

Becoming A Woman in the Age of Enlightenment
(Un)common Arts Honors Course

Prof. Melissa Hyde
Office: FAC 113
Email: mhyde@arts.ufl.edu
Office hours BY APPOINTMENT: Tue. 1:00-1:45; Wed. 1:00-2:45

Prof. Sheryl Kroen
Office: 219 Keene-Flint Hall
Email: stkroen@ufl.edu
Office hours: MWF 2 PM

Course Description

This course is designed to run in conjunction with a major exhibition of eighteenth-century French art, guest curated for the Harn by UF art history professor, Melissa Hyde. Like the exhibition, the class is entitled *Becoming a Woman in the Age of Enlightenment*. It will explore themes that in the eighteenth century circulated around the so-called Woman Question, which was essentially an ongoing quarrel about the nature and social role of women (or rather, Woman, as a category). The Woman Question was at the heart of some of the most pressing cultural, philosophical, political, and social debates of the great intellectual movement known as the Enlightenment. A central theme for this class is how these debates shaped the representations and experiences of women of different classes and conditions. Our focus will be on visual representations, as well as period writing about and by women.

Objectives

This course will emphasize class discussion of period novels and works of art. Through study of selected works of art and literature students in this course will become conversant with some of the central philosophical issues of the Enlightenment, and how those involve a politics of gender.

Summary of Course Requirements and Format

Students are expected to attend class and to come prepared to discuss weekly readings. On two occasions student will attend special events. Over the course of the semester students will begin to work on a topic of their own choice, and in consultation with the professors, will prepare an annotated bibliography (with at least 5-scholarly peer-reviewed secondary sources) and a 10-minute in-class presentation.

Special events:

A **conference** around the **exhibition**, "Thinking Women: Art and Representation in the Eighteenth-Century," is planned for October 20-22nd. Scholars in the field will be coming to give a keynote address (on Friday evening), and scholarly papers, organized into panels (on Saturday and Sunday). You are required to attend one session of that weekend; but you may want to clear out your schedule to be able to benefit from this local opportunity.

Likewise, there is a **performance** at the Phillips Center of *The Other Mozart*. Student tickets are available for \$10. Attendance is not required, but encouraged. In the class that follows we will discuss music in the eighteenth century, and we will use this performance as our starting point.

There will also be a **screening** of three relevant films on Oct 12, 19 & 26, as part of the Film Under the Stars series, sponsored by the School of Art and Art History. Films will be: Sophia Coppola’s *Marie-Antoinette*, Stephen Frears’ *Dangerous Liaisons* and Tetsuya Nakashima’s, *Kamikaze Girls*.

Attendance & Grading Policies

Attendance is required. Unexcused early departures of more than 15 minutes count as an ABSENCE. Except in extenuating circumstances, more than **two** unexcused absences will affect your final course grade. After **two**, we reserve the right 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.)

Grade Distribution

Attendance	20%
Class participation	50%
Annotated Bibliography	10 %
Final in Class Presentation	20%

Important Dates

Oct. 4	No class meeting
Oct. 11	Class meets at the Harn 3-5pm Note: Extra Time Required
Oct. 18	No class meeting
Oct. 20-22	Thinking Women Symposium at the Harn
Oct. 23 or 24	“The Other Mozart” Performance at Philips Center. Attend for extra-credit. Student tix available for \$10

Oct. 25	Annotated Bibliography Due
Nov. 1	No class meeting
Nov. 22	Thanksgiving Holiday
Nov. 29	Class Presentations
Dec. 6	Class Presentations

Texts

Required text: Isabelle de Charrière, *The Nobleman and Other Romances*, trans. Caroline Warman (Penguin Classics, 2012)

Other texts will be sent to you as PDFs.

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 on

French Art 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](#)

Other necessary information

- Announcements about the course —any change in an assignment, class scheduling, etc.— will be posted via e-mail.
- ***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 us if you have any questions!!

Schedule of Lectures & Assignments

Week 1

Aug. 23 Introduction

Week 2

Aug. 30 Charrière, *The Nobleman*, (1763), 1-22

Week 3

Sept. 6 Bastide, *The Little House* (1763), 57-110

Week 4

Sept. 13 Rousseau, *Emile or On Education* (1762), excerpts

Week 5

Sept. 20 Genlis, “The Portrait, or The Generous Rivals. A Comedy,” (1781), 375-408
<https://books.google.com/books?id=GxQtAAAAMAAJ&q=Portrait#v=snippet&q=Portrait&f=false>

Week 6

Sept. 27 Riccoboni, *The Story of Ernestine*, (1765)

Week 7

Oct. 4 No class meeting

Week 8

Oct. 11 Class meets at the Harn Museum of Art for tour of exhibition
BUDGET EXTRA TIME –WE WILL BE THERE FROM 3-4:30 OR 5

Week 9

Oct. 18 No class meeting

**Oct. 20-22 Thinking Women: Art and Representation in the 18th Century
BUDGET TIME THIS WEEKEND FOR CONFERENCE**

Week 10

Oct. 25 Discuss *The Other Mozart*
Annotated Bibliographies Due

Week 11

Nov. 1 No class meeting

Week 12

Nov. 8 Charrière, *Letters from Mistress Henley Published by her Friend*, (1784), 75-102

Week 13

Nov. 15 Charrière, *Constance's Story* (1798) **OR** Duras, *Ourika* (1823)

Week 14

Nov. 22 **Thanksgiving**

Week 15

Nov. 29 Class Presentations

Week 16

Dec. 6 Class Presentation