



**ROCHESTER INSTITUTE OF TECHNOLOGY  
COURSE OUTLINE FORM**

**COLLEGE OF IMAGING ARTS AND SCIENCES**

**Art History**

**REVISED COURSE:** CIAS-ARTH-588-SymbolsAndSymbolMaking

**1.0 Course Designations and Approvals**

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

<b>Optional designations:</b>	<b>Is designation desired?</b>		<b>*Approval request date:</b>	<b>**Approval granted date:</b>
General Education:	Yes			
Writing Intensive:	Yes			
Honors		No		

**2.0 Course information:**

<b>Course title:</b>	Symbols and Symbol Making: Psychoanalytic Perspectives on Art
<b>Credit hours:</b>	3
<b>Prerequisite(s):</b>	ARTH-135 Survey of Western Art History I and ARTH-136 Survey of Western Art History II
<b>Co-requisite(s):</b>	None
<b>Course proposed by:</b>	Clarence Burton Sheffield, Jr.
<b>Effective date:</b>	Fall 2013

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

**2.a Course Conversion Designation**

√	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to: Symbols and Symbol Making 2039-340
	Semester Replacement (SR) Please indicate the quarter course(s) this course is replacing:
	New

**2.b Semester(s) offered (check)**

Fall ✓	Spring ✓	Summer	Other
--------	----------	--------	-------

**2.c Student Requirements**

**Students required to take this course:** (by program and year, as appropriate)

None

**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 an in-depth knowledge of the key concepts of modern psychoanalytic theory, its relevance as a discourse to art historical interpretation and to the broader aesthetic sphere and cultural horizon.

**4.0 Course description**

**Course number:** ARTH-588

**Long Course title:** Symbols and Symbol-Making: Psychoanalytic Perspectives on Art

**Short course title:** Symbols and Symbol Making

**Prerequisites:** ARTH-135 Survey of Western Art History I and ARTH-136 Survey of Western Art History II

**Course 3, Lab 0, Credit 3 (Semester offered Fall or Spring)**

This course explores the links between psychoanalytic theory, art history and visual culture with special focus on the work of Sigmund Freud, Carl Jung, and their followers. A central aim is to examine the way in which psychoanalytic theory has been employed by art historians and theorists as a mode of interpretation, as well as to study how, why, and what several of the most notable psychoanalysts have written about art. Topics include the interpretation of dreams, transference, the Oedipal myth, melancholia, narcissism, abjection, the structure of the unconscious, the fetish, Archetypes and the Collective Unconscious, as well as outsider art, and the art of the insane. Key theorists to be discussed include: Freud, Jung, D.W. Winnicott, Melanie Klein, Jacques Lacan, Otto Rank and Julia Kristeva; individual artists studied include: Albrecht Dürer, Leonardo da Vinci, Edvard Munch, Lars Hertervig, Max Ernst, Jackson Pollock, Antonin Artaud, Louise Bourgeois, Mary Kelly and Victor Burgin; in addition to examples from film (Maya Deren, Luis Buñuel and Salvador Dali, and Stan Brakhage).

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

Required Texts:

- 5.1 Peter Gay, ed., The Freud Reader (NY: Norton, 1989).
- 5.2 Carl Jung, Man and His Symbols (NY: Dell Publishing, 1968).
- 5.3 Ellen Handler Spitz, Image and Insight: Essays in Psychoanalysis (NY: Columbia University Press, 1993).
- 5.4 Jonathan Lear, Freud (NY: Routledge, 2005).
- 5.5 Janet Sayers, Freud's Art: Psychoanalysis Retold (NY: Routledge, 2007).

Also Highly Recommended:

- 5.6 Peter Gay, Freud: A Life for Our Times (NY: Norton, 1988).
- 5.7 E.H. Gombrich, "Freud's Aesthetics," Encounter 26:1 (January 1966), 30-40.
- 5.8 Neil Hertz, ed. Writings of Art and Literature by Sigmund Freud (Stanford, CA: Stanford University Press, 1997).
- 5.9 Philip Rieff, Freud: the Mind of the Moralist (Chicago: University of Chicago Press, 1979).
- 5.10 Tzvetan Todorov, Theories of the Symbol (Ithaca: Cornell University Press, 1982).  
These will be supplemented by a course reserve and extensive bibliography

**6.0 Topics (outline):**

- 6.1 Introduction and Visual Overview: Psychoanalysis and its Relationship to Art
- 6.2 Theories of the Sign and Symbol
- 6.3 Moral Psychology, Religion and Society: Civilization and its Discontents
- 6.4 The Structure and Analysis of the Psyche
- 6.5 Eros, Sex and Life
- 6.6 Sigmund Freud and Meyer Schapiro on Leonardo da Vinci
- 6.7 Transference
- 6.8 The Interpretation of Dreams (Max Ernst, Salvador Dali)
- 6.9 The Fetish (Hans Belmer, Meret Oppenheim, Max Ernst, Robert Mapplethorpe)
- 6.10 The Oedipus Complex
- 6.11 The Uncanny (Cindy Sherman, Robert Gober, Andres Serrano, Kiki Smith)
- 6.12 Narcissism (Claude Monet)
- 6.13 Mourning and Melancholia: (Dürer, Lars Hertervig, Edvard Munch and Anselm Kiefer)
- 6.14 Looking Back: Orpheus and Eurydice
- 6.15 Carl Jung: Archetypes and the Collective Unconscious (Jackson Pollock)
- 6.16 Jacques Lacan and the Mirror-Stage (Mary Kelley, Carravagio)
- 6.17 Julia Kristeva and the Abject (Paul McCarthy, Andres Serrano, Cindy Sherman)
- 6.18 Melanie Klein and Object-Relations (Louise Bourgeois and Eva Hesse)
- 6.19 Outsider Art: The Art of the Insane (Wölffli, Prinzhorn, Van Gogh, the late De Kooning)
- 6.20 Concluding Remarks

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

Course Learning Outcome	Assessment Method
7.1 Demonstrate a basic understanding of key terms in psychoanalysis, their theoretical and historical basis, and their relevance/importance for art history.	Brief critical response critical response papers
7.2 Demonstrate a basic knowledge of the theory of the sign, symbols, and the theory of the unconscious, and the way in which they function in art.	Brief critical response papers
7.3 Demonstrate a basic knowledge of the theoretical foundations of psychoanalysis, its history, nuances and varied perspectives, as well as its impact on modern artistic developments.	Written exams
7.4 Demonstrate a mastery of the material, the ability to synthesize these ideas, to reflect upon them in a critical capacity and to apply them to visual culture.	Written exams

## 8.0 Program outcomes and/or goals supported by this course

8.1	Enable students to understand the form, function and meaning of key works of art, architecture and design from the 20 <sup>th</sup> century, their 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 works of art, architecture and design and, in fact, the entire world of objects and images. 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 the necessary skills to evaluate it, and to question its significance.

## 9.0

	General Education Learning Outcome Supported by the Course, if appropriate	Assessment Method
<b><i>Communication</i></b>		
√	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
<b><i>Intellectual Inquiry</i></b>		
√	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
<b><i>Ethical, Social and Global Awareness</i></b>		
	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	
<b><i>Scientific, Mathematical and Technological Literacy</i></b>		

	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	
<b><i>Creativity, Innovation and Artistic Literacy</i></b>		
√	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, brief in-class quizzes

## **10.0 Other relevant information**

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