How do we explain the relationship between works of art and our emotional responses to them? Addressing this question forms the central thrust of the course. Psychoanalytic theory is particularly adaptable to this undertaking: it can offer special insight into works of literature, art and music; it can be applied to decipher the artist’s creative process; and, perhaps most significantly, provide an expansive understanding of the aesthetic experience itself. We examine the dynamic interplay between perception and response, interpretation and meaning, and thought and feeling. We also clarify distinctions between applied and clinical psychoanalysis.

**THE CLASS: STRUCTURE & REQUIREMENTS**

<table>
<thead>
<tr>
<th>PERCENTAGE OF GRADE</th>
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<tr>
<td>(i) Regular attendance and consistent, informed contributions to class discussions.</td>
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<tr>
<td>(ii) Discussants will commence the class discussion regarding each week’s assigned readings. Each student needs to ‘volunteer’ her/himself as a discussant at least once during the semester.</td>
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<tr>
<td>(iii) Timely completion and submission of all assignments. Requests for extensions and/or other special dispensation must be made in advance and will be considered on a case-by-case basis. Written works are to be wordprocessed/typed.</td>
</tr>
<tr>
<td>(iv) Mid-Term assignment: 3-5 pages — due: Session 6</td>
</tr>
<tr>
<td>(v) Final Paper: 10-12 pages — due: Final Class</td>
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*Note:* Photocopies of most readings will be in a binder on reserve in the Fogelman Library [Graduate Faculty building: 65 Fifth Avenue, basement level] and/or distributed as needed; other readings/books indicated below with an asterisk will be available for purchase at Barnes & Noble, 18th Street and Fifth Avenue.
THE SYLLABUS: READINGS & ASSIGNMENT

Introduction
Session 1.

Introductory remarks.
Discussion of syllabus and overview of course.

Session 2.


Session 3.


Session 4.


Session 5.


* A Psychoanalytic Investigation of Aesthetics
Session 6.


Gilbert Rose (1992) *Recapitulation and Preview*, pp. 91-94 (Chapter 6);
—— *The Body and Creative Imagination*, pp. 97-109 (Chapter 7) in *The Power of Form*.

Mid-Term Assignment Due

Session 7.

Gilbert Rose (1992) *The Locus of Imagination*, pp. 110-129 (Chapter 8);
—— *The Dynamic Structure of Aesthetic Form*, pp. 130-143 (Chapter 9) in *The Power of Form*.

Session 8.


Session 9.


Session 10.


Session 11.


Pinchas Noy How Music Conveys Emotion (chapter 7) in Psychoanalytic Explorations in Music (Second Series).

Session 12.

Gilbert Rose (1992) On Aesthetic Experience, pp. 193-204 (Chapter 12);
—— Affect: A Biological Taproot of Art, pp. 207-228 (Chapter 13);

Session 13.


Open for residual readings from syllabus and discussion of texts and issues proposed by students.

Final Papers due.