

University of Florida
ARH 4356/ARH 6917– Spring 2024
FAC 201

Tues. Per. 6-7 (12:50-2:45)
Thurs. Per. 7 (1:55-2:45)

French Art of the Ancien Regime 1680-1780

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Office hours: Availability on Calendly

Course Description

This course deals with French art from 1680 to 1780, a period that encompasses richly varied aesthetic tendencies—from Absolutist art produced for Louis XIV, to the “frivolity” of the Rococo, to Neoclassical art associated with the Enlightenment. This course will cover major stylistic developments of the period such as the Rococo—with a particular interest in paintings, drawings and prints—but it will also explore the richness and complexity of aesthetic culture by addressing visual arts that do not fit neatly into any such stylistic categories; indeed, one of our objectives will be to interrogate the categories themselves as ideological constructions.

The geographic focus of the course is France, but we will often adopt a global framework in our analysis of French visual and material culture, and use interdisciplinary methodologies to situate—rather than isolate—French art in the context of imperial expansion and colonialism, particularly in North America and the Caribbean. We will use the visual and material arts to investigate issues of gender and political power; economic and cultural exchange; race, otherness, and difference; scientific and technological advancements; the connections between art, empire, and colonialism. In addition to themes already mentioned, others to be traced in lectures, readings and class discussions include: gender and the politics of style; the emergence of art criticism and the development of the notion of an art for the public. We will also consider how Enlightenment discourse defined ideals of the family and the domestic sphere; how it contributed to cultural, scientific, and philosophical perspectives on empire, on nature, human nature and sexuality; how it shaped the emerging concept of the individual, and lastly, how did these concepts inform French art and material culture of the eighteenth-century.

Familiarity with history of the eighteenth century will not be assumed, but historical readings—including some period fiction—will form part of the course. Other readings will draw from the fields of gender and cultural studies, as well as art history.

Course Objectives

This course will emphasize the development of critical thinking skills, advanced writing and research on French art from 1680 to 1780. Students will also expand their visual literacy by becoming familiar with the major artists and movements of the period, along with many of the founding concepts of the Enlightenment.

General Education Learning Outcomes [insert link]

ARH 4356 (passed with a grade of C or better) satisfies the university's General Education Requirement for

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Humanities (H) and International Studies (N) .

NOTE about WR credit: ARH 4356 is NOT being taught this semester to satisfy any of the University Writing Requirement.

Required Readings & Reserves (Electronic and otherwise)

[Canvas \(e-learning\)](#)

Most, if not all, of the weekly readings will be available through the [Canvas](#) site for this class.

You will also find a file of “Background Reading” in Canvas, if you need help with context for the eighteenth-century.

IF YOU HAVE PROBLEMS ACCESSING THE READINGS LET ME KNOW ASAP.

Note: You will find various supporting course materials (guidelines for papers, etc.) under **Resources** on the e-learning site.

Electronic Reserves (ARES)

In some cases assigned readings are to be found on-line via electronic reserve (ARES)

<https://ares.uflib.ufl.edu/>. You must be logged on through remote log on, VPN or from campus to access this site. Let me know if you need instructions for remote log on.

Books on Reserve

Any weekly readings listed under “Further Readings” that are not available digital form will be placed on reserve. Books listed on the “Suggested Sources” (to be posted in Canvas later in the semester) for research projects will be put on reserve in the Architecture and Fine Arts Library.

Course Format

The course will combine lectures and discussion of readings and visual evidence. It is therefore essential that you: **a)** attend all class meetings; and **b)** actively participate in class discussion. Discussion of readings is an integral part of course work, and depends upon your keeping abreast of the assigned texts—completing them before class. Usually discussions will take place on Thursdays. (See section on Response Papers below).

Grading and Assignments

I calculate grades in this course using a point system. Participation and assignments have corresponding point values that add up to a maximum of 100. Point values for assignments are listed below. I use this scale in determining your final grade. Grades will be recorded on the class e-learning site.

Grading Scale

A 95-100 points

A- 90-94

- B+ 85-89
- B 80-84
- B- 75-79
- C 70-74

Summary of Course Requirements for Undergrads

- Attendance at all class meetings
- Weekly readings and participation in discussions (15 points)
- Five short reading response papers - three completed before spring break (10 points)
- Two short visually based papers (25 points)
- Slide Test (20 points)
- Final Project or Take Home Exam (30 points)
- You must complete all course requirements in order to pass the course.

Participation (15 points)

Includes attendance, reading and discussion: We will all get the most out of this class if everyone turns up for class (see Attendance Policy below) and is prepared to engage. To that end each member of the class is expected to read all the assigned essays for a given day. Close, informed discussion of the texts and images is a necessity for the success of the course; as is engaging one another in ideas and debate. Not completing the reading and/or failing to participate places a greater burden on others. I understand that other commitments can sometimes keep you from being able to read everything that is assigned. If this occurs, I recommend skimming or reading selections from each of the assigned materials so that you can participate at least minimally in class.

I also strongly recommend taking notes on the readings to prepare for class discussion. Please bring the reading in some form (digital or otherwise) with you to class.

Short Responses to Readings (10 points)

Weekly readings for discussion are available on ARES. There are about 10 groups of readings on the syllabus. You are required to write a short response (1-2 page) to **5** of these. *Three of these must be completed before spring break.* Your response should be submitted as a **.doc or .docx file on e-learning/Canvas no later than 10 am on the day the reading is being discussed.** Guidelines for writing response papers will be posted on Canvas. You will receive one final collective grade for the responses papers.

Visual Analysis Papers (25 points)

There are two short visual analysis assignments and one research paper for this course. These will involve careful looking, original interpretation, and applying ideas raised in lectures, readings, and discussions.

- Paper 1 (500 words/approx. 2 pages) due **January 25** will be a close visual analysis of a single work to be assigned (10 points)
- Paper 2 (1000 words/approx. 4 pages) due **March 7** will be a comparative visual analysis of two works. You will choose one pair of images from a list of several possibilities to be assigned. (15 points)

Exams & Slide ID Test (20 points)

There is no mid-term or required final exam for this course. There will be an in-class Slide I.D. (artist title and date) on **Feb. 6** (20 or so slides). Two weeks before the quiz, I will post study images on the e-learning site for this class.

Final Project Options (30 points)

• *OPTION I: Research Paper* (25 points)
(2500 words/approx. 8-10 pages) will be a on a topic of your choosing, to be decided in consultation with me by **early March**, which will be substantiated by research and should also include analysis of specific works of art.

NOTE on DRAFTS: If you turn in a first draft by **April 19** I will return it to you with comments in time for you to revise before the final due date on **May 3**.

Proposed Research Paper Topics & Preliminary Bibliography (due March 28) will be required of both undergraduates before embarking on research. See [e-learning/Canvas](#) (under Resources) for suggested topics.

Thesis Statement & Bibliography (5 points)

Short statement of your thesis and short summaries (a few lines each) of **10** scholarly (peer reviewed) sources to be used for your term papers. Up to **7** of these may be drawn from class readings or my list of suggested sources (most of which will be on reserve in the Architecture and Fine Arts Library or ARES). At least **3** sources must be articles that you locate independently in research database such as JSTOR, or the Bibliography of the History of Art. More information on writing the summaries will be provided in due course. See [e-learning/Canvas](#) (under Resources) for guidelines on assessing sources. **Due April 11 via Canvas.**

• *OPTION II: Alternative Final Project* (25 points) I am open to proposals for alternative sorts of final projects – a studio or creative writing project with a research component; a group project (such as curating an exhibition, Wikipedia entries equivalent to a 10 pg research paper), use your imagination! Also requires Annotated Bibliography (5 points)

• *OPTION III: Take Home Final* (30 points)

In lieu of the annotated bibliography and 10 page research paper/project, you may opt to do a take home final exam based on lectures and readings. If I do not receive a final bibliography and thesis statement from you on

April 11, I am assuming you have chosen the Take Home Essay Exam. I will post the exam on **May 2 at 12 pm**. You will have 24 hours to complete it.

Eighteenth-Century Object Share (Extra Credit: 5 points)

Select and present to the class (or post to Canvas) one object relevant to the themes of the class. This can be any kind of object from any period, but you must be able to explain why it is of interest for us.

COURSE REQUIREMENTS FOR GRADUATE STUDENTS

- Attendance at all class meetings (including a class visit to the Harn on March 5)
- Participation in discussions + Weekly Required Readings (15 points)
- Five additional meetings with me (TBD) to discuss at least one “Further Reading” (10 points)
- Lead one class discussion of Readings (10 points)
- Eight short reading response papers (10 points)
- Slide Test (20 points)
- Research Project or Take Home Exam (35 points)

Graduate students are expected to attend lectures, participate in class discussions, take slide quizzes, do 8 response papers, read at least one of the “Further Readings” every week, which will be discussed in additional meetings with me, to be scheduled throughout the semester.

As part of their participation grade, grads will be expected to lead one discussion of weekly readings, to be planned in consultation with me. Grads also will have a menu of options for the research project, these include: delivering a one hour class lecture; designing your own syllabus for an eighteenth century course; an extended annotated bibliography, or you may write a 15-20 page final paper, or some other appropriate final project to be decided in consultation with me by early March. Grads who chose the research paper option should also turn in paper proposals in early March and a bibliography of sources on **March 28**. Final projects due **May 3**.

Course Policies and Other Important Information

Attendance

Our time together is precious and limited, therefore attendance at every class session is both extremely important and expected. You may miss one class meetings without influencing your grade. I do not need to be informed of why you are not in class, but if you must go beyond the limit, please do contact me. Every unexcused absence beyond the one allowed, will affect your final grade: 10 points will be deducted for each absence past the limit. In order to be counted as present you must arrive on time and stay until class concludes.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. [Click here to read the university attendance policies.](#)

Participation and Discussion Guidelines

You are required to bring course texts to class in either hard copy form, or on your laptop/tablet, as we will often read extensive excerpts of texts together. Failure to come to class with the reading will decrease your participation grade.

If needed, we will collectively determine additional community guidelines for class discussions.

Correspondence

I can answer questions via email. But please be aware that I receive a high volume of emails. If your query is time sensitive please indicate that in the subject line. Questions that require substantive engagement, such as commentary on an assignment, would be best addressed during office hours (please make an appointment with me). I will expect for you to check your UF email once a day in the event that there is a schedule change or if I need to send you important information. Class alerts will be sent via the Canvas system.

Late Papers

Will be marked down a half-step for every day they are late, unless a prior arrangement is made (for a worthy reason) with me.

Accessibility and Classroom Accommodation

I am committed to making learning in this course accessible to all, and along with the UF Disability Resource Center (DRC) celebrate disability identity as a valued aspect of diversity. Please contact me to discuss any learning needs that you may have. Students requesting classroom accommodation should contact the (DRC) to request an accommodation letter.

<https://disability.ufl.edu/>

Location: 001 Reid Hall. For information, call 352-392-8565 or email accessUF@ufsa.ufl.edu

Academic Integrity & the University of Florida Student Honor Code

UF students are bound by The Honor Pledge, which states: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’”

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.

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. The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Conduct Code](#). Ask me if you have any questions!!

Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Campus Resources: Health and Wellness

U Matter, We Care: If you or a friend is in distress, please contact “U Matter, We Care” so that a team member can reach out to the student.

Email: umatter@ufl.edu
Phone: 352-392-1575
Website: <http://www.umatter.ufl.edu/>

Counseling and Wellness Center:

Phone: 352-392-1575
Website: <https://counseling.ufl.edu/>.

Address: 3190 Radio Road, Gainesville, FL 32611

Sexual Assault Recovery Services (SARS), at the Student Health Care Center:

Phone: 352-392-1161
Website: http://www.umatter.ufl.edu/sexual_violence

Campus Resources: Academic:

The Writing Studio, 302 Tigert Hall and 339 Library West, offers help with brainstorming, formatting, and writing papers, as well as online tutoring.

Phone: 352-846-1138

Website: <http://writing.ufl.edu/writing-studio/>

Teaching Center, SW Broward Hall, for tutoring and strengthening study skills.

Email: teaching-center@ufl.edu
Phone: 352-392-6420
Website: <https://teachingcenter.ufl.edu/>

Harn Museum of Art, 3259 Hull Road, excellent collection on campus with more than 10,000 works of art; offers free student memberships that include admission to 75+ museums nationwide, invitations to museum events, and more.

Phone: 352-392-9826
Website: <http://harn.ufl.edu/>

Summary of Important Dates

Jan. 25	• Visual Analysis — 2 pages/500 words
Feb. 6	• Slide Test
Mar. 5	• Harn Museum visit to look at prints
Mar. 7	• Interpretive Analysis — 4 pages/1000 words
Mar. 11-15	• SPRING BREAK
Mar. 28	• Research Topic Proposals & Preliminary Bibliography due
April 11	• Thesis Statement & Bibliography Due
April 19	• (Optional) First Drafts of Research Papers (you will be given a provisional grade on writing and content)
May 3	• Final (or Revised) Papers/Research Projects or Take Home Exams – Due by 12pm on Canvas

Classroom Demeanor

Active discussion of the material is expected; lively commentary, personal opinion, creative thinking, insightful analysis are strongly encouraged. Any comparisons and contrasts to contemporary problems and issues enhance our discussion. Feel free to talk about the course material to one another, to pose questions to one another and to the instructor, to challenge, to contest, to argue your point. Be respectful of the opinions of other students; respect ideas that are different from your own. Do not hesitate to put your hand up during lecture to ask questions or to ask for clarification of something you do not understand.

Please abide by these rules of the road:

1. Arrive on time and do not walk in and out of class unless it is a necessity. Walking in and out while the class is in progress is disruptive to the other students and is impolite to the professor.
2. Laptop computers and iPads can be used during class, provided you are not doing any web surfing, email answering, texting, etc. Such activities will be treated as a violation of the attendance policy and the day of the violation will be counted as an **unexcused absence**.

Provisional Schedule of Lectures & Assignments

(Some Changes to Lecture Schedule Possible)

Week 1 Setting the Scene

Jan. 9 Welcome & Introduction: From the Sun King to the Revolution
Jan. 11 Louis XIV & Versailles

Week 2 Art & Absolutism

Jan. 16 The Academy, Lebrun and Grand Manner History Painting
Jan. 18 The Cultural Meanings of Color

Week 3 Paris, Regency Society & the Eclipse of the Heroic Mode

Jan. 23 Sociability and the Will to Culture
Jan. 25 Self-Fashioning & the Artful Aristocrat
[PAPER 1: VISUAL ANALYSIS DUE](#)

Week 4 The Rococo vrs the Status Quo

Jan. 30 Watteau
Feb. 1 The *Fête Galante* and the Rococo's Origins

Week 5 Spaces of the Enlightenment: Cherchez la femme

Feb. 6 The salon vrs the Salon
[SLIDE TEST](#)
Feb. 8 Madame de Pompadour: the Critique of the Rococo and the Critique of Women

Week 6 Eroticism and the Rococo

Feb. 13 The Nude and the Politics of Gender
Feb. 15 Galante Mythologies

Week 7 Counter-currents

Feb. 17 Genre Painting & Still Life (Chardin)
Feb. 22 The Power of Landscape: Vernet's *Ports of France*
[RECEIVE LIST OF POSSIBLE TOPICS FOR FINAL PAPER](#)

Week 8 Global Geographies – France's Colonial Empire

Feb. 27 Portraiture: Thinking Otherwise
Feb. 29 French America and the Seven Year's War
[RECEIVE PAPER ASSIGNMENT 2](#)

Week 9

Mar. 5 Visit to the Harn Museum of Art
Mar. 7 Making Race Visible
[PAPER 2: INTERPRETIVE ANALYSIS DUE](#)

Week 10	SPRING BREAK (yay.)
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Week 11 Exoticism and the “Orient”

Mar. 19 Chinoiserie and Turquerie
Mar. 21 Exoticism and the Orientalist Impulse

Week 12 Enlightenment Social Reform and the New Painting

Mar. 26 Greuze and the cult of *sensibilité*
Mar. 28 Happy Mothers and Natural Women
[PROPOSALS FOR \(Optional\) RESEARCH TOPICS & PRELIM BIBLIO DUE](#)

Week 13

April 2 Fragonard, Vien & the Return to the Antique
April 4 cont’d

Week 14 Art on the Eve of the Revolution

April 9 Painting at the Salon in the 1770s & 80s
April 11 The Queen’s Underwear
[RESEARCH THESIS STATEMENTS /FINAL BIBLIOGRAPHIES DUE](#)

Week 15 Unruly Women

April 16 Not Thinking Straight? “Tribades” at the Court of Louis XVI
April 18 Women as Artists – Peintres-Femmes

• April 19 [OPTIONAL FIRST DRAFTS OF FINAL PROJECTS DUE \(if you plan to revise\)](#)

Week 16 Unruly Women 2

April 23 cont’d

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May 3 **FINAL PROJECTS or TAKE HOME FINALS: DUE by 12 PM**