

Yale Summer Session B
LITR S303 / HSAR 469 / GMAN S469
Psychological Disciplines and the Arts
Instructor: Dr. Hans J. Lind (hans.lind@yale.edu)
M,W,F: 9-11:15

Syllabus

Course Description

From the promise of beauty in and outside art to the experience of literary seduction, the class will address the complex function and effects of the aesthetical regime. What constitutes the experience of beauty and pleasure within and outside the arts? And what separates our experiences, dreams and desires in the real world from those pleasures art promises us? Is there really a fundamental difference between our everyday pleasures and those 'higher' forms that art can provide us with? Are these pleasures even dangerous - and should we therefore maybe worry more about the effect art has on our psychology than we do about the protagonist's in a psychological novel? And what about dreaming: is it true that dreaming is as close to suppression and wish fulfilment, as film is said to be? What does this tell us about our dreams - and about art?

In order to understand the role psychology plays in art, and by this also to understand what constitutes the aesthetic experience, an experience that had to be defended repeatedly against the reproval of base sensuousness and voyeurism during the centuries, the course will bring together two periods of psychological approaches on beauty and the arts: the one that was constituted when the discussions of psychology of the arts in 18ct England, Germany and France started, and the 20th century discussion that lead from Freud and Lacan to up-to-date theories that also take into account the newer findings of empirical psychology/neuroscience.

Apart from a large number of theoretical works on psychology and the arts, we will mainly discuss painting (from Raphael to Dalí), literature (from Wieland to Kafka), opera (Mozart, Verdi and Wagner), film and photography.

Grading:

Letter grading basis. You will be evaluated on the strength of your class participation (30%), weekly responses/two short 5-pages midterm-papers in Week 2 and 4 (30%), and on a final paper (40%).

The *final paper* will be a 10-to-15 page exercise exploring a particular thematic or formal issue. You can personally hand in the paper on the last day of class, or send it via email to assignment@web.de latest the Sunday following the last day of class, 11 pm (23:00) EST. When submitting assignments by Email please make sure you have received an immediate auto-reply, confirming the submission of your assignment.

Please make use of Yale's writing tutor program when preparing the midterm and term papers.

ATTENTION INTERNATIONAL STUDENTS: PLEASE EMAIL ME AS SOON AS POSSIBLE ONCE YOU HAVE BEEN ACCEPTED AT THE SUMMER SESSION SO I CAN INCLUDE YOU IN THE CLASS' EMAIL ROSTER

Plagiarism:

Plagiarism will not be tolerated. Plagiarism is the use of someone else's work, words, or ideas as if they were one's own. Thus most forms of cheating on examinations are plagiarism; but the term is usually used in reference to papers rather than examinations. If one uses a source for a paper, one must acknowledge it. What counts as a source varies greatly depending on the assignment, but the list certainly includes readings, lectures, websites, conversations, interviews, and other students' papers. Every academic discipline has its own conventions for acknowledging sources. In all situations, students who are confused about the specific punctuation and formatting must nonetheless make clear in written work where they have borrowed from others — whether it be a matter of data, opinions, questions, ideas, or specific language. This obligation holds whether the sources are published or unpublished. Submission of an entire paper prepared by someone else is an especially egregious form of plagiarism, and is grounds for the imposition of a particularly serious penalty, including expulsion from the University. Furthermore Students may not submit the same paper, or substantially the same paper, in more than one course. If topics for two courses coincide, a student must have written permission from both instructors before either combining work on two papers or revising an earlier paper for submission to a new course.

For further information please visit the site provided by the Yale College Writing Center: <http://writing.yalecollege.yale.edu/advice-students/using-sources/understanding-and-avoiding-plagiarism>

Required Books: (available at the Yale Bookstore)

1. Arthur Schnitzler: Fraulein Else (also available as E-Book)
2. Franz Kafka: The Metamorphosis and other Stories

Additional material will be provided over the ClassesV2-System

WEEK BY WEEK SCHEDULE

I. Art and Psychology (I) – The Rules of Beautiful Art

Week 1

Mon: Psychologizing Beauty I: Painting and the Rules of Beautiful Art (incl. slideshow)

Readings: J.J. Winckelmann: Essay on the Beautiful in Art (excerpt); id.: Thoughts on the Imitation of Greek Works in Painting and Sculpture (excerpt); Shearman: Mannerism: Style and Civilisation (excerpts)

(II) The pleasures of art and the promise of beauty. A psychology.

Wed: The beautiful and the pure pleasure(s) of art: Leibniz and the Neo-Platonist Tradition. / The promise of Beauty I: Kallogathia

*Readings: Plato: Symposium (excerpts); J.J. Winckelmann: Description of the Laokoon; Lavater: "On the Harmony Between Moral and Corporeal Beauty"; "Physiognomy" (excerpts); Shakespeare: The Tempest (excerpts); ->Dion, Karen: What is beautiful is good. In: Journal of Personality and Social Science 24 (1972), p. 285-290; *Berlyne: On Beauty; *Stanford Encyclopedia of Philosophy (SEP): Leibniz/Wolff;*

FRI: Psychologizing Beauty II: Are beautiful faces only average?

- Bring your own pictures - / - Topics for first assignment are distributed –

Readings: Jones, B.; Lisa, D.M.; Little, A. (2007). "The role of symmetry in attraction to average faces"; Langlois/Rogman: *Attractive Faces are only average*. In: *Psychological Science* 1 (1990), p. 115-121; *Alley/Cunningham: *Average faces are attractive, but very attractive faces are not average*. *Psychological Science* 2 (1992), p. 123-125; ->Berscheid/ Walster *Physical attractiveness*. In: *Advances in Experimental Social Psychology*. 7 (1974), S. 157-215; Vartanian / Goel: "Neuroanatomical correlates of aesthetic preference for paintings". *Cognitive Neuroscience and Neuropsychology* 15 (5): 893–897

WEEK 2:

MON: Psychologizing Beauty III. A critique of Beauty and its Pleasures I:

- TOPICS OF FIRST ASSIGNMENT WILL BE DISTRIBUTED –

Readings: C.M. Wieland: *Agathon (excerpts)*; Lichtenberg: *on Physiognomic Perception*. (Gombrich p. 45-55); Guyer: *Values of Beauty*. ; E.T.H. Hoffmann: *The Jesuit Church in G*; *SEP "Pleasure"; Scheib/Gangestad: *Facial Attractiveness, Symmetrie and Cues of Good Genes*. In: *Proceedings. Biological Sciences* Vol 266, N. 1431, pp. 1913-1917; Halberstadt/Rhodes: *The Attractiveness of Nonface Averages. Implications for an Evolutionary Explanation of the Attractiveness of Averages Faces*. In: *Psychological Science* Vol. 11, No.4, pp. 285-289; *Zuk, Marlene: *The role of male ornaments and courtship behavior in female mate choice of red jungle fowl*. In: *The American Naturalist* 136 (1990), p 459-473; *Eagley/Ashmore: *What is beautiful is good. But ... A meta-analytic review of research on the physical attractiveness stereotype*. In: *Psychological Bulletin* 110 (1991), p. 109-128

- Screening (Opera): Wagner: *Tannhäuser: Tuesday 7pm! Room tba*

WED: The promise of beauty (II): Two forms of beauty: Venus or Saint Mary?

J. v. Eichendorff: *The Marble Statue (classes V2)*; C.M. Wieland: *Oberon (excerpts part 1)*; Gillan, Barry: *Physical Attractiveness. A determinant of two types of goodness*. In: *Personality and Social Psychology Bulletin* 7 (1981) p. 277-281; Sulzer, *Psychological Writings (excerpt)* / *SEP "Beauty" part 2

Art and Psychology (II) : The Logic of Dreams and Desires : Psychology in Literature and Film

FRI: From Aristotle to Zola: experiment and poetic truth

- First assignment due: Thursday, 11 pm (23:00) by Email to assignment@web.de (autoreply)
- Meeting with writing tutor Fri or Sat -

Readings: Aristotle: *Rhetoric*; Emile Zola: *The Experimental Novel (Introduction, Chapter I)*; Arnheim, Rudolf: *Filming The Subconscious*; Arnheim, Rudolf: *Psychiatry for everything and everybody*.

WEEK 3:

MON: From experience to symptoms: Dreams and the artificial system of the unconscious

- Revised first assignment due -

Readings: Henk de Berg: *Freud' Theory and its use in Literary and Cultural Studies. Chapter 1-3*; C.G. Jung: *The Unconscious in Psychopathology*; C.G. Jung: *The Concept of the Collective*; Jung: *Lectures*; **The Unconscious additional creative work in: C.G. Jung: Collected papers on Analytical Psychology, p. 84-93*;

WED: Psychology and Poetics: The Poet as dreamer or craftsman? What is Literature? Visual Art and the Unconscious: Dali and Surrealism. Bring your own poem. Translating Dante?

Readings: Franz Kafka: *The Metamorphosis*; Doebelin: *Murder of a Buttercup*. Franz Kafka: *Rejection*. Gustav Janouch: *Conversations with Kafka (Excerpts)*. Aristotle: *Poetics (Excerpts)*; Lessing: *Laokoon* Umberto Eco: *Innovation and Repetition. Between Modern and Postmodern Aesthetics*.

FRI The psychology of reception and the opera aperta in Literature. Art and its Spectator. The Case of Photography

- TOPICS OF 2nd ASSIGNMENT WILL BE DISTRIBUTED (Else/Freud) –

Readings: Kleist/von Arnim/Brentano: *Feelings before Friedrichs Seascape / In Front of a Friedrich Seascape with Capuchin Monk*. Roland Barthes: *Camera Lucida: Reflections on Photography (excerpts)*; Wolfgang Iser: *The reading process: A Phenomenological Approach*; Guy De Mallac: *The Poetics of open Form*; *Umberto Eco's *Notion of "Opera Aperta"*; *Roland Barthes: *Death of the Author*; *Riquelme: *The Reading Process*; Lessing: *Laokoon (excerpt)*

WEEK4

III. The Aesthetical Regime

MON Connaisseur or Voyeur? Aesthetic experience and the voluptuous pleasures of art. From Wolff's aesthetical 'voluptas' to modern reception theory. (incl. slideshow of Renaissance Art; Tannhäuser revisited)

- 2nd assignment due: Sunday, 11 pm (23:00) by Email to assignment@web.de (autoreply)

Readings: Arthur Schnitzler: *Fräulein Else*; *Laura Mulvey: *Visual Pleasure and Narrative Cinema*; ; *Maria Walsch: *Eye and Gaze. in: Art and Psychology. (Excerpts)*; *Robert Walser: *Selected Stories (excerpts)*; G.E.Lessing: *Laokoon (excerpt)*; Christian Metz: *Two Kinds of Voyeurism*; ->CM Wieland: *Agathon (excerpt)*

WED.: Representing aesthetical Seduction in Art. Opera's Problem. (session & screening)

Readings: CM Wieland: *Oberon (excerpts part 2)*; Mozart: *The Magic Flute (excerpt)*; Verdi: *Macbeth (excerpt)*; Lorenzo da Ponte: *Così fan tutte (excerpts)*; Mozart: *The Marriage of Figaro (excerpts)*; CM Wieland: *Agathon (excerpts part 3)*.

- Fri: THE MAGIC FLUTE (screening)

WEEK5

MON: The aesthetical apparatus: From Dreaming to Cinema and back

Readings: Lindell/Müller: *"Can science account for taste? Psychological insights into art appreciation". Journal of Cognitive Psychology 23 (4): 453–475*; Christian Metz: *The Imaginary Signifier (excerpts)*; *"Innate and learned components of human visual preference."*. *Current Biology 9: 665–671*; Rudolf Arnheim: *Stage vs. Screen Acting*

*(only the first two pages). Winston, W. S.; Cupchik, G. C.: The evaluation of high art and popular art by naive and experienced viewers". Visual Arts Research 18 (1): 1–14; *Aiken: The Biological Origins of Art (excerpt)*

WED (double session): Aura and Fetish: Barthes, Benjamin and The Case of Photography (Barthes, Benjamin, Duchamp)

*Readings: Calhoon: Photography: Personal Effects: Rilke, Barthes, and the Matter of Photography. Benjamin: The Work of Art in the Age of Mechanical Reproduction; *Berlyne, D. E. Aesthetics and psychobiology (excerpt);*

- Final paper due: Sunday, 11 pm (23:00) by Email to assignment@web.de (autoreply)