

University of Florida – Spring 2025
Tues. Per. 5-6 (11:45-1:40)
Thurs. Per. 5 (11:45-12:45)
FAC 201

ARH 3412/ARH 6917

ART IN THE AGE OF REVOLUTION

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Office hours: Find my availability on Calendly
<https://calendly.com/mhyde-4>

Course Description

The period spanning the last third of the eighteenth and the first half of the nineteenth centuries was an “age of revolution” throughout Europe (and America). Political events such as the American Declaration of Independence in 1776, the French Revolution heralded by Enlightened ideas and precipitated in 1789 by the fall of the Bastille, the accession to power of Napoleon Bonaparte and the subsequent conflicts France and its European neighbors were involved in, heralded a sea change in all fields of human activity that would have a profound and lasting influence on Western European art and culture.

This course explore the roots and consequences of the Age of Revolution in the arts: the imagery of revolution and the use of art as political propaganda, focusing particularly on the work of J.L. David in France; the effects of the Revolution outside of France (especially in the Caribbean and colonial North America); the British reaction to the French Revolution, and the creation of a British artistic identity based on a series of oppositions and comparisons with the art of the Continent; and the development of new artistic languages closely related to contemporary ideas of nation, individualism and subjectivity in the work of European painters such as Goya in Spain and Caspar David Friedrich in Germany.

Major themes to be traced in lectures, readings and class discussions include: Neoclassicism and the politics of style; Romanticism and artistic identity; “Orientalism” and nationalism in an age of empire; the roles of gender and race in representation; landscape and the breakdown during the era of Romanticism of hierarchies of subject matter and composition associated with the Ancien Regime. Familiarity with history of this period will not be assumed, but historical readings will form part of the course. Other readings will draw from the fields of gender, post-colonial and cultural studies, as well as art history.

Objectives


This course emphasizes the development of critical thinking and communication skills, writing and research in art history; and is designed to give students a strong understanding of the major images and art historical issues from 1780-1830.

Expected Learning Outcomes:

- be able to recognize and explain significant themes, stylistic features, and genre conventions associated with European art from 1780-1830.
- 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 WR E2 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](#) 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 and 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.

Further Readings For each week 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 “Further Readings” that are not available digital form will be placed on reserve in hard copy.

Hard copy books listed in Canvas 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.

Recommended Text – Hard Copies on Reserve in AFA

Stephen Eisenman et. al, *Nineteenth Century Art* , (page numbers given in syllabus are for the 2007 ed., but any edition is fine. Available very cheap \$4.00 on Bookfinder.com and elsewhere)

Course Format

This course will combine lectures and discussion of readings and visual evidence. It is therefore essential that you attend all class meetings; b) actively participate in class discussion; c) do the readings (not necessarily in that order). Discussion of readings is an integral part of course work, and depends upon your keeping abreast of the assigned texts completing them *before* class. In most cases discussions will take place on Tuesdays.

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 essays 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.

I also strongly recommend taking notes on the readings to prepare for class discussion.

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.

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 three class periods 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 three 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 **March 25**) and the Harn Eminent Scholar Lecture at 6 pm on **February 20**)
- Completion of weekly readings and participation in discussions
- Lead Group Discussion (15 points; 10 points for the group; 5 points for individual discussion notes)
- Five short reading response papers – at least two of these to be completed before spring break (10 points)
- Slide Tests (30 points)
- One in class essay exam (20 points)
- Final Project or Take Home Exam (25 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

Examinations & Slide ID Tests (20 + 30 points)

There will be 2 in-class Slide I.D. (artist title and date) on **January 30** (20 slides) & **March 13** (20 slides). There is an essay exam (**February 20**), which consists of short essays in which you will be asked to discuss/compare and contrast several sets of images. Two weeks before the tests, I will post study images on Canvas under Canvas "Files". ***There will be no make-up exams without a legitimate excuse.***

Group- Led Discussion (10 points)

In addition to the responsibility of all students for each week's assigned readings, at various points throughout the semester small groups (panels) of 3 or so will be responsible for leading discussion readings assigned for a given day. (Sometimes the readings are organized as pairs of conflicting interpretations of the same visual material or the issues. It is up to your panel to decide how best to present this material to the class.) Usually discussions will take place on Tuesdays. The group is responsible for *at least* 30 minutes of class time. One grade is assigned to the panel as a group. Further details on the panel presentation will be posted to [Canvas – under Course Assignments](#).

IMPORTANT: Your group should meet outside of class to prepare for the class discussion. **Then, no later than a week before you present, your group must make an appointment to meet with me to discuss your plan.** By that time the group should have done the readings and met once already to prepare for our meeting. I will also need you to send me your powerpoint at least one day before class discussion takes place.

Individual Discussion Notes (5 points)

2-3 pages of your notes for discussion. These can be in outline form (rather than essay form). Notes should include your individual understanding of the key concepts in the readings; and questions for discussion that you brought to the group in planning for leading discussion. To be turned in before the class meeting on your group's assigned day.

Final Project Options (25 points)

- **OPTION I: Research Paper (20 points)**

(2500 words/approx. 8-10 pages) on a topic of your choosing, to be decided in consultation with me by **late Feb or early March**. The paper must be substantiated by research and should include analysis of specific works of art.

NOTE on DRAFTS: 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 **May 1**.

Proposed Research Paper Topics & Preliminary Bibliography **Due March 6**

Required of both undergraduates and graduates before embarking on research. See Canvas > Files for suggested topics.

Thesis Statement & Annotated Bibliography (5 points) **Due March 27**

Short statement of your thesis and short summaries (2-3 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>Files>Papers for guidelines on assessing sources.

OPTION II: Alternative Final Project (20 points)

I am open to proposals for alternative sorts of final projects – a studio or creative writing project with a research component; a group project (such as curating an exhibition, Wikipedia entries equivalent to a 10 page research paper). Use your imagination!

Proposed Project & Preliminary Bibliography **Due March 6**

Also required annotated Bibliography (see above) (5 points) **Due March 27**

- *OPTION III: Take Home Final (25 points)*

In lieu of the annotated bibliography and 8-10 page 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 **March 31**, I am assuming you have chosen the Take Home Exam. I will provide study questions two weeks ahead of time. I will post the exam on **4/30 at 10:00 am**. You will have 24 hours to complete it, but should write no more than if you were taking it in class (i.e. two hours' worth of writing).

COURSE REQUIREMENTS FOR GRADUATE STUDENTS

To fulfill requirements for graduate credit for this class, grads are expected to do all assigned coursework with the following changes in requirements:

Mid-Term: Grads are required to take the mid-term, but must attend the visit to Special Collections with HESCAH scholar, Dr Meredith Martin.

Final Project: Grads will have a menu of options for the final project, these include: delivering a one hour class lecture; designing your own syllabus for an early nineteenth-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 early March. Grads who choose the research paper option should also turn in paper proposals in by **March 6** and an annotated bibliography of sources on **March 27**. Final projects due **May 1**.

Additional Meetings & Readings: Grads will meet with me as a group once a month during the course of the semester -- we will need to schedule these meetings by the second week of classes. Additional readings (usually drawn from the Further Readings) will be decided by us for these meetings.

Other necessary information

Classroom Demeanor

Active discussion of the material is expected; lively commentary, personal opinion, creative thinking, insightful analysis are strongly encouraged. 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. Any web surfing not related to class or 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.
3. Please do not come to class if you are ill with the flu or any other contagious illness.

If needed, we will collectively determine additional community guidelines for class discussions.

Email and Phone Communications with me

- Do not hesitate to email me with any problems or question you may have. Please be aware that I receive a high volume of emails. And I do not check email as often on the weekends (often not at all on Saturdays). But I will answer your emails as promptly as I can. If you are having any difficulty with the course, please be sure to make an appointment to come to office hours so I can help you! I truly want everyone to do well in this class.). If you need to reach me urgently, you may call or text me.
- I will expect 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.
- The acceptance of work without loss of credit. Late work will be marked down for every day it is late, unless a prior arrangement is made (for a worthy reason) with me.
- Evaluations: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu> . Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>
- 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!!

My Policy on Requests for Letters of Recommendation:

If you think you might at some point like to ask me to write a letter of recommendation (for an internship,

fellowship, grad school, a job), you must have met with me in person at least once before I will write for you. I also require at least 2 weeks prior notice. You should provide me with a description of what you are applying for, a CV (a resume), and your application essay.

Summary of Important Dates

Jan. 30	• Slide Test 1
Feb. 6	• No Class Meeting
Feb. 20	• Mid Term (for undergrads) • Required HESCAH Lecture
Mar. 6	• IF you are writing a final paper: Research Topic Proposals & Preliminary Bibliography Due
Mar. 13	• Slide Test 2
Mar. 17-21	• SPRING BREAK
Mar. 25	• Class meets at the HARN
Mar. 27	• IF you are writing a final paper: Thesis Statement/Annotated Bibliography Due
April 10	• IF you are writing a final paper: (Optional) First Drafts of Research Papers (you will be given a provisional grade on writing and content)
May 1	• Take Home Final Exam OR Final Papers/Research Projects – Due by 12:00 pm on Canvas

Schedule of Lectures, Assignments and Key Dates

(Schedule of Lectures Subject to Change – Other Dates Will Remain as Listed)

Books marked with an asterisk* are hard copy books on reserve and must be checked out at the AFA

Week 1 Recommended Background Reading: Eisenman/Crow, Ch. 1, “Patriotism and Virtue: David to the Young Ingres,” pp. 18-33; Outram, *The Enlightenment* (1995) 1-13 and 14-30

Jan. 14 Organizational meeting and Introduction

Jan. 16 The Old Régime: Institutions and New Publics

Week 2 **Recommended Reading:** *Grove Art Online* (accessible through AFA link to *Oxford Art Online*) entries on “Classicism” (Sections 5 & 6); “David,” and “Neo-classicism”

Jan. 21 Enlightenment Ideals and the Reform of History Painting

Jan. 23 Neoclassicism and the Politics of Style

Week 3

Jan. 28 Jacques-Louis David and his Contemporaries

Jan. 30 SLIDE TEST 1

France and America

Week 4

Recommended website for background info on the French Revolution:

<http://chnm.gmu.edu/revolution/>

Feb. 4 The Bastille and Imagery of the Revolution

Feb. 6 The Art of Revolution/Art as Propaganda

Week 5

Feb. 11 The Black Atlantic and the Caribbean

Feb. 13 Revolution in Saint-Domingue (Haïti)

Week 6 **Recommended Reading for this Week: TBD**

Feb. 18 The Aftermath of the Reign of Terror

Feb. 20 Mid-Term – In Class Essay Exam

Week 7 **Recommended Reading for this week:** Eisenman/Crow, Ch. 2, “Classicism in Crisis: Gros to Delacroix,” pp. 55-66

Feb. 25 Napoleon and the Iconography of Empire

Feb. 27 The Empress Josephine

Week 8 **Recommended Reading:** Eisenman, Ch. 3 “Tensions of the Enlightenment: Goya,” 82-101

March 4 Goya: Enlightenment and Independence in Spain

March 6 Goya cont'd

Research Topics and Preliminary Bibliography due [If you are writing a final paper]

Week 9 **Recommended Reading:** Eisenman, Ch. 3 “Tensions of the Enlightenment: Goya,” 82-101

March 11 The Sleep of Reason: Blake and Fuseli

March 13 SLIDE TEST 2

Blake and Fuseli cont'd

Week 10 **SPRING BREAK**

March 17-21

Week 11 **Recommended Reading:** Eisenman/ Lukacher, Ch. 4, “Visionary History Painting: Blake and his Contemporaries,” pp. 102-14; Honour, “For Lack of a Better Name” & “The Artist’s Life,” in Romanticism, 21-55, 245-75

March 25 CLASS MEETS AT THE HARN

March 27 TBD

Thesis Statement and Annotated Bibliography Due (if you are writing a final paper)

Week 12 **Recommended Reading:** Eisenman/ Lukacher, Ch. 6, “Landscape Art and Romanticism,” pp. 142-150

April 1 Romantic Landscape in England: Constable & Turner

April 3 Caspar David Friedrich and German Romanticism

Week 13 **Recommended Reading:** Eisenman/Crow, Ch. 2, “Classicism in Crisis,” 66-73

April 8 Back to France: The Bourbon Restoration

April 10 Gericault, Romanticism and the Crisis of Classicism

(Optional) First Drafts of Research Papers (you will be given a provisional grade)

Week 14 **Recommended Reading:** Eisenman/Crow, pp. 73-88

April 15 Ingres & Delacroix

April 17 Orientalism & Other “Others”

Week 15

April 22 Cross Currents of the 1820s & The July Revolution

Week 16

April 30 **TAKE HOME EXAM POSTED 10 am**

May 1 **Due @ 12:00 pm (submit on Canvas) OR**

FINAL RESEARCH PAPERS. Due @ 12 pm