

University of Florida
ARH 4356/ARH 6916– Spring 2015
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

Prof. Melissa Hyde
Office: FAC 113, 273-3057
Email: mhyde@arts.ufl.edu
Office hours: T 12:45-1:45; Th. 12:45-1:45 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; and will be introduced to some of the central concepts of the Enlightenment.

Basic Course Requirements and Format

- Attendance at all class meetings (including a class visit to the Harn on Feb. 1)
- Weekly readings and participation in discussions
- 8 short reading response papers

- An annotated bibliography
- Two short visually based papers
- A 10 page research paper
- Two 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).

Texts

Required On-line Readings

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 PRINTING OUT READINGS AND TAKING NOTES ON THEM TO PREPARE FOR CLASS DISCUSSION. PLEASE BRING THE READING SOME FORM 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.

Some On-line sources

[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 (bibliography only – no full texts)
- JSTOR

A good general resource for eighteenth-century art & history: [Eighteenth-Century Resources](#)

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](#)

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.

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 20** will be a close visual analysis of a single work to be assigned; the second (1000 words/approx. 4 pages) due **February 17** 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. The research paper, (2500 words/approx. 8-10 pages) will be a 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 short statement of your research question or thesis and preliminary bibliography (**due March 10**) will be required of both undergraduates and graduate students before embarking on research. The first three pages of the term paper are due **April 12**; complete drafts due **May 2**.

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 12**, I will return it to you with comments in time for you to revise before the final due date on **May 2**. If you opt to turn in the first three pages only on **April 12**, you will receive comments on those pages only.

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 readings on the syllabus. You are required to write a short response (1-2 page) to 8 of these based on reading questions I will send you the week before we discuss them. Your response should be submitted to me **via email no later than 10pm the day before the reading is being discussed**. You will receive one final collective grade for the responses papers.

Exams & Slide ID Quizzes: There are no exams for this course. There will be two slide I.D. quizzes (artist title and date) will be given on **Feb. 13 & March 20** (20 or so slides). One week before each quiz, I will post study images 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.).

<u>Grading</u>		<u>Grading Scale</u>
Class participation	10%	A 97
Reading Response Papers	10%	A- 93
Paper 1	10%	B+ 90
Paper 2	15 %	B 87
Slide Quizzes	10%	B- 83
Annotated Biblio	15 %	
Term Paper	30%	
	(15% content; 15% writing)	C+ 80
		C 77
		C- 73
		D 70
		F 60

COURSE REQUIREMENTS FOR GRADUATE STUDENTS

Graduate students are expected to attend lectures, participate in class discussions, take slide quizzes, do response 12 papers, do at least one of the “Further Readings” every week; and should plan to write a 15-20 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.

Important Dates

Jan. 30	Visual Analysis — 2 pages/500 words
Feb. 1	Harn Museum visit to look at prints
Feb.13	Quiz #1
Feb. 27	Interpretive Analysis — 4 pages/1000 words
Mar.13	Term Paper Topic Proposals & Preliminary Bibliography
Mar. 20	Quiz #2
Mar. 22	Research Day – no class meeting
March 22-25	American Society for 18th Century Studies Conference in Orlando – Extra credit awarded if you attend any part of this professional conference.
Mar. 29	Thesis Statement/Annotated Bibliography Due
April 7	Three pages of final paper or Optional Term Paper First Draft (you will be given a provisional grade on writing and content)
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. **If you are going to use mobile phone, laptop, tablet etc. during class, please sit in the back of the room.**
3. Any web surfing, email answering, Facebook tending, etc. will be treated as a violation of the attendance policy and the day of the violation will be counted as an unexcused absence.
4. 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

- 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 Lectures & Assignments (Some Changes Likely)

Week 1	Setting the Scene
Jan. 9	<u>Welcome & Introduction: From the Sun King to the Revolution</u>
Jan. 11	<u>Louis XIV & Versailles</u>

- Week 2**
 Jan. 16 Art & Absolutism
 Jan. 18 Grand Manner History Painting and the Discursive Mode
The Seductions of Color
- Week 3**
 Jan. 23 The Rococo Interior and the Invention of Private Space
 Jan. 25 The Politics of Rococo Interiors & the Work of Leisure
Seductive Interiors
- Week 4**
 Jan. 30 Society, Fashion and Art
The Artful Aristocrat
 PAPER 1: VISUAL ANALYSIS DUE
 Feb. 1 CLASS MEETS AT THE HARN
- Week 5**
 Feb. 6 Watteau and the Fête galante
 Feb. 8 Watteau cont'd
- Week 6**
 Feb. 13 The Galant Genres of Painting
Pastorals & Mythological Paintings
 QUIZ #1
 Feb. 15 History Painting & The Nude
- Week 7**
 Feb. 20 Genre Painting: Especially Chardin
 Feb. 22 Genre Painting con'd
- Week 8**
 Feb. 27 Women and the Public Sphere
The Problem of "Public" Women
 PAPER 2: INTERPRETIVE ANALYSIS DUE
 RECEIVE LIST OF POSSIBLE TOPICS FOR FINAL PAPER
 Mar. 1 Cont'd
- Recommended Video:** *Belle* (Dir. Amma Asante, 2014)

Week 9	SPRING BREAK (yay!)
---------------	----------------------------

- Week 10**
 Mar. 13 The Critique of Art & the Critique of Women
Mme de Pompadour . Cherchez la femme . . .
 PROPOSALS FOR RESEARCH TOPICS & PRELIM BIBLIO DUE
 Mar. 15 Rococo Reaction cont'd

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

Mar. 20 Greuze and the cult of *sensibilité*
SLIDE QUIZ #2
Mar. 22 Research Day – No Class Meeting

Sometime this week:

Watch: *Dangerous Liaisons* (Dir. Stephen Frears, 1988) (DVD available on reserve, and Netflix.)

Read: Denis Diderot's short story *Mme de La Carlière* (ca.1760).

Write (Optional): a short 1-2 page comparison of the depiction of elite society (particularly women's roles in it) in *Mme de la Carliere* and the film. (This can count as one of your response papers)

Week 12

New Visions of the Natural

Mar. 27 Happy Mothers and Natural Women
Mar. 29 Cont'd

THESIS STATEMENTS/ANNOTATED BIBLIOGRAPHIES DUE

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

Week 13

The Return to the Antique and the Beginnings of Neo-classicism

April 3 Vien & Fragonard
April 5 Early Neo-classicism cont'd

Week 14

Art on the Eve of the Revolution

April 10 Representing the Queen

April 12

TBA

OPTIONAL FULL FIRST DRAFTS DUE (if you plan to revise) OR FIRST THREE PAGES

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

Week 15

Art on the Eve of the Revolution cont'd

April 17 Great Men & Images of Authority
April 19 David & Co

Week 16

April 24 The Salons of 1787 & 1789

Week 17

May 2 TERM PAPERS DUE by 5 PM