Course Description:
This course studies the art, architecture, visual and material culture of eighteenth-century Europe and the United States. Lectures, readings, and discussions focus on Rococo, Neo-Classical, and Romantic styles, as well as visual and material culture outside those styles. We shall pay particular attention to the cultural milieu in which works of art were made, how they were received at that time, and discuss how these interests shape our interpretation of the work.

Course Objectives:
The class is organized as a combination of lecture and discussion. Each student will develop the critical language necessary for analyzing the themes of the course and applying them to specific works of art. The course emphasizes critical thinking, reading, and writing. Students are expected to learn the artist, date, and title of works, as well as to understand the meanings of those works and their historical circumstances. The study of art history requires memorization, but it also requires synthetic, creative, and analytical thinking and research skills. Ultimately, the purpose of this course is to expand students’ knowledge and analysis of eighteenth-century art and culture. To accomplish this goal, lectures, discussion periods and assignments are designed to elicit sophisticated responses that are grounded in thorough understanding of visual, cultural, and historical issues.

Course Requirements:
The readings for the course are assigned to supplement and reinforce the ideas, contexts, and works of art discussed in class. Sometimes presenting contradictory information and points of view, the readings are intended to expose you to a wide range of scholarly perspectives on various aspects of eighteenth-century art. Along with the works of art discussed in class, these readings constitute an area of critical inquiry themselves, and students will gain skills in interpreting and analyzing the arguments and methodologies presented.

To facilitate discussion, you must turn in weekly written summaries of the assigned reading (see below for guidelines on the written summaries).

The required readings for this course are drawn from the following sources:

Selected essays available on Blackboard.

**Grading Criteria:**

**Exams**

- Midterm: 25% of final grade
- Final: 25% of final grade

There is a midterm and a cumulative final exam in this class. These exams will consist of a series of essay questions that ask you to identify and analyze one or two images in relation to the material presented in lecture and the readings. Further guidelines can be found in the study guides that will be available at least two weeks before the exam.

Images from lecture will be posted on the Blackboard site for this class. To prepare for the exams, you should use these images in conjunction with your lecture notes, readings, written summaries of the readings, and the study guide.

**Midterm: Monday, October 18th**

**Final Exam: Monday, December 13th, 5:50-7:50 p.m.**

You must take each exam at the time scheduled. Make-up exams will be considered only in extreme cases of documented illness or family emergency.

All efforts will be made to accommodate the needs of students who have disabilities that have been documented by staff at SIUC’s Disability Support Services or the Achieve program. Students who have need of special arrangements should provide me with written documentation of their needs by the second week of class so that the necessary accommodations can be made promptly.

**Research Paper**

- Due: Wednesday, November 10th
- Optional re-write due: Wednesday, December 8th

The purpose of a research project is to familiarize oneself with a scholarly body of knowledge and form an opinion around an issue or problem within that area. This assignment asks you to research a topic of your choice within the history of European or North American art made in the eighteenth century, develop an argument (or “thesis”) about that topic, and write a 10-12 page paper (graduate students: 15-20 pages) that clearly articulates and supports your argument based on research and visual evidence from the work(s) of art you have chosen. You may choose to research any theme, artist, style, or place that is of interest to you. However, rather than attempt to deal with a very large topic in this relatively short paper, you should choose some particular aspect of that
theme, artist’s work, style, place, etc. It is often helpful to pair a theme with a particular artist, style, or place. For instance, rather than writing a paper on all of Pietro Longhi’s work, you might choose to focus on the theme of masquerade in Longhi’s paintings; rather than discuss the idea of female patronage generally, you may choose to focus on one particular patron, such as Mary Edwards or Madame de Pompadour, and their patronage of one artist or type of object.

One of the great delights of doing art historical research is the sustained study of artworks in person. Therefore, you are strongly encouraged (though not required) to choose a topic that will allow you to discuss at least one work that you have studied in person.

Eighteenth-century works of art from the University Museum’s collection will be on view at the Museum from September 17th through the end of the semester. Students who are able to travel to St. Louis or Chicago will find interesting eighteenth-century collections at the St. Louis Art Museum and the Art Institute of Chicago. Depending on student interest and availability, I will organize a class field trip to St. Louis early in the semester.

Please feel free to discuss any questions or problems you may encounter with me. I am most willing to assist you with choosing a topic and advise you on appropriate directions and resources for research. If you would like me to read a full draft of your paper, please provide a hard copy to me before November 3rd.

**Project Requirements:**

Your paper must include the following:

- A written component of 2500-3000 words (10-12 double-spaced, typed pages), based on your own research of your chosen topic. The content, thoroughness, and clarity of this aspect of your paper are the primary criteria on which your project will be graded.

- Illustrations of all the works of art under discussion, clearly labeled with figures numbers in the text and captioning the illustration. Legible photocopies are acceptable.

- A bibliography of at least 15 entries. This should include only scholarly sources. Always consider the reputation and reliability of electronic sources. Encarta, Wikipedia, and other e-dictionaries and encyclopedias, as well as general websites are not acceptable academic sources for citation.

- Proper citation of all research. Parenthetical references are acceptable in conjunction with a full bibliography. Footnotes or endnotes and the bibliography should consistently follow some recognized style guide.

- The complete paper must be handed in on November 10th. Students who wish to revise their paper may do so only if they have handed in the paper on time initially. The revised paper grade will replace the first assigned grade if handed in on time.
Written Critiques  

Discussion of the week’s readings will be a central component of each class period. Therefore it is essential that all readings be completed the week they are assigned. To this end, each student is responsible for preparing a typed, one-page (approximately 250 word) critical response to the article assigned each week. These are due every Wednesday in class. The summary should include a one to two-sentence summary of main argument or subject of the reading, and approximately one to two paragraphs describing the main points of this argument and the evidence the author uses to support his or her argument. You may also wish to include any questions you would like to have answered about the reading. Please ask these questions in lecture on Wednesdays, rather than waiting for a written response.

Thoughtful attention to the summary is the criteria by which you will be assessed. Written summaries are worth 10 points each. Your two lowest written critique grades will be dropped from the final point calculation. Therefore, you may receive low scores or even skip two critiques without penalty to your final grade.

Guidelines for all Writing Assignments:

Turnitin.com: Written critiques and the research paper must be turned in both in paper form at the lecture period in which it is due and in electronic form to www.turnitin.com by midnight on the day that it is due. If you fail to turn in either the paper or electronic version, your assignment will be considered late until you turn in both copies.

To use turnitin.com, you must register as a user and add yourself to this class. If you have not used turnitin.com in the past, you can get information and a tutorial on signing up at www.turnitin.com, click on “new users.”

The Class ID is: 3350584
The password is: hogarth

Academic Integrity: Turnitin.com is an electronic database that compares the content of your paper to the text of other papers submitted for similar classes, to published information on the internet and in print, and its own database of papers. It is used in this course to encourage students’ responsibility for their own work.

Students are expected to act in accordance with SIUC’s Student Conduct Code (SCC), and should familiarize themselves with its standards for academic honesty and ethical conduct (the SCC is available online at www.siu.edu/~docedit/policies/conduct.html). Plagiarism—the unacknowledged and/or unauthorized use of another person’s intellectual property—is a form of theft. Any time you quote, paraphrase, or even summarize the ideas of another person (as opposed to stating common knowledge) you must acknowledge your source. This acknowledgement should take the form of a parenthetical reference, or a footnote or endnote conforming to a recognized style guide. If you have any questions on how to cite a source properly, please ask me and/or consult
a guide such as the *Chicago Manual of Style*. Please be aware that if you cheat on an exam or turn in any work that is not entirely your own, you will fail the course and may be referred to the university for disciplinary action.

**Late Papers:** Late papers will be graded down by one full letter grade each day (M-F) that they are late. Papers are accepted in paper form and to turnitin.com only, no e-mailed papers will be accepted. Papers must be posted to turnitin.com by midnight on the day that it is due. No paper will be accepted more than 7 days after the due date.

**Record Keeping:** Please keep backup copies of work in progress, and save all of the graded work that is returned to you over the course of the semester. If there is any dispute about your recorded grade, you will be expected to provide the original graded copy handed back to you.

**Emergency Procedures:**
The following is SIUC’s statement on emergency preparedness. Please read it and familiarize yourself with the information on the websites listed.

“Southern Illinois University Carbondale is committed to providing a safe and healthy environment for study and work. Because some health and safety circumstances are beyond our control, we ask that you become familiar with the SIUC Emergency Response Plan and Building Emergency Response Team (BERT) program. Emergency response information is available on posters in buildings on campus, available on BERT's website at www.bert.siu.edu, Department of Safety's website www.dps.siu.edu (disaster drop down) and in Emergency Response Guideline pamphlet. Know how to respond to each type of emergency.

Instructors will provide guidance and direction to students in the classroom in the event of an emergency affecting your location. It is important that you follow these instructions and stay with your instructor during an evacuation or sheltering emergency. The Building Emergency Response Team will provide assistance to your instructor in evacuating the building or sheltering within the facility.”

**Course Website:**
There is a Blackboard webpage for this course. This syllabus and any other handouts given in class will be posted there should you need another copy. All required readings not in the textbook will also be posted, as will Powerpoint slides shown in lecture.

**Office Hours:**
I warmly encourage you to take advantage of my office hours to carry on further discussions of material covered in lecture or the readings, or to address any problems or questions relating to this course. Please use this venue, rather than e-mail for substantive answers to questions related to lectures and assignments. Office hours will be held on everyday from Monday to Thursday, 1:00 – 2:30 in Allyn 006d. If this time does not fit your schedule, please contact me for a separate appointment.
Course Schedule:

**Week One: Seventeenth-Century Precedents**
Monday, August 23: Introduction and Seventeenth-Century Precedents
Wednesday, August 25: Art and the French Court

**Week Two: Court Culture in Europe**
Monday, August 30: Art Patronage in Europe
Wednesday, September 1: Court Culture in Italy and the Hapsburg Empire

Reading:


**Week Three: Rococo**
Monday, September 6: Labor Day - No scheduled class
Wednesday, September 8: Watteau’s Rococo

Reading:

Andrew McClellan, “Gersaint’s Shopsign and the World of Art Dealing in Eighteenth-Century Paris,” in Antoine Watteau: Perspectives on the Artist and the Culture of his Time, Mary Sheriff, ed. (Univ. of Delaware Press, 2006), 150-160. [blackboard]

**Week Four: Later Rococo**
Monday, September 13: Rococo Architecture
Wednesday, September 15: Boucher and Madame Pompadour

Reading:

Week Five: Craft and the Decorative Arts  
Monday, September 20: Furniture and Interior Design  
Wednesday, September 22: Porcelain and Goldsmithing

Reading:  


Week Six: Art and the Public Sphere  
Monday, September 27: The English Conversation Piece  
Wednesday, September 29: The Modern Moral Subject

Reading:  

Christina H. Kiaer, “Professional Femininity in Hogarth’s Strolling Actresses Dressing in a Barn,” Art History vol. 16 no. 2 (June 1993): 239-265. [blackboard]

Week Seven: Italy and the Grand Tour  
Monday, October 4: Painting in Italy  
Wednesday, October 6: Winckelmann and the Classical Past

Reading:  


Week Eight: Neoclassicism and Politeness  
Monday, October 11: Classicism as Culture  
Wednesday, October 13: The Cult of the Antique

Reading:  

**Week Nine: Land and Landscape**
Monday, October 18: **Midterm Exam**
Wednesday, October 20: Landscape Gardens

Reading:

No reading summary due this week.

**Week Ten: The Global Eighteenth Century**
Monday, October 25: Commodity Culture and Global Trade
Wednesday, October 27: Imperialism and the Arts

Reading:

**Week Eleven: Science and the Enlightenment**
Monday, November 1: Natural History, Botany, and Collecting
Wednesday, November 3: The Body and Scientific Looking

Reading:


**Week Twelve: History, Genre, and the Academy**
Monday, November 8: Genre Painting and the Salon
Wednesday, November 10: Painting Modern History **Research Paper Due**

Reading:

No Writing Summary due this week.
**Week Thirteen: Portraiture**
Monday, November 15: Portraiture as History: The Grand Manner
Wednesday, November 17: Portraiture and Self-Fashioning

Reading:


**Week Fourteen: Happy Thanksgiving!**

**Week Fifteen: Neoclassicism and Revolution**
Monday, November 29: Pre-Revolutionary Painting
Wednesday, December 1: Painting the Revolution

Reading:


**Week Sixteen: Romanticism**
Monday, December 6: Blake, Fuseli, and the Romantic Gothic
Wednesday, December 8: Goya and the Romance of War **Optional Paper Re-write due**

Reading:

**Finals Week:**
Monday, December 13: Final Exam, 5:50-7:50 p.m.