Preparation:**

For each assigned reading, you should be prepared to discuss in class **two insights** that you found to be particularly interesting, meaningful, or problematic.

**Grade Determinates:**

Each written assignment is worth 35% of your grade (a total of 70%); The Freudian analysis is worth 10%; Class participation and attendance is worth 20%. **Note: If you miss more than three classes, you will be in danger of failing.**

**Required Texts:**

Peter Gay (editor), *The Freud Reader*

Sigmund Freud, *An Outline of Psychoanalysis*

Lesley Chamberlain, *The Secret Artist: A Close Reading of Sigmund Freud*

(Texts are available in the MICA bookstore; total cost is approximately $38)
Class Schedule:

9/4 – Introduction to Freud; Please read the Autobiographical Study in The Freud Reader for next week (p 3-41).

9/11 – Freud: Introduction to the Clinical and Social Theories

9/18 – Outline of Psychoanalysis: Part 1 (p 13-46)

9/25 – Outline of Psychoanalysis: Part 2 (p 49-78)

10/2 – Case Studies: Anna O (Please download from the Internet); Katharina (Freud Reader: p 78-86); The Interpretation of Dreams (Freud Reader: p 129-142)

10/9 – Three Essays on the Theory of Sexuality (Freud Reader: p 239 -293)

10/16 – Obsessive Actions and Religious Practices (Freud Reader: p 429-436); Creative Writers and Day-Dreaming (Freud Reader: p 436-443)

10/23 – Civilization and its Discontents (Freud Reader: p 722-772) (1st paper due)

10/30 – The Secret Artist: Chapters 1,2

11/6 – The Secret Artist: Chapters 3,4

11/13 – The Secret Artist: Chapters 5,6

11/20 – The Secret Artist: Chapters 7,8,9

11/27 – Thanksgiving Holiday

12/4 – Class Visitation: Psychoanalyst Amy Urdang (2nd paper due)

12/11 – Student Presentations

12/18 – Student Presentations/Course Evaluations
Americans with Disabilities Act
Any student who may need an accommodation based on the potential impact of a disability should contact the Learning Resource Center at 410-225-2416, in Bunting 458, to establish eligibility and coordinate reasonable accommodations.

Environmental Health and Safety (EHS)
It is the responsibility of faculty and students to follow health and safety guidelines relevant to their individual activities, processes, and to review MICA’s Emergency Action Plan and attend EHS training. It is each faculty member’s responsibility to coordinate with the EHS Office to ensure that all risks associated with their class activities are identified and to assure that their respective classroom procedures mirror the EHS and Academic Department guidelines. Each of these policies and procedures must be followed by all students and faculty. Most importantly, faculty are to act in accordance with all safety compliance, state and federal, as employees of this college and are expected to act as examples of how to create art in a way to minimize risk, and reduce harm to themselves and the environment. Faculty must identify and require appropriate personal protective equipment for each art making process, for each student, in all of their classes, when applicable. Students are required to purchase personal protection equipment appropriate for their major. Those students who do not have the proper personal protection equipment will not be permitted to attend class until safe measures and personal protection are in place.

Plagiarism
Each discipline within the arts has specific and appropriate means for students to cite or acknowledge sources and the ideas and material of others used in their own work. Students have the responsibility to become familiar with such processes and to carefully follow their use in developing original work.

Policy
MICA will not tolerate plagiarism, which is defined as claiming authorship of, or using someone else’s ideas or work without proper acknowledgment. Without proper attribution, a student may NOT replicate another’s work, paraphrase another’s ideas, or appropriate images in a manner that violates the specific rules against plagiarism in the student’s department. In addition, students may not submit the same work for credit in more than one course without the explicit approval of the all of the instructors of the courses involved.

Consequences
When an instructor has evidence that a student has plagiarized work submitted for course credit, the instructor will confront the student and impose penalties that may include failing the course. In the case of a serious violation or repeated infractions from the same student, the instructor will report the infractions to the department chair. Depending on the circumstances of the case, the department chair may then report the student to the Office of Academic Affairs, which may choose to impose further penalties, including suspension of expulsion.
Appeal Process

Students who are penalized by an instructor or department for committing plagiarism have the right to appeal the charge and penalties that ensue. Within three weeks of institutional action, the student must submit a letter of appeal to the department chairperson or program director, or relevant dean or provost related to the course for which actions were taken. The academic officer will assign three members of the relevant department/division to serve on a review panel. The panel will meet with the student and the instructor of record and will review all relevant and available materials. The panel will determine whether or not to confirm the charge and penalties. The findings of the panel are final. The panel will notify the instructor, the chairperson, division, the student, and the Office of Academic Affairs of their findings and any recommendations for change in penalties.

Title IX Accommodation

Maryland Institute College of Art seeks to provide an environment based on mutual respect that is free of bias, discrimination and harassment. If you have encountered sexual harassment/misconduct/assault we encourage you to report this. Disclosures made to faculty must be reported to the Title IX Coordinator, Title IX Deputy Coordinator, or Title IX Specialist. Disclosures made by students in course assignments are not exempt from mandatory reporting. If you require academic accommodations due to an incident involving sexual harassment or discrimination, please contact Student Affairs at 410.225.2422 or Human Resources at 410.225.2363.

Students with Extended Illness or Cause for Legitimate Absence

In the case of extended illness or other legitimate absences that may keep the student from attending a class for more than three meetings, students must contact the Student Development Specialist in the Division of Student Affairs so that instructors can be notified. Graduate students must contact the instructor, program director, and the Office of Graduate Studies. Students in art education or professional studies programs must contact the Dean for the Center for Art Education or the Dean of the School for Professional and Continuing Studies, respectively. The appropriate administrator will facilitate a conversation with faculty to determine whether the student can achieve satisfactory academic progress.