

University of Florida
ARH 4356/ARH 6917– Spring 2018
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.

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 (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).

Class Participation Includes:

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

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>). (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**. 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.

I STRONGLY RECOMMEND PRINTING OUT READINGS AND TAKING NOTES ON THEM 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. Any non-digital “Suggested Sources” for term papers (list to be provided later in the semester on Canvas) also 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 18th 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.

- Paper 1 (500 words/approx. 2 pages) due **February 1** will be a close visual analysis of a single work to be assigned
- Paper 2 (1000 words/approx. 4 pages) due **February 27** 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.

Research Papers

(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:

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.

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!

A preliminary bibliography (**due March 13**) will be required of both undergraduates before embarking on research. See [e-learning/Canvas](#) (under Resources) for suggested topics. The first three pages of the term paper are due **April 12**; complete drafts due **May 2** (Due by 5pm on Canvas 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/Canvas](#) (under Resources) for guidelines on assessing sources. **Due March 27**.

NOTE: UNLESS OTHERWISE NOTED, PLEASE TURN IN ALL OF THE ABOVE WRITING ASSIGNMENTS **BOTH** TO CANVAS AND TO ME IN HARD COPY AT CLASS TIME

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 on **e-learning/Canvas ONLY (no hard copy needed) 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 13** (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.).

Grade Distribution

Class participation	15%
Reading Response Papers	10%
Paper 1	10%
Paper 2	15 %

Slide Quizzes	10%
Annotated Biblio	10 %
Term Paper	30% (15% content; 15% writing)

COURSE REQUIREMENTS FOR GRADUATE STUDENTS

Graduate students are expected to attend lectures, participate in class discussions, take slide quizzes, do 10 response 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 by early March. Grads should also turn in paper proposals and a bibliography sources on **March 27**. Final papers due **May 2**. We will meet periodically as a group during the semester to discuss readings.

Grading for Grads

- Participation in discussion and attendance 25%
- Reading Questions 10%
- Response Papers 25%
- Slide Quizzes 10%
- Final Project 30%

See this [link from the Duke University Writing Studio](#) for guidelines on writing a good response paper.

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

Important Dates

Feb. 1	•Harn Museum visit to look at prints •Visual Analysis — 2 pages/500 words
Feb.13	Quiz #1
Feb. 27	Interpretive Analysis — 4 pages/1000 words
Mar.13	•Term Paper Topic Proposals & Preliminary Bibliography •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. Details forthcoming
Mar. 27	Thesis Statement/Annotated Bibliography Due
April 12	Three pages of final paper or Optional Term Paper First Draft (you will be given a provisional grade on writing and content)

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 Important 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.