

University of Florida
ARH 4356/ARH 6917– Spring 2020
FAC 201

Mon. Per. 8 (3:00-3:50)
Wed. Per. 8-9 (3:00-4:55)

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French Art of the Ancien Regime 1680-1780

Prof. Melissa Hyde
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Office hours: Wednesday 2-2:55 and by app't

Course Description

This course deals with French art from 1680 to 1780, a period of marked social, political and cultural transitions, which encompasses richly varied aesthetic tendencies. 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.

This year is the 100th anniversary of women's suffrage in the US. In keeping with other UF programming that honors the anniversary, we will be placing a particular emphasis on women as artists and subjects in this course.

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, the origins of Neoclassicism. Cultural, scientific, and philosophical perspectives on nature and understandings of the self. The geographic focus of the course is France, but we will adopt a global framework in our approach to many of our themes, and often, will use interdisciplinary methodologies to situate—rather than isolate—French art in the context of European imperial expansion.

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.

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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 January 29), and Harn Eminent Scholar Lecture at 6 pm on March 23)
- Weekly readings and participation in discussions
- 8 short reading response papers
- An annotated bibliography
- Two short visually based papers
- A 10 page research paper
- Slide Test

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 Wednesdays. (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 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 23**. Final papers due **April 29**. We may meet separately 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
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- A good general resource for eighteenth-century art & history: [Eighteenth-Century Resources](#)
 - For many 18th century texts (mostly English): <http://find.galegroup.com/ecc>

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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 Barnett)

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 **January 29** will be a close visual analysis of a single work to be assigned
- Paper 2 (1000 words/approx. 4 pages) due **February 26** 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 10**. I will return it to you with comments in time for you to revise before the final due date on **April 29**. If you opt to turn in the first three pages only on **April 10**, 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!

Proposed Research Paper Topics & Preliminary Bibliography (**due March 13**) will be required of both undergraduates before embarking on research. See [e-learning](#)/Canvas (under Resources) for suggested topics.

Thesis Statement & Annotated Bibliography

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

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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 23.**

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

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. 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.** Guidelines for writing response papers will be posted on Canvas. You will receive one final collective grade for the responses papers.

Exams & Slide ID Test

There is no mid-term or final exam for this course. There will be a Slide I.D. (artist title and date) and vocabulary test on **Feb. 10** (40 or so slides). Two weeks before the quiz, I will post study images on the e-learning site for this class.

Attendance & Grading Policies

Attendance is required. Wednesday 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 Test	15%
Annotated Biblio	10 %
Term Paper	25%

Grading Scale

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

F 60

Important Dates

Jan 20	MLK DAY – NO CLASS MEETING
Jan. 29	•Harn Museum visit to look at prints •Visual Analysis — 2 pages/500 words
Feb. 10	Slide Test
Feb. 26	Interpretive Analysis — 4 pages/1000 words
Mar. 2-6	SPRING BREAK
Mar. 13	Term Paper Topic Proposals & Preliminary Bibliography
Mar. 14	Art & Feminism Wikipedia Edit-a-thon
Mar. 18	Research Day – no class meeting
Mar. 23• 6PM @ HARN - REQUIRED ART HISTORY LECTURE	• Thesis Statement/Annotated Bibliography Due
April 10	Three pages of final paper or Optional Term Paper First Draft (you will be given a provisional grade on writing and content)
April 29	Final (or Revised) Drafts – Due by 5pm 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**.
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 Important 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

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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 to Lecture Schedule Likely)

Week 1	Setting the Scene
Jan. 6	<u>Welcome & Introduction: From the Sun King to the Revolution</u>
Jan. 8	<u>Louis XIV & Versailles</u>
Week 2	Art & Absolutism
Jan. 13	<u>Grand Manner History Painting and the Discursive Mode</u>
Jan. 15	<u>The Cultural Meanings of Color</u>
Week 3	The Rococo Interior and the Invention of Private Space
Jan. 20	<u>NO CLASS MEETING</u>
Jan. 22	<u>The Rococo Interior and the Erotics of Decoration</u>

Week 4 Society, Fashion and Art

Jan. 27 The Artful Aristocrat
Jan. 29 CLASS MEETS AT THE HARN
PAPER 1: VISUAL ANALYSIS DUE

Week 5

Feb. 3 Watteau and the Fête galante
Feb. 5 Watteau cont'd

Week 6 The Galant Genres of Painting

Feb. 10 SLIDE TEST
Feb. 12 The Nude and the Politics of Gender

Week 7

Feb. 17 Genre Painting: Chardin, Representations of Childhood and the Family
Feb. 19 Portraiture

Week 8 Women and the Public Sphere

Feb. 24 The salon vrs the Salon
PAPER 2: INTERPRETIVE ANALYSIS DUE
RECEIVE LIST OF POSSIBLE TOPICS FOR FINAL PAPER
Feb. 26 The Problem of “Public” Women

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

Week 9 SPRING BREAK (yay!)

Week 10 The Critical Reaction Against the Rococo: The Pompadour Effect

Mar. 9 Mme de Pompadour . Cherchez la femme . . .
Mar. 11 The Critique of Art and the Critique of Women

• Mar. 13 PROPOSALS FOR RESEARCH TOPICS & PRELIM BIBLIO DUE

• Mar. 14 Art & Feminism Wikipedia Edit-a-thon

Week 11 Enlightened Social Reform and the New Painting

Mar. 16 Greuze and the cult of *sensibilité*

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Mar. 18 Research Day – No Class Meeting

Week 12 New Visions of the Natural

Mar. 23 Happy Mothers and Natural Women

REQUIRED GUEST LECTURE AT THE HARN – 6PM
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Mar. 25 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 Women and Visual Arts

Mar. 30 Before Vigée Le Brun

April 1 The Academy and Artistic Practice

Week 14 Art on the Eve of the Revolution

April 6 Vien & Early Neo-classicism

April 8 Eragonard

• April 10 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 13 Painting at the Salon in the 1770s & 80s

April 15 Representing the Queen

Week 16

April 20 David & co

Week 17

April 29 TERM PAPERS DUE on CANVAS by 5 PM