SYLLABUS
Undergraduate/Graduate Seminar

Self-Portraiture

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Office hours: Tuesdays 2-2:50 pm, Thursdays 4-5 or by app’t

Seminar Description
This seminar explores artists’ self-representations (mainly painted ones) in the context of their time, with particular attention to conceptions of the self/individual, issues of gender and class, the changing status of the artist, political patronage. We will be considering a broad selection of different types and modes of self-portraiture, with an eye to considering the different functions and meanings of such self-representations. Why do artists paint self-portraits? Why do they look the way they do? What issues are stake? Artists range from Dürer to Cindy Sherman, but there will be a particular emphasis on 18th century self-portraiture. Students will have an opportunity to pursue research on an artist of their own choosing from any period.

Seminar Objectives
There will be a strong emphasis in this seminar on critical reading and discussion of issues/concepts presented in assigned readings, on close examination of images, and on research and writing of final papers/projects. Development of oral presentation skills, also a course objective.

Format and Requirements:
Part 1. Most of the semester will be organized around a series of round-table discussions of selected images and assigned readings, as well as short written and oral assignments. Each member of the seminar is expected to read carefully all the assigned essays for a given class meeting and to come prepared to comment and ask questions. Close, informed discussion of the texts and images is a necessity for the success of the seminar; we all bear a responsibility in keeping up with the reading and engaging one another in ideas and debate. Passive reception of information is not enough; active exploration of ideas is essential!

- **Short Oral Reports** At the beginning of the semester, you will each be assigned one artist, image or topic that pertains to the discussion and reading of a given week. It is your responsibility to research the artist/topic to enable you to present it to the seminar during a short, ten-minute interpretive talk.

- **Short Papers** Twice during the first part of the semester, you should pick an assigned essay (or essays) that particularly engages you and write a 3-5 page response to it, or to a topic it raises. This is not to be a summary or précis of the reading; rather it should be a critical reaction to the interpretive methods and ideas expressed in the piece. You might analyze a specific argument, applaud it, take issue with it, or use it as a jumping-off point for a related discussion of your own, perhaps one linked to your ongoing research project. Be as creative as you like, so long as your prose is clear and your thesis or argument is plainly stated. Bring two copies of your essay to class on the day when the
reading is discussed. I will comment on one copy; another member of the class will comment on the other. Thus, over the course of the early part of the semester, you all will have the opportunity and responsibility of reviewing the short essays of two other seminar members.

• **NOTE FOR GRADS:** These short papers should each include discussion of at least one additional reading. We schedule a separate meeting once a month to discuss additional readings, TBD.

**Part 2.** The rest of the semester will consist of each student working on research papers culminating in a polished, 20 minute conference-style presentation of their research.

• **Oral Presentations**
  Giving a conference-style talk generally means reading a 10 page paper (approximately) that is coordinated with a powerpoint presentation of images. Presentations will be followed by 10-15 minutes of class discussion. I will be meeting with each student during the semester to discuss the projects and give advice on presentations; it is your responsibility to consult with me regularly.

• **Final Research Papers**
  By the time you give your oral presentation, you will have completed a draft of the final research paper. Taking into account the comments of the seminar on your presentations, and my comments on your draft you will then have until Dec. 18 to revise your paper.

  **Undergrad Papers** To fulfill the requirements for this course you must do a research paper of 15 pages on a topic of your choosing to be decided in consultation with me. First drafts due Nov. 6; Final drafts due no later than **5 pm on Dec 18.** A one-page summary of the final topic will be due **October 6.** A research plan/outline (2-3 pages) and preliminary bibliography (at least 10 sources) will be due **Oct. 20.**

  **Grad Papers** To fulfill the requirements for this course you must do a research paper of 20-25 pages on a topic of your choosing to be decided in consultation with me. Due no later than **5pm on Dec 18.** A one-page summary of the final topic will be due **October 9.** A research plan/outline (2-3 pages) and preliminary bibliography (at least 10 sources) will be due **Oct. 20.**

**Recommended style manual:** *Writing About Art* (Sayre or Barnet)
See also this useful link: [Writing About Art](#)
Additional assistance with writing is available through UF’s Reading and Writing Center

**Required Readings & Reserves (Electronic and otherwise)**

Most of the assigned readings will be available to you through Dropbox (I will send you a link/invitation), from which you can download and print. (A few sources are from Google Books, or are from other on-line only sources – for these you will see links in the syllabus below and links on ARES, the UF Library system’s electronic reserve, for which you will need to set up an account, if you do not have one already.)

Many of the sources are on JSTOR and are accessible through the UF library catalogue as well as (Access JSTOR from: the AFA website. You must be logged on through VPN or from campus to access these sites as well as ARES. Let me know if you need instructions for remote log on.)
There is also an e-Learning site for this class. I will let you know if anything is posted there that you can not get in Dropbox, from the syllabus or ARES.

Reading for Grads
Grads will be assigned additional readings – undergrads are encouraged to read them as well. Most of these are not (yet) available in digital form. They will have to be photocopied or scanned – to be decided.

We will arrange additional meetings several times over the course of the semester to discuss them.

Reserves
There will also be a number of other books and films on standard reserve in the Architecture and Fine Arts Library for your reference.

Some On-line sources
Architecture and Fine Arts Home Page has links to many important research sources and resources including:
Oxford Art Online (the Grove Dictionary of Art)
Bibliography of the History of Art (BHA)
JSTOR
WorldCat

Attendance & Grading Policies
Our time together is precious and limited, therefore attendance at every class session is required. Early departures from class count as an ABSENCE. After two unexcused absences I will drop your final grade for every absence. Any student with three or more unexcused absences will automatically receive a “C” or lower for a final grade. Papers will be marked down for every day they are late, unless a prior arrangement is made (for a worthy reason) with me.

Grading
Class Participation, Short assignments & presentations, 30%; Oral Presentation 20%, Final Paper 50%.

Grading Scale
A  97
A-  93
B+  90
B  87
B-  83
C+  80
C  77
C-  73
D  70
F  60

Important Dates
Oct. 6 A one-page summary of the research paper topic
Oct. 20 Research plan/outline (2-3 pages) and preliminary bibliography (at least 10 sources)
Oct. 27 CLASS MEETS AT THE HARN
Nov. 3 Research Day – No Class Meeting
Nov. 6 First Drafts of Papers Due (in hard copy and via email attachment)
Nov. 24   Research Day: No Class Meeting  
Dec. 1     Presentations  
Dec. 8     Presentations  
Dec. 18    Final Papers Due by 5 pm

Other necessary information
• Announcements about the course—any change in an assignment, scheduling, etc.—will be posted via e-mail. Please get into the habit of checking for messages regularly to be sure there hasn't been a change of plans.

• Classroom Accommodation: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to professor when requesting accommodation.

• Academic Honesty: As a University of Florida student, your performance is governed by the UF Honor Code, available in its full form in the Undergraduate Catalog. The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail here.

• Plagiarism: It is plagiarism if you present the ideas or words of someone else as your own. You are responsible for understanding the University's definitions of plagiarism and academic dishonesty. Read the full Student Honor Code. Ask me if you have any questions!!

Keep in mind that plagiarism is a serious violation of the student academic honor code. University policy recommends that, as a minimum, instructors should impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students.

Provisional Schedule of Readings & Assignments

Week 1
T/Aug 25   Organizational Introduction

Read for Class Discussion
• A Selfie Is Not a Portrait « CultureTwo - WordPress.com
• Portraits are high art, so why not the selfie? - Washington Post
• http://www.vulture.com/2014/01/history-of-the-selfie.html
• BBC - Culture - Did Rembrandt invent the selfie?

Week 2
T/Sept. 1   Origins & Paradigms:

Week 3
T/Sept. 8   The Artist and the Self

Week 4
T/Sept. 15  The Look of Self Portraiture
**Week 5**
T/Sept. 22  Self-Portraiture and Allegory

**Week 6**
T/Sept.29  Literary Self-Portraits & Autobiography

**Week 7**
T/ Oct. 6  1-PAGE RESEARCH PAPER PROPOSALS DUE
The Artist as Himself: Rembrandt

**Week 8**
T/ Oct. 13  The Artist as Courtier

**Week 9**
T/Oct. 20  The Emulative Self-Portrait

**Week 10**
T/Oct. 27  CLASS MEETS AT THE HARN
The Artist as Someone Else/Role Playing

**Week 11**
T/Nov. 3  RESEARCH DAY – NO CLASS

**Fri./Nov. 6**  FIRST DRAFTS OF RESEARCH PAPERS DUE

**Week 12**
T/Nov.10  Self Representation: Vigée-Lebrun & Labille-Guiard

**Week 13**
T/Nov. 17  The Hidden Self-Portrait/Self-Portrait by Proxy

**Week 14**
T/Nov 24  INDIVIDUAL MEETINGS

**Week 15**
T/Dec. 1  Group I: Oral Presentations (5)

**Week 16**
T/Dec 8  Group II: Oral Presentations (5)

**F/Dec 18**  REVISED PAPERS DUE BY 5PM