

Prof. Melissa Hyde  
Office: FAC 103, 273-3057  
Email: [mhyde@arts.ufl.edu](mailto:mhyde@arts.ufl.edu)  
Office hours: Availability on Calendly

<https://calendly.com/mhyde-4>

## Course Description

This course deals with French art from 1680 to 1780, a period that encompasses richly varied aesthetic tendencies—from Absolutist art produced for Louis XIV, to the “frivolity” of the Rococo, to Neoclassical art associated with the Enlightenment. This course will cover major stylistic developments of the period such as the Rococo—with a particular interest in paintings, drawings and prints—but it will also explore the richness and complexity of aesthetic culture 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.

The geographic focus of the course is France, but we will often adopt a global framework in our analysis of French visual and material culture, and use interdisciplinary methodologies to situate—rather than isolate—French art in the context of imperial expansion and colonialism, particularly in North America and the Caribbean. We will use the visual and material arts to investigate issues of gender and political power; economic and cultural exchange; race, otherness, and difference; scientific and technological advancements; the connections between art, empire, and colonialism. In addition to themes already mentioned, others to be traced in lectures, readings and class discussions include: gender and the politics of style; the emergence of art criticism and the development of the notion of an art for the public. We will also consider how Enlightenment discourse defined ideals of the family and the domestic sphere; how it contributed to cultural, scientific, and philosophical perspectives on empire, on nature, human nature and sexuality; how it shaped the emerging concept of the individual, and lastly, how did these concepts inform French art and material culture of the eighteenth-century.

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 in a global context from 1680 to 1780. Students will also expand their visual literacy by becoming familiar with the major artists and movements of the period, along with many of the founding concepts of the Enlightenment.

## Learning Outcomes

ARH 4356 will not satisfy any General Education Requirement. It is NOT being taught this semester to satisfy any University Writing Requirement; and therefore will not fulfill the International co-designation, either.

### Expected Learning Outcomes:

- be able to recognize and explain significant themes, stylistic features, and genre conventions associated with French art from 1660-1785

- understand and explain how works of art operates as historical artifacts that reveal current ideas on politics, and society
- develop and use art historical skills of visual and textual analysis
- develop a critical understanding of the development of scholarship on the period
- know how to use academic sources for humanities research

If you wish to read further about [Student Learning Outcomes](#)

☛Note about Writing Credit: This course is not being offered this year to fulfill any University Writing Requirement, and is no longer a General Education course.

## Required Readings and Other Things on [CANVAS \(E-LEARNING\)](#)

### ☛ Note on Instructional Materials

Instructional materials for this course consist of only those materials specifically reviewed, selected and assigned by the instructor. The instructor is only responsible for these instructional materials.

### Readings

Most required weekly readings will be available through the [Canvas](#)

[Links to an external site.](#) site for this class, under the **Files** menu.

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

Power-points for lecture, slide test study, and other course materials will also be found in *Canvas*, under *Files*

## Architecture and Fine Arts Library (AFA) Reserves (Electronic an otherwise)

### Electronic Reserves (ARES)

In some cases assigned readings are to be found on-line via electronic reserve (ARES) <https://ares.uflib.ufl.edu/>.

☛NOTE: You must be logged on through remote log on, VPN or from campus to access this site.

### Recommended Readings

For most weeks I list additional/optional readings, if you wish to delve further into the week's topic, and as possible sources for research papers.

### Books on Reserve

Any weekly readings listed below under “Recommended Readings” that are not available digital form will be placed on reserve in hard copy in the AFA Library.

Hard copy books listed in Canvas>Files under “Suggested Sources” (to be posted later in the semester) for research projects will be put on reserve in the Architecture and Fine Arts Library.

## Course Format and Policies

The 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 reading discussions will take place on Tuesdays. (See section on Response Papers below).

### Participation

We will all get the most out of this class if everyone turns up for class (see Attendance Policy below) and is prepared to engage. To that end each member of the class is expected to read all the assigned material for a given day. Close, informed discussion of the texts and images is a necessity for the success of the course; as is engaging one another in ideas and debate. Not completing the reading and/or failing to participate places a greater burden on others. I understand that other commitments can sometimes keep you from being able to read everything that is assigned. If this occurs, I recommend skimming or reading selections from each of the assigned materials so that you can participate at least minimally in class.

You are required to bring course texts to class in either hard copy form, or on your laptop/tablet, as we will often read extensive excerpts of texts together. Failure to come to class with the reading will decrease your participation grade.

*I also 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.*

### Attendance & Policy on Make-Up Exams

Our time together is precious and limited, therefore attendance at every class session is both extremely important and expected. You may miss two class periods without an excuse, without influencing your grade. (***Tuesdays count as two.***) I do not need to be informed of why you are not in class, but if you must go beyond the limit, please do contact me.

Except in extenuating circumstances, more than two unexcused absences will affect your final course grade. After two, I may opt 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.) In order to be counted as present you must arrive on time and stay until class concludes.

Unexcused absences from slide tests and exams cannot be made up, except in extenuating circumstances.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. [Click here to read the university attendance policies.](#)


## Summary of Course Requirements and Grading

- Attendance at all class meetings (including a class visit to the Harn on **October 21**) and the Harn Eminent Scholar Lecture at 6 pm on **September 4**)
- Completion of weekly readings and participation in discussions
- Participate in Leading Two Group Discussions (20 points)
- Five short reading response papers – three completed by Week 7 (10 points)
- Slide Test (15 points)
- Two short visually based papers (25 points)
- Final Project or Take-Home Exam (30 points)

You must complete all course requirements in order to pass the course.

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

94–100 A	90–93 A-	87–89 B+	84–86 B	80–83 B–
77–79 C+	74–76 C	70–73 C–	67–69 D+	64–66 D
60–63 D–	59 and below F			

-  NOTE: I only enter grades on CANVAS for assignments that are submitted there. This means you will not have a running tally of your course grade visible in CANVAS. You should keep track yourself of the assignments (exams and slide tests) that are not done through CANVAS, or ask me if you don't remember/have the info yourself. I cannot give you this information via email.
- If you have questions about how grade points are assigned by the University, go to: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies>

## Overview of Assignments

### Five Short Responses to Readings (10 points)

Canvas>Assignments

There are about 10 groups of readings on the syllabus. To help prepare you for class discussion, you are required to write a short 1-2 page response to at least 5 articles assigned in different weeks. Do not write two response papers for two discussion readings assigned for the same day, though you should feel free to discuss more than one of the readings assigned for that day. You may also refer to other readings from previous weeks. You may use the Response Paper Guide/Worksheet that I provide (see Canvas > Files), or you can write your own 1-2 page response. See this [link from the Duke University Writing Studio](#) for guidelines on writing a good response paper.

Your response should be submitted on Canvas, under “Assignments” no later than **11pm** the day before the reading is being discussed. You will receive one final collective grade for the responses papers.

At least two of these responses should be completed before Week 7.

### Visual Analysis Papers (15 points)

#### Canvas>Assignments

There are two short visual analysis assignments and one research paper/project 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 **September 11** will be a close visual analysis of a single work to be assigned (5 points)
- Paper 2 (1000 words/approx. 4 pages) due **October 21** will be a comparative visual analysis of two works. (10 points)

### Mid-term Exams & Slide ID Test (15 points)

There is no mid-term or required final exam for this course. There will be an in-class Slide I.D. test (artist title and date) on **October 2** (15 or so slides). Two weeks before the test, I will post study images on Canvas site for this class.

### Reading as Role Play (RRP) Group Presentations (20 points)

Twice during the semester you will be working in groups to lead class discussion in two of several possible “roles”—see the handout on “reading as role-play” at the end of the syllabus. The assignment of RRP groups and presentations will be determined during the second week of class. The dates for RRP are highlighted on the syllabus, the first RRP discussion is Week 6, Tuesday, Sept 22:

### Final Research Project or Final Exam Options (30 points)

All research projects should engage art historical research— putting the work into context through formal analysis, the most recent secondary literature on the chosen topic, primary source materials, and theoretical foundations—the end product can take a variety of forms.

- ***OPTION I: Research Paper + Annotated Bibliography (30 points)***

(2500 words/approx. 8-10 pages) a on a topic of your choosing, to be decided in consultation with me by **mid October**, which will be substantiated by research and should also include analysis of specific works of art.

**NOTE on DRAFTS:** If you turn in a first draft by **November 20**, I will return it to you with comments in time for you to revise before the final due date on **December 12**.

Proposed Research Paper Topics & Preliminary Bibliography (due October 24) will be required before embarking on research. See Canvas (under Resources) for suggested topics.

### Thesis Statement & Annotated Bibliography (5 points)

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 Canvas>Resources for guidelines on assessing sources. **Due November 13.**

- **OPTION II: Alternative Final Project + Annotated Bibliography (30 points)**
  - I am open to proposals for alternative sorts of final projects as long as they have a written research component and an “argument” or clear rationale. The writing component can be shorter for Alternative projects.
  - For such projects you may consider:
    - A studio or creative writing project
    - A 20-25-minute-long podcast (for an example, see [In The Foreground](https://www.clarkart.edu/research-academic/podcast/podcast-homepage))
    - A 10-minute YouTube Video (for an example, see [ArtStoryLab](https://www.youtube.com/c/ArtStoryLab))
    - A Slide Deck of about 20 slides
    - A select number of blog posts (for examples, see [ArtHerstory](https://artherstory.net/category/news/))
    - A group project of some kind
    - I am open to other ideas

**Proposals due: October 24**

Rationale/Thesis Statement & Annotated Bibliography (5 points) **Due November 13**

- **OPTION III: Take Home Final (30 points)**
  - In lieu of research paper/project, you may opt to do a take home final exam based on lectures and readings. If I do not receive an annotated bibliography and thesis statement from you on **November 13**, I am assuming you have chosen the Take Home Essay Exam. I will post the exam on **December 11 at 9:30 am**. You will have 24 hours to complete it.

## COURSE REQUIREMENTS FOR GRADUATE STUDENTS

- Attendance at all class meetings (including a class visit to the Harn on **October 21**) and the Harn Eminent Scholar Lecture at 6 pm on **September 4**)
- Completion of weekly readings and participation in discussions
- Participate in Leading Two Group Discussions (20 points)
- Three reading response papers (30 points)
  - These can be done on your schedule, but they must engage all of the required and recommended readings on the week’s theme. These 3-5 page reading responses should not be summaries, and you do not need to give equal attention to every reading. Rather, your response should synthesize the readings, and you should draw out 1- 2 primary points to consider. These responses are also not opinion pieces, but should frame an argument that is supported by specific claims/arguments/works of art from the readings.
- Slide Test (15 points)
- Research Project (35 points)

[Grads](#) will have a menu of options for the research project, these include: delivering a one hour class lecture; designing your own syllabus for an eighteenth century course; an extended annotated bibliography, or you may write a 15-20 page final paper, or some other appropriate final project to be decided in consultation with me by **mid October**.

Grads should turn in research project proposals on **October 24** and an annotated bibliography of sources on **November 13**. Final projects due **December 12, 9:30 am**.

---

## UF Academic Policies and Resources

<https://go.ufl.edu/syllabuspolicies>

*For other important information (my use of AI policy, etc.) see also end of syllabus*

### Summary of Critical Dates:

Sept. 4	Harn Eminent Scholar lecture, 6pm Harn Museum
Sept. 11	Short Visual Analysis Paper due
Oct. 2	Slide Test
Mid October	Decide (optional) final project topics in consultation with me
Oct. 21	Class meets at the Harn  Paper 2: Interpretive Analysis Paper due
Oct. 24	Research Project Props & Prelim bibliography due
Nov. 13	Thesis Statement & Annotated Biblio
Nov. 20	(Optional) Drafts due for feedback
Dec. 12	Final Projects/Take Home final due 9:30 am

### *Provisional Schedule of Lectures & Assignments*

*(Some Changes to Lecture Schedule Possible)*

#### **Week 1    Setting the Scene**

Aug. 21                      Part I: Welcome & Introduction: From the Sun King to the Revolution

## **Week 2        Art & Absolutism**

Aug. 26                      Louis XIV & Versailles

Aug. 28                      The Academy, Lebrun and Grand Manner History Painting

**Background Reading :** Oxford Art Online, “Académie Royale de peinture et du sculpture” (under Paris, Institutions) [PDF under Files tab]

## **Week 3        Paris, Regency Society and the Eclipse of the Heroic Mode**

Sept. 2        NO CLASS MEETING (attend HESCAH on Thursday)

Sept. 4        Paris 1720

### **REQUIRED HESCAH TALK**

Harn Museum, 6 pm

Dr Marni Kessler, Professor Nineteenth-Century European Art

University of Kansas

“The Air of Modernity: Edgar Degas’ *Ironers* Ecocritically”

**PAPER 1: SHORT VISUAL ANALYSIS ASSIGNMENT POSTED on CANVAS**

## **Week 4**

Sept. 9                      The Regency: Self-Fashioning & the Artful Aristocrat

Sept. 11                      Watteau, the *Fête Galante* and the Rococo’s Origins

**PAPER 1: VISUAL ANALYSIS DUE**



## **Week 5 The Rococo & Spaces of the Enlightenment: Cherchez la femme**

Sept. 15 The salon vrs the Salon

Sept. 17 Madame de Pompadour: the Critique of the Rococo and the Critique of Women

## **Week 6 Eroticism and the Rococo**

Sept. 22 The Nude and the Politics of Gender

Sept. 24 Galante Mythologies

## **Week 7 Counter-currents**

Sept. 30 Genre Painting & Still Life

Oct. 2 **SLIDE TEST**

**LIST OF POSSIBLE TOPICS FOR (OPTIONAL) FINAL RESEARCH PROJECTS  
POSTED**

## **Week 8**

Oct. 7 Portraiture Otherwise: Making Race Visible

Oct. 9 The Power of Landscape: Vernet's *Ports of France*

## **Week 9 France's Colonial Empire**

Oct. 14 La Louisiane, Saint Domingue and Parisian Art World Connections

**PAPER ASSIGNMENT 2 - POSTED ON CANVAS**

Oct. 16 cont'd

## **Week 10 Interlude**

Oct. 21 **Visit to the Harn Museum of Art**

**PAPER 2: INTERPRETIVE ANALYSIS DUE**

Oct. 23 Contemporary Engagements

**Friday, Oct 24: OPTION I & II: PRELIMINARY RESEARCH TOPICS AND BIBLIOGRAPHIES DUE**

## **Week 11 Exoticism and the “Orient”**

Oct. 28 Chinoiserie and Turquerie

Oct. 30 Exoticism and the Orientalist Impulse

## **Week 12 Enlightenment Social Reform and the New Painting**

Nov. 4 Greuze and the cult of *sensibilité*

Nov. 6 Catch Up Day

## **Week 13 Art on the Eve of the Revolution**

Nov. 11 Fragonard, Vien & the Return to the Antique

Nov. 13 Painting at the Salon in the 1770s & 80s

## **OPTION I & II: RESEARCH THESIS STATEMENTS /ANNOTATED BIBLIOGRAPHIES DUE**

### **Week 14 Unruly Women**

Nov. 18 Not Thinking Straight? “Tribades” at the Court of Louis XVI

Nov. 20 Women as Artists – Peintres-Femmes

**OPTIONAL FIRST DRAFTS OF FINAL PROJECTS DUE (if you want comments and plan to revise)**

### **Week 15 THANKSGIVING**

### **Week 16 Unruly Women**

Dec. 2 Women as Artists – Peintres-Femmes

**Dec. 12 FINAL PROJECTS or TAKE HOME FINALS: DUE by 9:30 AM**

---

## **Additional Information and Campus Resources**

### Correspondence

I can answer questions via email. But please be aware that I receive a high volume of emails. If your query is time sensitive please indicate that in the subject line.

Questions that require substantive engagement, such as commentary on an assignment, would be best addressed during office hours (please make an appointment with me). I will expect for you to check your UF email once a day in the event that there is a schedule change or if I need to send you important information. Class alerts will be sent via the Canvas system.

Late Papers Will be marked down a half-step for every day they are late, unless a prior arrangement is made (for a worthy reason) with me.

### 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 essential. 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, iPads, and phones 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**.

### Accessibility and Classroom Accommodation

I am committed to making learning in this course accessible to all, and along with the UF Disability Resource Center (DRC) celebrate disability identity as a valued aspect of diversity. Please contact me to discuss any learning needs that you may have. Students requesting classroom accommodation should contact the (DRC) to request an accommodation letter.

<https://disability.ufl.edu/>

Location: 001 Reid Hall. For information, call 352-392-8565 or email [accessUF@ufsa.ufl.edu](mailto:accessUF@ufsa.ufl.edu)

### Academic Integrity & the University of Florida Student Honor Code

UF students are bound by The Honor Pledge, which states: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’”

**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. The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Student Honor Code and Student Conduct Code](#)

Ask me if you have any questions!!

**A note on artificial intelligence:** The UF Honor Code prohibits the use of generative AI tools by students, unless specifically allowed by the instructor. In this course, the use of generative AI tools is permitted to aid in learning and research, provided that any AI-generated content is properly acknowledged in your assignments and projects. Students are permitted to leverage AI to enhance their understanding of course materials, but it is crucial that the work submitted reflects your own comprehension of the subject matter discussed in lectures and readings. Grading will be based on the depth of understanding demonstrated in your submissions, the originality of thought, and your ability to critically engage with the material. Simply relying on AI-generated content without substantial input and reflection on your part may negatively impact your grades. Students are expected to maintain academic integrity and be transparent in their use of AI, ensuring that any contributions from such tools are appropriately acknowledged.

Harn Museum of Art, 3259 Hull Road, excellent collection on campus with more than 10,000 works of art; offers free student memberships that include admission to 75+ museums nationwide, invitations to museum events, and more.

Phone: 352-392-9826

Website: <http://harn.ufl.edu/>

## Reading as Role Play

(adapted from a handout shared by Elizabeth Browne, UGA; original source unknown)

Roles to take on when reading an academic article:

1. **Questioner:** The questioner prepares for class discussion by carefully reading materials and crafting questions related to the material to ensure that all topics in the reading are addressed sufficiently.
2. **Librarian:** The librarian completes the required reading and brings related and relevant references to share with the class. Materials should include information about the author (where they studied, what their current department/professional role is, what else they have written) in order to historicize and give context to the reading.
3. **Illustrator:** The illustrator creates/gathers and displays visual materials that would help the discussions of the week; these might include works illustrated in the readings, those referenced (but not illustrated), other examples of the artist's work, or counter examples to the argument made.
4. **Lexicographer:** The lexicographer reads materials with the intention of listing out crucial words. A lexicographer is expected to identify words that are important in the context of the reading and provide explanations/background to the lexicon. Keep in mind, that this includes words/terms that are not only unfamiliar to you, but which might also be unfamiliar to others (for foreign languages, please use linguee or DeepL for translation).

5. **Citation Manager:** The citation manager isolates important quotes/sentences that are crucial for understanding the readings of the week. The citation manager also examines the footnotes/endnotes to consider the sources cited by the author: are they primary or secondary sources? Are they all from a single source or multiple? How recent and scholarly are the sources being cited?
6. **Discussant:** The discussant actively listens to the discussion and creates a summary. At the end of the session, the discussant provides ending remarks based on the notes and their personal takeaways from the week's readings.

Your group should meet beforehand to share and discuss your findings/plans for the presentation. Discussions should last between 30-40 minutes. I am happy to meet with you as a group or individually to discuss presentation content.