

****NB 2016 SYLLABUS (ONLY MINOR CHANGES
WILL BE MADE FOR S17)****

THE ARTS OF POWER



You see at once, that majesty is made out of the wig, the high-heeled shoes,
and cloak . . . Thus do barbers and cobblers make the gods that we worship.

William Thackeray

RITUAL, MYTH AND PROPAGANDA FROM THE AGE OF AUGUSTUS TO THE WORLD OF WIKILEAKS

SAS Signature Course: 01:510:245:01-5, 7 & H1 Spring 2016

Lectures: M/W 2:50-4:10

Voorhees Hall 105, College Ave. Campus

Professor Alastair Bellany

Office: Van Dyck Hall 101B

e-mail: bellany@rci.rutgers.edu

Office Hours T 10-11: & by appointment

The Arts of Power: Ritual, Myth and Propaganda
From the Age of Augustus to the World of Wikileaks

SAS Signature Course, Spring 2016
510:245:1-5, 7 and H1

Professor Alastair Bellany (History) bellany@rci.rutgers.edu
Catherine Harris (TA) c.p.harris@rutgers.edu
Daniel Manuel (TA) dcm178@scarletmail.rutgers.edu
Hugo Marquez (TA) hugoleonmarquez@gmail.com

Course Description: In Ancient Rome, rituals of apotheosis turned dead emperors into gods. In Medieval and Renaissance Europe, kings claimed their touch could heal the sick. In the corridors and chambers of great royal palaces, courtiers and kings played games of power using the masks and techniques of the actor. On the streets of revolutionary Paris in 1789 and Petrograd in 1917, crowds demolished statues of kings to make way for icons of liberty, while in the newly independent United States, a generation of revolutionaries wondered how to celebrate their leaders without turning them into kings. In darkened cinemas, audiences across Nazi Germany thrilled to celluloid images of Adolf Hitler descending into Nuremberg like a pagan hero. And across the contemporary world, spin-doctors and speechwriters craft images of presidents, prime ministers and politicians that seek to persuade and to cajole, to sell and convince.

This course explores how myths and images, rituals and symbols, theatre and media have helped represent, create and sustain many different forms of political authority across two millennia of western history. From the cult of the Roman emperor to the sacral kingship of the middle ages; from Renaissance courts to revolutionary cities; from the propaganda image of the totalitarian leader to the tabloid celebrity of the modern princess; from the imperial colony to the surveillance state, we will explore how religious beliefs and legends, paintings, statues and movies, revolutionary hymns and street posters, public executions and political advertisements, coronations, processions and festivals have all helped shape and legitimate the exercise of political power.

We will explore too the arts of resistance that grow up in the shadow of the arts of power: the Renaissance playwrights who identified the hollow crown at the heart of myths of monarchy; the libelers and pornographers who tarnished the images of French and English kings; the dissident rock bands and poets who practiced the power of the powerless in post-war totalitarian regimes; and the hackers and provocateurs who created wikileaks to challenge the military-industrial surveillance state.

Using the conceptual tools of the historian and the anthropologist, the literary critic and the art historian, this course provides an interdisciplinary approach to the cultural construction of political power, using the complex experiences of the past to throw light on our turbulent present.

Class Meetings: Attendance at both types of class meeting—lectures and recitation sections—is required. You will be asked to sign in at every class, and more than TWO unexcused absences will lower your final grade. If you have a legitimate medical or other reason for missing class, the university now requires you to register your absence at the following website: <https://sims.rutgers.edu/ssra/>. The system will automatically notify the instructor of the date and reason for your absence, but you should also inform your instructor of your absence directly. All lectures are held in Voorhees 105 from 2:50 until 4:10, Mondays and Wednesdays. Outlines for the lectures are available on the course website (see, below)—make sure to download the outline before coming to class.

Recitation sections meet for 55 minutes every week from 1/25 until 4/30, at the following times and locations:

SECTION	TIME	PLACE	INSTRUCTOR
Section 1:	Wednesday 1:25-2:20	Scott 205	Marquez
Section 2:	Wednesday 1:25-2:20	School of Education 025A	Harris
Section 3:	Thursday 3:05-4:00	Hardenbergh A4	Marquez
Section 4:	Thursday 3:05-4:00	Scott 207	Harris
Section 5:	Wednesday 11:45-12:40	Scott 119	Manuel
Section 7:	Monday 4:45-5:40	Scott 202	Manuel
Section H1:	Thursday 11:45-12:40	Brett Hall Seminar Room	Bellany

Study questions to prepare for each section meeting are available on the course website. It is crucial that you come to recitation with ideas and evidence already jotted down and with a copy of the assigned reading to hand.

Website: The course website is at <https://sakai.rutgers.edu>. Everyone registered for this class will be automatically registered for the website—you should see the course site on your active sites list when you log on to Sakai. The Resources section of the website will include copies of the syllabus and lecture outlines; assigned readings; assignments; and study guides for discussions. The website also includes an online discussion board, a blogging platform and a dropbox for written assignments. Please make sure that you regularly check your Rutgers e-mail account: time-sensitive messages sent from Sakai will go to that account.

Assignments. Final grades will be calculated from the following:

1. Participation: (15%): in recitation sections, Sakai discussion board, & office hours.
2. Assignment 1: (20%): Schematic Analysis of a late medieval coronation ritual. **2/15**
3. Assignment 2: (25%): Paper on representations of early modern monarchy. **4/4**
4. Foucault Preparatory Assignment (for participation credit / penalty) **4/11-14**
5. Assignment 3: (15%): Film Blogs on Eisenstein and Riefenstahl **4/18 & 25**
6. Assignment 4: (25%): Final Essay: *1984* and the arts of power. **5/11**

There will be no midterm and final exam in this course.

Assessment: this course meets the following Core Curriculum learning goals: HIST h & l; SCL n: assessment will thus measure (among other things) your understanding of “the bases and development of human and societal endeavors across time and place”; your ability to use “historical reasoning to study human endeavors”; and your ability to apply “concepts about human and social behavior to particular questions or situations”.

Deadlines and Extensions: All extensions of the deadlines for written work must be negotiated in advance. Work handed in late without an extension will be penalized. Any assignment not handed in one week after the deadline, without an explanation for the delay, will be given an F. Two Fs for incomplete work will result in an F for the class.

Academic Integrity: the university takes very seriously any and all violations of its academic integrity policy, and acts of cheating or plagiarism will be handled according to the university’s procedures and punished accordingly. The university’s policy can be consulted at <http://academicintegrity.rutgers.edu/academic-integrity-policy/>. A copy of the document is also available on the course website. Please consult the Professor or TA if you have concerns or questions.

Readings: All readings listed on the syllabus are required. Most of the readings are available as Word or PDF documents on the Resources section of the course website and are followed by [web] in the syllabus. Copies of Castiglione’s *Book of the Courtier* (Penguin), William Shakespeare’s *Richard II* (Pelican), Michel Foucault’s *Discipline and Punish* (Vintage), and George Orwell’s *1984* (Signet) are available from the university bookstore, and listed as such in the syllabus. The two films for this course, Sergei Eisenstein’s *Battleship Potemkin* and Leni Riefenstahl’s *Triumph of the Will*, should be treated as required readings. Both are widely available on DVD or via movie streaming services. However, if there is sufficient demand, both will be screened on campus before the relevant discussion.

SYLLABUS

WEEK ONE: NO SECTION MEETINGS

W 1/20 Lecture 1: Introductory

WEEK TWO: RECITATION SECTIONS BEGIN ON MONDAY

M 1/25 Lecture 2: Augustus and the Roman Imperial Cult

W 1/27 Lecture 3: Triumphs and Gladiators: Spectacle and Roman Power

Week 2 Sections: Introductory / Rituals and Symbols

Reading: David I. Kertzer, “The Power of Rites” [web]

WEEK THREE

M 2/1 Lecture 4: Religion and the Imperial Style: From ‘Paganism’ to Christianity

W 2/3 Lecture 5: Medieval Kingship I: Coronations and Sacral Monarchy

Week 3 Sections: The Augustan Arts of Power

Reading: Suetonius, 'Life of Augustus', in *The Twelve Caesars* [web]

WEEK FOUR:

M 2/8 Lecture 6: Medieval Kingship II: Sacral Kingship and Its Myths

W 2/10 Lecture 7: Body Politics: Metaphor, Law and Civic Ritual

Week 4 Sections: Christianity and Political Ritual in Byzantium

Reading: Corippus, *In Laudem Iustini* (coronation of Justin II) [web]

WEEK FIVE: ASSIGNMENT 1 DUE IN DROPBOX BY NOON ON MONDAY 2/15

M 2/15 Lecture 8: Renaissance Elaborations I: Princes, Courts and Courtiers

***Assignment 1: Ritual Analysis due by noon in Sakai dropbox**

W 2/17 Lecture 9: Renaissance Elaborations II: Court Festivals and Royal Entries

Week 5 Sections: Medieval Anointments and Coronations

Reading: "Little Device" for the Coronation of Richard III [web];

Jacques Le Goff, "A Coronation Program" [web]

WEEK SIX:

M 2/22 Lecture 10: Renaissance Elaborations III: Paint and Power: The Court Artist

W 2/24 Lecture 11: The Virgin Queen: Religion, Gender and Elizabeth I

Week 6 Sections: The Courtier as a Work of Art

Reading: Baldessare Castiglione, *The Book of the Courtier* (Book 1; Book 2 to p.154; Book 4 to p.322) [bookstore]

WEEK SEVEN:

M 2/29 Lecture 12: Visual Culture and the Virgin Queen: Lecture/Discussion

W 3/2 Lecture 13: Renaissance Elaborations IV: Kings on Stage: Print, Theatre and the Public Sphere

Week 7 Sections: Festival, Rhetoric & Self-Presentation: Elizabeth I

Reading: Elizabeth I's Coronation Entry (1559) [web]; The Tilbury Speech (1588) [web]

WEEK EIGHT:

M 3/7 Lecture 14: To Kill A King: The Crisis of Confessional Monarchy

W 3/9 Lecture 15: The Sun King: Louis XIV and the Palace of Versailles

Week 8 Sections: The Hollow Crown? Kingship and the Theatre
Reading: William Shakespeare, *Richard II* [bookstore]

SPRING BREAK

WEEK NINE

M 3/21 Lecture 16: Desacralizing Monarchy, c.1660-1789

W 3/23 Lecture 17: Making the Republic Visible: The United States, c.1776-1850

Week 9 Sections: The Trial and Martyrdom of Charles I (1649)
Reading: John Bradshaw, speech at the trial of Charles I [web];
Charles I, speech at his execution [web]; *Eikon Basilike* [‘The Image
of the King’] (1649), frontispiece and meditations on death [web].

WEEK TEN:

M 3/28 Lecture 18: Making Republican Man: The French Revolution, 1789-1800

W 3/30 Lecture 19: Public Executions and the Arts of Power

Week 10 Sections: Sex with Kings: Authority Crisis in 18th-century
France
Reading: ‘Anecdotes about Mme la comtesse du Barry’ (selections)
[web]

WEEK ELEVEN: ASSIGNMENT TWO DUE IN DROPBOX BY NOON, MON. 4/4

M 4/4 Lecture 20: The Arts of Power and the Modern Age

***Assignment 2: Essay due by noon in Sakai dropbox**

W 4/6 Lecture 21: Durbars and Jubilees: Empire, Monarchy and the Arts of Power, c.1857-1921

Week 11 Sections: Revolutionary Icons and Hymns: France, 1789-1800
Reading: La Marseillaise [web]; J-L David, ‘The Tennis Court Oath’,
‘The Death of Marat’, ‘Napoleon Crossing the Alps’ [web]; study sheet
on David [web].

WEEK TWELVE:

M 4/11 Lecture 22: Making Soviet Man: Bolshevik Russia, c.1917-30

W 4/13 Lecture 23: Engineering Stalinist Souls: Russia, c.1929-49

Week 12 Sections: Executions, Surveillance, Discipline and Power
Reading: Michel Foucault, *Discipline and Punish*, parts 1 & 3 (part 2 optional) [bookstore]; summary guides [web]: preparatory assignment due in class.

WEEK THIRTEEN: FIRST FILM BLOG DUE ONLINE BY NOON, MON. 4/18

M 4/18 Lecture 24: The Hitler Myth and the Nazi Aesthetic, c.1920-1940

***Film blog on *Battleship Potemkin* due online by noon**

W 4/20 Lecture 25: The Image: Modern Media and the Making of Political Charisma

Week 13 Sections: ‘The Most important of the arts’: Bolshevik Film
Reading: *Battleship Potemkin* [film]; Eisenstein, “A Personal Statement”, “Making Workers’ Films”, and “Soviet Cinema”; The Internationale [web]

WEEK FOURTEEN: SECOND FILM BLOG DUE ONLINE BY NOON, MON. 4/25

M 4/25 Lecture 26: The Power of the Powerless: From Charter 77 to Wikileaks

***Film blog on *Triumph of the Will* due online by noon**

W 4/27 Lecture 27: England’s Dreaming: Ritual, Myth and the House of Windsor

Week 14 Sections: Ritual, Film and Propaganda: The Hitler Cult
Reading: *Triumph of the Will* [film]; Leni Riefenstahl, *Leni Riefenstahl: A Memoir* (extracts); Hitler, *Mein Kampf*, on rallies and flags; “The Horst Wessel Song”; William Shirer on the Nuremburg Rallies; Susan Sontag on Riefenstahl [web]

WEEK FIFTEEN: NO RECITATION SECTIONS

M 5/2 Lecture 28: Interpreting Political Commercials: Interactive Session

NO FINAL EXAM: ***Final assignment on *1984* due in dropbox by noon on May 11***