



**ROCHESTER INSTITUTE OF TECHNOLOGY
COURSE OUTLINE FORM**

COLLEGE OF IMAGING ARTS AND SCIENCES

Art History

REVISED COURSE: CIAS-ARTH-521-TheImage

10/15 prerequisite chg ARTH-135 and ARTH-136 corrected course title

1.0 Course Designations and Approvals

Required course approvals:	Approval request date:	Approval granted date:
Academic Unit Curriculum Committee	December 1, 2010	December 1, 2010
College Curriculum Committee	February 11, 2011	February 11, 2011

Optional designations:	Is designation desired?		*Approval request date:	**Approval granted date:
General Education:	Yes	<input type="checkbox"/>		
Writing Intensive:	Yes	<input type="checkbox"/>		
Honors		No		

2.0 Course information:

Course title:	The Image
Credit hours:	3
Prerequisite(s):	ARTH-135 History of Western Art: Ancient to Medieval and ARTH-136 History of Western Art: Renaissance to Modern
Co-requisite(s):	None
Course proposed by:	Clarence Burton Sheffield, Jr.
Effective date:	Fall 2013

	Contact hours	Maximum students/section
Classroom	3	20
Lab		
Studio		
Other (specify)		

2.a Course Conversion Designation

	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to:
	Semester Replacement (SR) Please indicate the quarter course(s) this course is replacing:
X	New

2.b Semester(s) offered

Fall	√	Spring	√	Summer		Other	
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2.c Student Requirements

Students required to take this course: (by program and year, as appropriate)
This course is open to all undergraduate students from CIAS who have fulfilled the necessary prerequisites.

Students who might elect to take the course:
This course is open to all undergraduate students who have fulfilled the necessary prerequisites or by permission of instructor.

3.0 Goals of the course

To provide students with a critical framework by which to think about images—both static and dynamic—their ontological status, ideological implications, historical role, and symbolic meaning, as well as the way in which new and old technologies and systems of power have and will continue to impact them.

4.0 Course description

Course number: ARTH-521

Long Course title: The Image

Short Course title: The Image

Prerequisites: ARTH-135 History of Western Art:-Ancient to Medieval and
ARTH-136 History of Western Art:Renaissance to Modern

Class 3, Credit 3 (F, S)

The image remains a ubiquitous, controversial, ambiguous and deeply problematic issue in contemporary critical discourse. This course will examine recent scholarship devoted to the image and the ideological implications of the image in contemporary culture. Topics will include: the modern debate over word vs. image, the mythic origins of images, subversive, traumatic, monstrous, banned and destroyed images (idolatry and iconoclasm), the votive, the totem, and effigy, the mental image, the limits of visibility, the moving and projected image, the virtual image, dialectical images, image fetishism, the valence of the image, semiotics and the image, as well as criteria by which to assess their success or failure (their intelligibility) and their alleged redemptive and poetic power.

5.0 Possible resources (texts, references, computer packages, etc.)

Possible Required And Optional Texts:

- 5.1 Jacques Aumont, The Image (London: British Film Institute, 1997).
- 5.2 Jacques Rancière, The Future of the Image (NY: Verso, 2007).
- 5.3 Jacques Rancière, The Emancipated Spectator (NY: Verso, 2009).
- 5.4 Jean-Luc Nancy, The Ground of the Image (NY: Fordham University Press, 2005).
- 5.5 Carol Squiers, ed., The Critical Image (Seattle: Bay Press, 1990).

- 5.6 David Freedberg, The Power of Images (Chicago: University of Chicago Press, 1989).
- 5.7 Roland Barthes, Camera Lucida: Reflections on Photography (NY, 1981).
- 5.8 W.J.T. Mitchell, Iconology: Image, Text, Ideology (Chicago: University of Chicago Press, 1986).
- 5.9 W.J.T. Mitchell, The Language of Images (Chicago: University of Chicago Press, 1980).
- 5.10 Michel Foucault, This is Not a Pipe (Berkeley: University of California Press, 1982).
- 5.11 Georges Didi-Huberman, Confronting Images (University Park: Penn State University Press, 2004).
- 5.12 Barbara Maria Stafford, Echo Objects: The Cognitive Work of Images (Chicago: University of Chicago Press, 2007).
- 5.13 Guy Debord, Society of the Spectacle (Detroit: Red and Black Press, 1983).
- 5.14 Georges Didi-Huberman, Images in Spite of All (Chicago: University of Chicago Press, 2008).
- 5.15 Susie Linfield, The Cruel Radiance: Photography and Political Violence (Chicago: University of Chicago Press, 2010).
- 5.16 Jacques Khalip, Releasing the Image: from Literature to New Media (Palo Alto: Stanford University Press, 2011).

These will be supplemented by a course reserve with traditional and electronic files and an extensive bibliography.

Essays And Articles:

- 5.16 Meyer Schapiro, "On Some Problems in the Semiotics of Visual Art: Field and Vehicle in Image-Signs," Semiotica 1:3 (1969), 223-242.
- 5.17 Martin Heidegger, "The Age of the World Picture (1938)," in: The Question Concerning Technology and Other Essays (NY: Harper and Row, 1977), 113-154.
- 5.18 Ernst Kitzinger, "The Cult of Images in the Age before Iconoclasm," Dunbarton Oaks Papers, 8 (1954), 83-150.
- 5.19 Rudolf Arnheim, "The Coming and Going of Images," Leonardo, 33:3 (2000), 167-168.
- 5.20 Jean Baudrillard, "The Evil Demon of Images," in: Clive Cazeaux, ed., The Continental Aesthetics Reader (NY: Routledge, 2000), 444-452.
- 5.21 Roland Barthes, "Rhetoric of the Image," in: Image, Music, Text (NY: Hill and Wang, 1977), 32-51.
- 5.22 André Bazin, "Ontology of the Photographic Image," in: What is Cinema? Vol.I (Berkeley: University of California Press, 1967), 9-16.
- 5.23 Andrew Ross, "The Ecology of Images," in: Norman Bryson, Michael Ann Holly and Keith Moxey, eds., Visual Culture (Hanover, NH: Wesleyan University Press, 1994), 325-346.
- 5.24 Virgil C. Aldrich, "Image-Mongering and Image-Management," Philosophy and Phenomenological Research, 23:1 (1962).
- 5.25 Virgil C. Aldrich, "Images as Things and Things as Imaged," Mind, 64:254 (1955).

- 5.26 W.J.T. Mitchell, "The Language of Images," Critical Inquiry 6:3 (Spring 1980).
- 5.27 Mignon Nixon, "After Images," October 83 (Winter 1998), 115-130.
- 5.28 Fredric Jameson, "Transformations of the Image in Postmodernity," in: The Cultural Turn Selected Writings on the Postmodern, 1983-1998 (NY: Verso, 2009), 93-135.
- 5.29 Susan Sontag, "Looking at War: Photography's View of Devastation and Death," The New Yorker, (December 9, 2002), 82-98.
- 5.30 Whitney Davis, "The Origins of Image Making," in: Replications: Archeology, Art History, Psychoanalysis (University Park, Penn State University Press, 1996) 46-65.
- 5.31 Bill Viola, "Video Black: The Mortality of the Image," (1990) in: Theories and Documents of Contemporary Art, Kristine Stiles and Peter Selz, eds. (Berkeley: University of California Press, 1996), 446-450.

6.0 Topics (outline):

- 6.1 Introduction:
 - 6.1.1 Historical Definitions of the Image
 - 6.1.1.1 Plato, The Republic, bk. X
 - 6.1.1.2 Aristotle, De interpretatione 16a4-9
 - 6.1.1.3 Ovid, Metamorphoses
 - 6.1.2 The Rhetoric of the Image and the Defect of Distance
 - 6.1.3 The non-image, the Anicon, the Palimpsest, the Rebus and the Apotropaic
 - 6.1.4 The Mythic Origins of the Image
 - 6.1.4.1. Leonardo's Treatise on Painting and the Wall of Stains
 - 6.1.4.2. Pliny the Elder on the Corinthian Maiden
 - 6.1.4.3. Whitney Davis on the Paleolithic Image
- 6.2 The Icon, the sign, the mark, and the trace
- 6.3 The Votive Image (Aby Warburg)
- 6.4 The Auratic Image (Walter Benjamin and his successors)
- 6.5 Piercian Semiotics: Indexical, Iconic and Symbolic Images
- 6.6 The Heterogeneous Image (Collage, Photomontage and the Clash of Images)
- 6.7 The Pleasure, Poetics, and Enchantment of the Image
 - 6.7.1 The Image as Fetish (Freud and Marx on the Inverted Image)
 - 6.7.2 Gaston Bachelard on the Poetic Image
 - 6.7.3 Maurice Merleau-Ponty, "Eye and Mind" (1964)
 - 6.7.4 Laura Mulvey's "Visual Pleasure and Narrative Cinema" (1975)
- 6.8 Traumatic, Monstrous, and Subversive Images
 - 6.8.1. Images and Violence (the Violence of the image and the Image of Violence)
 - 6.8.2 Cruelty (Antonin Artaud and Georges Bataille)
 - 6.8.3 Proscribed Images
 - 6.8.4 The Offensive Image and the Dangerous
- 6.9 The Ecology of Images and the Images of Ecology
- 6.10 The Political Economy of the Image (Jean Baudrillard, Simulation and the Hyperimage) Jacques Derrida on "Economimesis."
- 6.11 Situationists's Theories of the Image

- 6.12 The digital image-virtual realms
 6.13 The Future of the Image and the Image of the Future: A World Without Images?

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

Course Learning Outcome	Assessment Method
7.1 Identify, differentiate and evaluate the critical/theoretical framework for the notion of the Image as well as some visual examples associated with them.	Critical response papers
7.2 Write a coherent critical response to at least one key critical theory of the image, evaluating its strengths and weaknesses	Homework/projects
7.3 Describe and summarize the broad trajectory of images and the idea of representation in Western intellectual history	Exams/quizzes
7.4 Place the critical theory of the image within its broader intellectual and historical context, and critically discuss some of its ideological implications.	Exams/quizzes

8.0 Program outcomes and/or goals supported by this course

8.1	Enable students to understand the form, function and meaning of images, their broader historical context, and the ideological issues that they address.
8.2	Stimulate and reinforce critical thinking, reading, writing, speaking and research skills that may be applied to the contextual analysis of images and, in fact, the entire world of objects and representation. Such skills will be of capital importance in whatever field the student should chose to work in.
8.3	Enable students to develop a broad familiarity with modern visual culture and necessary skills to evaluate it, and to question its significance.

9.0

	General Education Learning Outcome Supported by the Course, if appropriate	Assessment Method
Communication		
√	Express themselves effectively in common college-level written forms using standard American English	Critical response papers
√	Revise and improve written and visual content	Critical response papers
√	Express themselves effectively in presentations, either in spoken standard American English or sign language (American Sign Language or English-based Signing)	Brief individual and group presentations
√	Comprehend information accessed through reading and discussion	Critical response papers and written exams
Intellectual Inquiry		
	Review, assess, and draw conclusions about hypotheses and theories	Critical

√		response papers and written exams
√	Analyze arguments, in relation to their premises, assumptions, contexts, and conclusions	Critical response papers and written exams
√	Construct logical and reasonable arguments that include anticipation of counterarguments	Critical response papers and written exams
√	Use relevant evidence gathered through accepted scholarly methods and properly acknowledge sources of information	Critical response papers and written exams
<i>Ethical, Social and Global Awareness</i>		
	Analyze similarities and differences in human experiences and consequent perspectives	
	Examine connections among the world's populations	
√	Identify contemporary ethical questions and relevant stakeholder positions	Brief individual and group presentations and critical response papers
<i>Scientific, Mathematical and Technological Literacy</i>		
	Explain basic principles and concepts of one of the natural sciences	
	Apply methods of scientific inquiry and problem solving to contemporary issues	
	Comprehend and evaluate mathematical and statistical information	
	Perform college-level mathematical operations on quantitative data	
	Describe the potential and the limitations of technology	
	Use appropriate technology to achieve desired outcomes	
<i>Creativity, Innovation and Artistic Literacy</i>		
√	Demonstrate creative/innovative approaches to course-based assignments or projects	Critical response papers and written exams
√	Interpret and evaluate artistic expression considering the cultural context in which it was created	Critical response papers, written exams.

10.0 Other relevant information

10.1 Plug and Go Classroom with DVD, VCR, and laptop projection.

