

Fall 2007

HON 195: Psychoanalysis and Film

Thurs 3:30-6:00 (Waterman 457)

Screenings: Thurs 6:30-8:30PM (Lafayette 200)

Prof Hilary Neroni

Office Hours: TTH 2-3, 311 Old Mill

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Description: One cannot study the history of film theory without investigating the role that psychoanalysis played in this history. Film theory has engaged psychoanalysis in many ways: from theories of the spectator, to the role film form plays in shaping gender roles, to narrative and its relationship to spectacle. This course will work to understand the influence that psychoanalysis has had on film theory and the key concepts that have come out of this relationship. We will read key psychoanalytic texts (such as Freud and Lacan) as well as examples of the film theory based on these ideas. This course will also have a required screening time in which we will watch films that are essential to the above theorists and also films that seem to embrace and/or challenge these ideas.

Required Books (on sale at the bookstore and on reserve at the library):

Sigmund Freud's *On Dreams*

Sigmund Freud's *Beyond the Pleasure Principle*

Slavoj Zizek's *How to Read Lacan*

Jacques Lacan's *The Four Fundamental Concepts of Psychoanalysis*

Harari, Roberto's *Lacan's Four Fundamental Concepts of Psychoanalysis*

Grade Breakdown:

30% In class Reading Responses

30% Seminar Paper

20% Midterm Exam

20% Final Exam

Tentative Schedule:

Week One:

Jan 18 Introduction

Screening: Alfred Hitchcock's *Spellbound* (USA, 111min, 1945, DVD 2131)

Week Two:

Jan 24 Reading: *On Dreams*

Screening: Wim Wenders's *Until the End of the World*
(Germany/France/Australia, 1991, 158 min, VIDR 327)

Week Three:

Feb 1 Reading: *Beyond the Pleasure Principle*
Screening : Michael Powell's *Peeping Tom* (UK, 1960, 101 min, DVD 452)

Week Four: The Psychology of Horror

Feb 8 Reading: Freud's "Fetish," "Unconscious," "Negation" (handouts)
Screening: *Eyes Wide Shut* (USA, 1999, 159min, DVD 193)

Week Five:

Feb 15 Reading: *How to Read Lacan* (1-60)
Screening: Michael Curtiz's *Casablanca* (USA, 1942, 102min, DVD 2523)

Week Six:

Feb 22 Reading: *How to Read Lacan* (61-120)
Screening: Billy Wilder's *Double Indemnity* (USA, 1944, 107min, DVD 4498)

Week Seven:

Mar 1 Reading: *Four Fundamental Concepts* (1-41); *Introduction* (1-63)
Screening: Andrei Tarkovsky's *Stalker* (USA, 1979, 163min, DVD 1814)

Week Eight:

Mar 8 Reading: *Four Fundamental Concepts* (42-66); *Introduction* (64-164)
Screening: Agnes Varda's *The Gleaners and I* (France, 1995, 82min, DVD 1448)

Week Nine: Mar 12-16 Spring Break

Week Ten:

Mar 22 Reading: *Four Fundamental Concepts* (67-122)
Screening: Judith Helfand's *Blue Vinyl* (USA, 2002, 97min, VID 8295)

Week Eleven:

Mar 29 Reading: *Four Fundamental Concepts* (123-173); *Introduction* (165-191)
Screening: Luis Bunuel's *That Obscure Object of Desire* (France, 1977, 104min, DVD 1571)

Week Twelve:

Apr 5 Reading: *Four Fundamental Concepts* (174-202); *Introduction* (192-224)
Screening: Michael Haneke's *The Piano Teacher* (Austria/France, 2001, 125min, DVD 3018)

Week Thirteen:

Apr 12 Reading: *Four Fundamental Concepts* (203-262); *Introduction* (225-282)
Screening: Carl Franklin's *One False Move* (USA, 1991, 106min, DVD 1241)

Week Fourteen:

Apr 19 Reading: *Four Fundamental Concepts* (263-276)
Screening: Darren Aronofsky's *Pi* (USA, 1998, 85min, DVD 4539)

Week Fifteen:

Apr 26 Reading: Eisenstein essay (online reserve) and other TBA
Screening: Jane Campion's *Holy Smoke* (Australia, 1999, 114min, DVD 1233)

Week Sixteen:

May 1: Reading: Neroni essay (online reserve)

Final Exam: 03:30 PM - 06:30 PM, Tuesday, May, 08 in WATERM 457