

University of Florida
Tuesdays, Periods 7-9 (1:55-4:55)
ARH 6477/ Fall 2016
FAC 116

SYLLABUS
Graduate Seminar in 18th Century Art

ROCOCO QUEENS: MADAME DE POMPADOUR TO NICKI MINAJ

Prof. Melissa Hyde
Office: FAC 113, 273-3057
Email: mhyde@ufl.edu
Office hours: Thursdays 1:55-2:45 or by app't (prefer Tuesdays or Thursdays)

Seminar Description

Recognizing that the Rococo is not a stable idea or category, this seminar considers how two “constants” (femininity and women) nonetheless have attended the Rococo in many of its reiterations since the eighteenth-century. Understood as a style that is associated with resistance or opposition to power (originally, elite opposition to absolutist power), how did it come to be emblematic of powerful women like Mme de Pompadour or Empress Eugénie? How did the Rococo define female power and vice versa? And when present-day celebrities like Vivienne Westwood, Madonna or Nicki Minaj are represented as latter-day “rococo” queens, do conceptions of the nature of female power change or is it déjà-vu all over again? We will also be considering how rococo “queenship” can be understood to operate in relation to other forms of resistance to cultural authority, such as that represented by the queer engagements with the Rococo of Andy Warhol and the post-colonial take on the Rococo by Yinka Shonibare.

Course Objectives

To become conversant with the Rococo as a stylistic and cultural mode from its first stirrings in late 17th-century France to its reverberations in modern and contemporary art and culture. To develop a grasp of the Rococo’s historiography and its reception from popular to scholarly milieus; to understand how the Rococo intersects with issues of gender, personal agency and power, and themes of cultural resistance. 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.

Required Readings & Reserves (Electronic and otherwise)

Most of the assigned readings are available on-line via electronic reserve (ARES) <https://ares.uflib.ufl.edu/> Some of them are on JSTOR and are accessible through the UF library catalogue as well ARES (Access ARES and JSTOR from the [AFA website](#). You must be logged on through remote log on, VPN or from campus to access these sites. Let me

know if you need instructions for remote log on.)

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

Non-electronic sources will either be on standard reserve or will have to be scanned. I will supply the master copies for those.

Useful Reference Texts in Art and Architecture Library & Other Websites

[AFA website](#) has links to bibliographic tools like the Bibliography of the History of Art (BHA), WorldCat, ArticleFirst & reference works like the *Grove Dictionary of Art*, as well as full-text on-line sources (**JSTOR**)

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](#)

ArtStor (available through AFA website)

Format and Requirements:

Basic Requirements

Attendance at all class meetings. Weekly readings, active participation in discussions, one group presentation; abstracts of one week's readings; very short presentation of a relevant "object"; a research paper and an oral presentation.

Specifics

- Beginning with the second class meeting, most of the semester will be organized around discussions of selected images and assigned readings.
- Each week a member of the seminar will be asked to select and present for discussion an object relevant to the seminar.
- One time between Weeks 2-6, each student should email me a short abstract for each substantive article or chapter one week's readings (see *Art Bulletin* for examples of abstracts). This is due before discussion of the readings in class.
- Starting in Week 7 two or three members of the seminar will lead class discussion on assigned readings for that week. Readings will include at least one article chosen by the group on a topic to be agreed upon with me.
- In weeks 12 & 13 you will be asked to read and comment on each other's 15-20 page research papers. Two class meetings will consist of group discussion of these papers.
- The last two weeks of class meetings will consist of each student giving a polished, 20 minute conference-style presentation of their research.

Classroom Demeanor

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!

Please do not bring anything to eat that is loud or fragrant.

Attendance

Our time together is precious and limited, therefore attendance at every class session is required. Early departures from class count as an ABSENCE. After one unexcused absence I reserve the right to 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.

Grading: Class Participation 30%; Oral Presentation 20%; Research Paper 50%.

Information on current UF grading policies for assigning grade points

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Other necessary information

1. 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 the morning of class to be sure there hasn't been a change of plans.
2. Papers will be marked down for every day they are late, unless a prior arrangement is made (for a worthy reason) with me. Plagiarism will result in a failing grade. You must complete all course requirements in order to pass the course.
3. Though you should feel free to see me if you are experiencing undue stress or other personal issues, please be aware that there are counseling services available on campus:

University Counseling Services/ Counseling Center
301 Peabody Hall
P.O. Box 114100, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: <http://www.counsel.ufl.edu>

4. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu> . Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

5. Students requesting classroom accommodation must first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing the appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

6. Academic Honesty: As a University of Florida student, your performance is governed by the UF Honor Code. 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, at 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!!

Critical Dates

Sept. 27 Individual meetings with me to discuss paper topics
Nov. 1 First Drafts of Papers Due: No Class Meeting
Nov. 15 Group Discussion of Papers
Nov. 22 Group Discussion of Papers
Nov. 29 Presentations
Dec. 6 Presentations
Dec. 16 Revised Papers Due by 5 pm

Provisional Outline of Topics and Assignments
All texts available through ARES (unless otherwise noted)
<https://ares.uflib.ufl.edu/>

Week 1

Aug. 23 Organizational Meeting & Introduction

Week 2

Aug. 30 Some problems of definition: Whose Rococo?

Week 3

Sept. 6 Reviling the Rococo/ Rehabilitating the Rococo

Week 4

Sept. 13 In Theory: Questions of Women, Power and Agency

Week 5

Sept. 20 The Original Rococo Queen and her Painter: Pompadour and Boucher

Week 6

Sept. 27 **Individual Meetings with me to Discuss Paper Topics**

Week 7

Oct. 4 Was Marie Antoinette a Rococo Queen?

Week 8

Oct. 11 Rococo Queens: Afterlives from the Nineteenth-Century On

Week 9

Oct. 18 Notes on (Rococo) Camp: Warhol et al

Week 10

Oct. 25 Marie Antoinette on Film & “In Vogue”

Week 11

Nov. 1 **First Drafts of Papers Due -- NO CLASS MEETING**

Week 12

Nov. 8 Recent Engagements: From Shonibare to Minaj

Week 13

Nov. 15 **Group Discussion of Papers**

Week 14

Nov. 22 **Group Discussion of Papers**

Week 15

Nov. 29 **Presentations**

Week 16

Dec. 6 **Presentations**

Dec. 14 **Revised Papers Due, 5 pm**