

# Interdisciplinary Topics in Literature: Portraits of Modernity

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LIT 3400, Section 402A  
Classroom: FLI 0109  
Summer 2017, MTWRF 6  
3:30pm - 4:45pm

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## Course Description, Objectives, and Outcomes

Scientific imaging of the human body, political propaganda, impressionist paintings and sculptures, the modern novel—these unique nineteenth and twentieth century discursive formations came to address larger questions of modernity posed through the genre of *the portrait*. While portraiture is an ages-old tradition, modernity shaded the practice with new and interesting implications. We will consider the ways portraits come to bear upon modernity's greatest and most tragic developments. To better understand the portrait's proliferation across art, science, politics, and literature, our course readings will include an array of interdisciplinary texts.

Texts for this course will include nineteenth and twentieth century novels and short literary works. We will also study the works of early biologists and anthropologists and read early human anatomy, phrenology, and photography as technologies of portraiture aimed to scientifically represent the human. We will read works of political theory in an attempt to understand portraiture's impact on nation-building. And lastly, students will review—both through digital representation and actual museum visits—painted portraits and sculptures from the many avant-garde waves of art from the nineteenth and twentieth centuries.

The primary aims of the course are 1) to study critically a wide range of authors and their work, 2) to outline the historical events, cultural productions, political climates, and literary forces from which they emerge, and 3) to sharpen how we read and critically respond to literary texts. We will practice close readings of texts and, when possible, investigate their historical contexts.

Students will develop critical reading skills of both literary texts and literary criticism. In clear, academic-level prose, students will make substantiated arguments about the texts they have read, their place in literary history, their broader historical contexts, and the critical scholarship written about literary texts. They will conduct formal research on literature, using secondary sources to support their arguments.

## Required Texts

The following texts are required in their appropriate editions. Texts not listed here will be provided to students via Canvas or otherwise available online.

1. *Persuasion*. Jane Austen. ISBN: 9780393911534
2. *The Picture of Dorian Gray*. Oscar Wilde. ISBN: 9780199535989
3. *Heart of Darkness*. Joseph Conrad. ISBN: 9780199536016
4. *A Portrait of the Artist as a Young Man*. James Joyce. ISBN: 9780312408114
5. *The Moon and Sixpence*. W. Somerset Maugham. ISBN: 9780143039341
6. *To the Lighthouse*. Virginia Woolf. ISBN: 9780156907392

## Assignments and Grade Breakdown

Assignments and participation equal a 1,000-point total. Students will be provided with more specific instructions for these assignments in class and on Canvas - below are just brief summaries of what to expect. This course is 16 weeks of material compressed into 6. Be mindful of the accelerated pace and dedicate sufficient time to readings and assignments.

### Process Papers (100 points total)

Throughout the semester, students will write and submit several process papers (of variable page lengths) geared towards a particular critical analytic task. These may take the form of critical responses to primary works, thesis statements or other paper-writing practice, analysis of theoretical concepts, personal reflections, etc.

### Midterm and Final (300 points total)

At the end of week 3 and week 6, students will take a brief, 8-10 question midterm and final exam. The exams require identification and explanation of significant passages or texts.

### Essay Prospectus/Annotated Bibliography (100 points)

This assignment contains both a formal prospectus for students' Researched Critical Essay and an annotated bibliography of at least 5 scholarly peer-reviewed sources.

### Researched Critical Essay (7-9 pages, 300 points)

This essay will be a sustained, formally researched critical analysis in which students will make an original argument about one or more texts using scholarly, peer-reviewed sources.

### Creative Project (100 points)

Towards the end of the semester, students will produce and present a creative work inspired by the course materials and the student's own interests.

### Attendance and Participation (100 points)

Daily and engaged participation is a priority in this course. All students should participate every day in some fashion by offering points of view, raising questions, asking for clarification, attending office hours, and/or writing when it is required. **Attendance is mandatory.**

## Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

A: Student fulfills all required aspects of assignment and work shows superior levels of originality, creativity, and critical insight.

B: Student fulfills all required aspects of assignment to adequate degree. Work in this range needs revision.

C: Student fails to complete all required aspects of assignment. Work is incomplete in content. Work in this range needs significant revision.

D: Student neglects basic requirements of the assignment.

E: Student fails to complete assignment.

## General Classroom Policies

### **Attendance and Absences:**

Students are allotted 3 absences without penalty. Each subsequent absence lowers the student's overall course grade by one half-letter grade. After 5 absences, the student fails the course. Absences involving court-mandated events, such as jury duty or court testimony, military service, and university-sponsored events, such as athletics and band, and religious holidays are excused, but you must notify me of your absence prior to the date you will miss and provide relevant documentation.

### **Comportment:**

Students at the university level are expected to understand and follow basic principles of classroom behavior. Unruly and/or disrespectful behavior in class will not be tolerated, nor will lesser transgressions such as cell phone use, web-browsing, sleeping, talking above others, etc. Be considerate of diverse identities within and outside of the classroom and treat your colleagues with respect.

**Assignment Submission:**

Students will submit assignments online via Canvas and must be submitted in MLA format and marked with word count at the very end of the document. **Assignments that do not fulfill these requirements will not be graded.** For an up-to-date reference on MLA style, visit the Purdue Online Writing Lab or see me in office hours. I will accept late work under my discretion, and will receive a full-letter grade deduction for every day the assignment is late.

**Plagiarism:**

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

1) Quoting oral or written materials, whether published or unpublished, without proper attribution.

2) Submitting a document or assignment which in whole or in part is identical or substantially similar to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 15 Aug. 2007

<<http://www.dso.ufl.edu/judicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

**Statement on Disability:**

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/drc/>

**Statement on Harassment:**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

**Statement on Student Honor Code:**

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/student--honor--code.aspx>

## Tentative Schedule of Classes and Assignments

Complete readings and assignments before class on the day they are listed. Be prepared to read additional supplementary materials when the instructor deems them necessary.

### Week One: Introduction

Monday, June 26 – Course introduction, In-class reading of “The Oval Portrait”

Tuesday, June 27 – Jane Austen, *Persuasion*, chapters 1-7; Michal Peled Ginsburg, “Introduction,” from *Portrait Stories*; **drop/add ends**

Wednesday, June 28 – Jane Austen, *Persuasion*, chapters 8-13

Thursday, June 29 – Jane Austen, *Persuasion*, chapters 13-20

Friday, June 30 – Jane Austen, *Persuasion*, chapters 21-24

### Week Two: Degeneration and Aestheticism

Monday, July 3 – Oscar Wilde, *The Picture of Dorian Gray*, chapters 1-5; Stephen Jay Gould, selections from *The Mismeasure of Man*

Tuesday, July 4 – Oscar Wilde, *The Picture of Dorian Gray*, chapters 6-10

Wednesday, July 5 – Oscar Wilde, *The Picture of Dorian Gray*, chapters 11-15

Thursday, July 6 – Oscar Wilde, *The Picture of Dorian Gray*, chapters 16-20

Friday, July 7 – Max Nordau, sections on Oscar Wilde from *Degeneration*

### Week Three: Colonialism and Fascism

Monday, July 10 – Joseph Conrad, *Heart of Darkness*, part I

Tuesday, July 11 – Joseph Conrad, *Heart of Darkness*, part II; John Rieder, “Introduction: The Colonial Gaze,” from *Colonialism and the Emergence of Science Fiction*

Wednesday, July 12 – Joseph Conrad, *Heart of Darkness*, part III; Vicente L. Rafael, “The Undead: Notes on Photography in the Philippines, 1898—1920s,” from *White Love and Other Events in Filipino History*

Thursday, July 13 – Benito Mussolini, “The Doctrine of Fascism”; Adolf Hitler, chapters 2, 3, and 6 from *Mein Kampf*; Joseph Goebbels, selected diary entries on art and propaganda

Friday, July 14 – **midterm exam**

### **Week Four: Modernism and the Nation**

Monday, July 17 – James Joyce, *A Portrait of the Artist as a Young Man*, parts I & II

Tuesday, July 18 – James Joyce, *A Portrait of the Artist as a Young Man*, part III

Wednesday, July 19 – James Joyce, *A Portrait of the Artist as a Young Man*, part IV

Thursday, July 20 – James Joyce, *A Portrait of the Artist as a Young Man*, part V

Friday, July 21 – Benedict Anderson, “Introduction” and “Chapter 1” from *Imagined Communities*; Djuna Barnes, 1922 Interview with James Joyce, “A Portrait of the Man...”;  
**essay prospectus/annotated bib. due**

### **Week Five: European Artists**

Monday, July 24 – W. Somerset Maugham, *The Moon and Sixpence*, chapters TBD

Tuesday, July 25 – W. Somerset Maugham, *The Moon and Sixpence*, chapters TBD

Wednesday, July 26 – W. Somerset Maugham, *The Moon and Sixpence*, chapters TBD

Thursday, July 27 – W. Somerset Maugham, *The Moon and Sixpence*, chapters TBD; Gertrude Stein, Literary Portraits of Alice Toklas, Henri Matisse, and Pablo Picasso

Friday, July 28 – Vincent van Gogh, *Portrait of Dr. Gachet*, and selected letters; Cynthia Saltzman, selections from *Portrait of Dr. Gachet: The Story of a van Gogh Masterpiece*; in-class viewing of Pablo Picasso, *Portrait of Gertrude Stein*, *Les Femmes d'Alger*; Henri Matisse, selected paintings

### **Week Six: Politics and the Portrait**

Monday, July 31 – Virginia Woolf, *To the Lighthouse*, part I

Tuesday, August 1 – Virginia Woolf, *To the Lighthouse*, part II

Wednesday, August 2 – **researched critical essay due**

Thursday, August 3 – Virginia Woolf, *To the Lighthouse*, part III

Friday, August 4 – **final exam**