

University of Florida  
ARH 4356/ARH 6917– Spring 2016  
FAC 201

Tues. Per. 7 (1:55-2:45)  
Thurs. Per. 7-8 (1:55-3:50)

### *French Art of the Ancien Regime 1680-1780*

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Office hours: Tuesdays 3:00-3:50 and by app't

#### *Course Description*

This course deals with major artists, artistic movements, works and issues in art theory and criticism in French art from 1680 to 1780, a period of marked social, political and cultural transitions which encompasses richly varied aesthetic tendencies. French painting is to be our main focus--though other aspects of European visual culture such as architecture, sculpture and decoration may also be addressed--all within the changing social and political contexts provided by the Absolutist court of Louis XIV, the Regency, and subsequent courtly, elite and Enlightened cultures of the Ancien Régime. Though this course will cover major stylistic developments, it will also explore the richness and complexity of aesthetic culture in the age of Enlightenment 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.

Major themes to be traced in lectures, readings and class discussions include the intersections between gender, class and the social, cultural, sexual politics of style, the emergence of art criticism and the development of the notion of an art for the public. We will examine the rise of an imagery of domesticity and its relationship to reformist Enlightenment thought and political ideologies, and will explore the ways in which the structures and doctrines of the official art institutions shaped artistic practice. Also to be addressed: issues of spectatorship, eroticism and the nude, antiquarianism and the origins of Neoclassicism. Cultural, scientific, and philosophical perspectives such as the shifting relationships to nature, to the self and to history will be considered. 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.

#### *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.

#### *General Education Learning Outcomes*

ARH 4356 (passed with a grade of C or better) satisfies the university's General Education Requirement for Humanities (H) and International Studies (N) .

If you wish to read further about what a General Education course meeting these requirements will provide for you see: [Gen Ed Requirements](#) and [Student Learning Outcomes](#)

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

### *Summary of Course Requirements and Format*

Attendance at all class meetings; weekly readings, **response** papers and participation in discussions, an annotated bibliography, three papers (two short visually based papers, the other a research paper), three slide quizzes.

This 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).

#### *Class Participation Includes:*

- Attendance (See **Attendance and Grading Policies**, below.)
- Active Participation in Class Discussion
- Possible Pop Quizzes on Reading Assignments

#### COURSE REQUIREMENTS FOR GRADUATE STUDENTS

Graduate students are expected to attend lectures, participate in class discussions, take slide quizzes, do response 10 papers, do at least one of the “Further Readings” every week; and should plan to write a 15-page final paper, or to do an appropriate final project to be decided in consultation with me. Grads should turn in paper proposals and preliminary bibliography on **March 10**. (Annotated bibliography optional.) Final papers due **April 28**. We will meet periodically as a group during the semester to discuss readings.

#### *Texts*

Required texts for class consist of weekly readings available on-line.

#### *About On-line Weekly Readings & How to Get Access to them.*

Unless otherwise noted, all discussion readings for this course are accessible through **ARES** (electronic reserve) (Link: <http://cms.uflib.ufl.edu/afa/Index.aspx>). Many, not all are also accessible through JSTOR. (You must use VPN software or use remote login to access the ARES readings if you are using a computer off campus.) Some longer readings may be posted on the on **e-learning/Canvas** under **Course Assignments** for this course. It will take you time to download the articles – so please plan accordingly. Please let me know immediately if you are having problems accessing the readings. I can help!

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

Readings for this course will be accessible through the **e-Learning site** and/or **ARES (electronic reserve)**

for this course. (You must use VPN software or use remote login to access the ARES readings if you are using a computer off campus.) Please let me know immediately if you are having problems accessing the readings. I can help!

I 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.

#### 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 provided later in the semester) for term papers will be put on reserve in the Architecture and Fine Arts Library.

#### *Useful Reference Texts in Art and Architecture Library & Some Relevant Web Sources*

Dorinda Outram, *Panorama of the Enlightenment* (2006) (On Reserve for this course in the AFA )  
Colin Jones, *France from Louis XV to Napoleon. The Great Nation* (Penguin, 2003)

[Architecture and Fine Arts Home Page](#) has links to many important research sources and resources including:

- Grove Art Online, which is in Oxford Art Online. To access, go to the Architecture and Fine Arts Library website (<http://cms.uflib.ufl.edu/afa/Index.aspx>), click on “Key Databases” from menu on the left and find Oxford Art Online.
  - Bibliography of the History of Art (BHA) (bibliography only – no full texts)
  - WorldCat & Article First (bibliography only – no full texts)
  - JSTOR
- A good general resource for eighteenth-century art & history: [Eighteenth-Century Resources](#)
- For many 18<sup>th</sup> century texts (mostly English): <http://find.galegroup.com/ecc>

Links to important visual databases:

[Atlas - works on display in the Louvre](#)

[Joconde - works in the French national museums](#)

[Reunion des musees nationaux \(RMN\) image archive](#)

[ArtCyclopedia](#)

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](#)

#### *Specifics on Course Requirements*

Papers: There are two 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. The first (500 words/approx. 2 pages) due **January 19** will be a close visual analysis of a single work to be assigned; the second (1000 words/approx. 4 pages) due **February 24** 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. Also

required: a term paper, (2500 words/approx. 8-10 pages) on a topic of your choosing, to be decided in consultation with me, which will be substantiated by research and should also include analysis of specific works of art. A proposed topic and preliminary bibliography (**due March 13**) will be required of both undergraduates and graduate students before embarking on research. This will be followed by a short statement of your research question or thesis and an annotated bibliography (**due March 26**) The first three pages of the term paper are due **April 7**; complete drafts due **April 28**.

**NOTE:**

**Option to Revise:** You will have the option to turn in two full drafts of the research paper. If you turn in a first draft by **April 7**, this draft will be returned to you with comments in time for you to revise before the final due date on **April 28**. If you prefer, you may turn in just one draft, also due on **April 28**. No revisions on this draft will be accepted.

**Alternative Final Project Option:** I am open to proposal for alternative sorts of final projects – a studio or creative writing project with a research component? a group project (such as curating an exhibition), use your imagination!

Annotated Bibliography & Thesis Statement – 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](#) (under Resources) for guidelines on assessing sources.

Short Responses to Reading Questions

Weekly readings for discussion are available on ARES. There are about 15 groups of discussion readings on the syllabus. You are required to write a short response (1-2 page) to **8** of these based on questions I will send you the week before we discuss them. *Your response should include a discussion question for the class*; and must be submitted to me **via email (as a .doc or .docx attachment) no later than 10pm the day before the reading is being discussed**. I read, but do not comment on these. You will receive one collective grade for the responses papers.

Exams & Slide ID Quizzes: There are no exams for this course. There will be three slide I.D. quizzes (artist title and date) will be given on **Feb. 9, March 15 & April 14** (20 or so slides). I will post images for each quiz on the e-learning site for this class.

*Attendance & Grading Policies*

Attendance is required. Thursday absences count as **two** because we meet for two periods. Unexcused early departures of more than 15 minutes count as an ABSENCE. Except in extenuating circumstances, more than **three** unexcused absences will affect your final course grade. After **three**, I reserve the right to drop your final grade a half-step for every additional unexcused absence (B to B-, B- to C etc.). Excused absences require documentation (note from a doctor, etc.)

Grade Distribution

Class participation 10%

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Reading Response Papers	10%
Paper 1	10%
Paper 2	15 %
Slide Quizzes	15%
Annotated Biblio	10 %
Term Paper	30% (15% content; 15% writing)

Grading Scale

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

*Important Dates*

Jan. 19	Visual Analysis
Feb. 9	Quiz #1
Feb. 23	Interpretive Analysis
Mar.11	Term Paper Topic Proposals & Preliminary Bibliography
Mar. 15	Quiz #2
Mar. 24	Research Day – no class meeting
Mar. 26	ThesisStatement/Annotated Bibliography Due

March 31	Visit to the Harn
April 5	Three pages of final paper or Optional Term Paper First Draft (you will be given a provisional grade on writing and content)
April 14	Quiz #3
April 28	Final (or Revised) Drafts

**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, Face Book tending, 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. **If you are using a laptop, I ask that you sit in one of the front rows of the classroom.**
3. Please do not come to class if you are ill with the flu or any other contagious illness. Illness constitutes an excused absence.

*Other necessary information*

- All course assignments, and changes to the syllabus will be posted to the e-learning website for ARH 4356.
- Announcements about the course —any change in an assignment, class scheduling, etc.— will be posted via e-mail. Please get into the habit of checking for messages no later than the morning of class to be sure there hasn't been a change of plans.
- Papers will be marked down for every day they are late, unless a prior arrangement is made (for a worthy reason) with me.
- You must complete all course requirements in order to pass the course.
- **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](#).

**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. See the [Student Honor Code](#). Ask me if you have any questions!!

*Provisional Schedule of Lectures & Assignments*  
*(Some Changes Likely)*  
*Readings Marked with an \* are on Reserve in hardcopy in the AFA*

- Week 1**      **Setting the Scene**  
Jan. 5      Welcome & Introduction: From the Sun King to the Revolution
- Jan. 7      Louis XIV & Versailles  
**Background Reading:**  
“Paris, §VI: Institutions” in *Grove Art Online* (part of *Oxford Art Online*)  
“Disegno e Colore” article in *Oxford Art Online*.
- Week 2**      **Art & Absolutism**  
Jan. 12      The Academy, Lebrun and Grand Manner History Painting  
**RECEIVE FIRST PAPER ASSIGNMENT**
- Jan. 14      The Seductions of Color  
**Reading for discussion:**
- Week 3**      **The Politics of Rococo Decoration in the early 18th century**  
Jan. 19      **PAPER 1: VISUAL ANALYSIS DUE** (via email .doc or .docx attachment)  
The Regency & the Eclipse of the Heroic Mode
- Jan. 21      The Rococo Interior and the Erotics of Decoration  
**Reading for discussion:**
- Week 4**      **Mondaine Society, Fashion and Art**  
Jan. 26      The Artful Aristocrat
- Jan. 28      Watteau and the Fête Galante
- Recommended video: The Triumph of Love*
- Week 5**      **Eroticism and Rococo Painting**  
Feb. 2      Boucher: Pastorals and Mythological Paintings
- Feb. 4      The Nude and the Politics of Gender  
**Reading for class discussion:**
- Week 6**      **Meanwhile . . .**  
Feb. 9      Genre Painting: Chardin, Representations of Childhood and the Family  
**SLIDE QUIZ #1**
- Feb. 11      Portraiture  
**Reading for discussion:**

**Recommended Video:** *Belle* (Dir. Amma Asante, 2014)

**Week 7 Art and the Public Sphere**

Feb. 16 The salon vrs the Salon

[RECEIVE LIST OF POSSIBLE TOPICS FOR FINAL PAPER](#)

Feb. 18 The Problem of “Public” Women

**Reading for discussion:**

**Week 8 Gender, Artistic Practice and Genre**

Feb. 23 The Academy and Artistic Practice

[PAPER 2: INTERPRETIVE ANALYSIS DUE](#)

Feb. 25 Cont’d

**Reading for class discussion:**

<b>Week 9</b>	<b>SPRING BREAK</b> (yay.)
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**Week 10 The Critical Reaction Against the Rococo: The Pompadour Effect**

Mar. 8 Madame de Pompadour

Mar. 10 The Critique of Art and the Critique of Women

**Reading for discussion:**

**Mar. 11 [PROPOSALS FOR RESEARCH TOPICS & PRELIM BIBLIO DUE](#)**

**Week 11 Enlightened Social Reform and the New Painting**

Mar. 15 Greuze and the cult of *sensibilité*

[SLIDE QUIZ #2](#)

Mar. 17 Happy Mothers and Natural Women

**Reading for discussion:**

**Recommended Video:** *Ridicule* -- vivid characterizations of the court of Louis XVI, and the *beau monde* with a Rousseauiste slant.

**Week 12 Exoticism and the Orient**



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Mar. 22 Chinoiserie and Turquerie  
**Reading for Discussion:**

Mar. 24 **Research Day:** No class meeting  
**THESIS STATEMENTS/ANNOTATED BIBLIOGRAPHIES DUE**

**Week 13** **Women and the Visual Arts**  
Mar. 29 Before Vigée Lebrun  
Mar. 31 **Class Meets at the Harn**

**Week 14** **The Return to the Antique and the Beginnings of Neo-classicism**  
April 5 Vien & Fragonard  
**Background Reading:**

**OPTIONAL FIRST DRAFTS OF TERM PAPER DUE (if you plan to revise) or FIRST THREE PAGES**

April 7 Vien & Fragonard  
**Reading for Discussion:**

**Week 15** **Art on the Eve of the Revolution**  
April 12 Painting at the Salon in the 1770s & 80s  
April 14 Representing the Queen  
**QUIZ #3**

*Recommended Video: Marie Antoinette*, Sophia Coppola (2006)

**Week 16**  
April 19 Great Men & Images of Authority  
**Reading for discussion:**

April 28 **TERM PAPERS DUE by 5 PM**