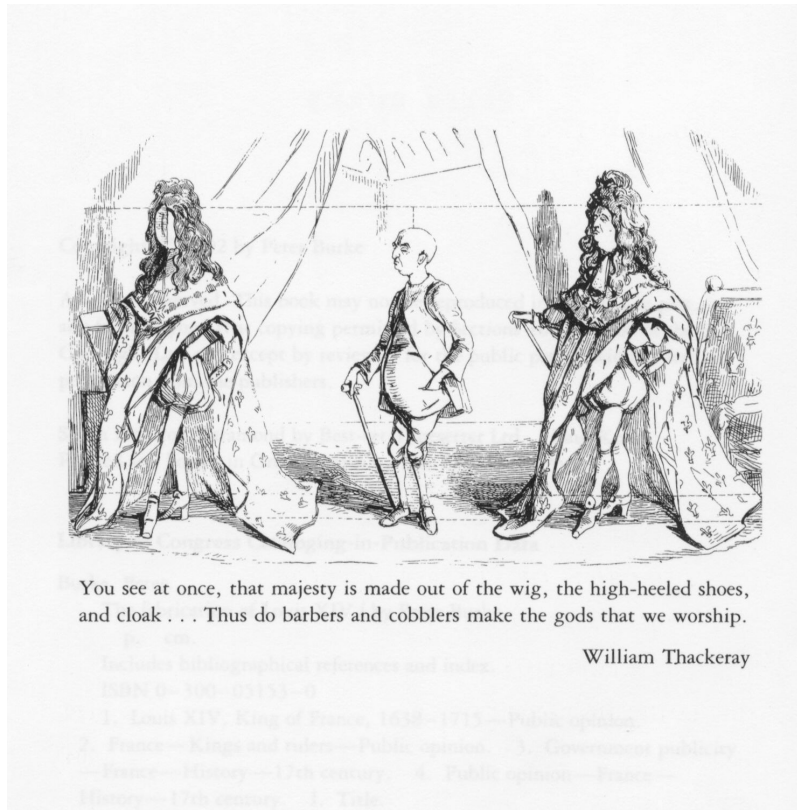


THE ARTS OF POWER



RITUAL, MYTH AND PROPAGANDA FROM THE AGE OF AUGUSTUS TO THE DIGITAL REVOLUTION

SAS Signature Course: 01:510:245:01-03, 05 & H1 Spring 2022

Lectures: M/W 2:00-3:20pm

Van Dyck Hall 211, College Ave. Campus

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Office Hours by appointment

The Arts of Power: Ritual, Myth and Propaganda
From the Age of Augustus to the Digital Revolution

SAS Signature Course, Spring 2022
510:245:1-5, and H1

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Course Description: In Ancient Rome, rituals of apotheosis turned dead emperors into gods. In Medieval and Renaissance Europe, French and English 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 actor's mask and the artist's brush. 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 Nuremburg like a Wagnerian hero. And across the contemporary world, spin-doctors, speechwriters and digital disruptors craft images of presidents, prime ministers and politicians that seek to persuade and to cajole, to sell and convince, to deceive and disorient.

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; and 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 new modes of digital dissidence 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.

Core Curriculum 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”.

Law and History Minor/Certificate: This course also counts towards the History department’s minor/certificate in “Law and History”. For more information, check out <https://history.rutgers.edu/academics/undergraduate/law-and-history-minor>

Class Meetings: Attendance at all types of class meeting—lectures and recitation sections—is required. Lectures (and the final interactive session) meet twice weekly, Monday and Wednesday, in Van Dyck 211. **Recitation sections meet for 55 minutes every week from 1/24 until 4/28** at the following times and locations:

SECTION	TIME	PLACE	INSTRUCTOR
Section 1:	Tuesday 10:20-11:15	Voorhees 104	Marron
Section 2:	Monday 5:40-6:35	Murray 213	Mercandetti
Section 3:	Thursday 7:30-8:25	Scott 219	Mercandetti
Section 5:	Tuesday 5:40-6:35	Scott 206	Marron
Section H1:	Tuesday 12:10-1:05	Academic Building 3200	Bellany

Course Website/LMS: The course website / Learning Management System can be found at canvas.rutgers.edu. You will find course materials in the Modules, Assignments and Media Gallery sections of the site. We will also make use of the Canvas online discussion board.

Class Materials: Lecture outlines, PowerPoints and discussion Study Questions: Outlines for the lectures and a PDF of each lecture’s PowerPoint images will be available on the course Canvas site in the relevant module—make sure to download the outline before coming to lecture; the outline will help you follow along and take notes. Study questions to prepare for each discussion recitation will also be available on the Canvas site in the relevant module. It is crucial that you arrive at recitation discussions with ideas and evidence already jotted down and with a copy of the assigned reading to hand.

Readings: All readings listed on the syllabus are required. Most of the readings are available as Word or PDF documents in the relevant module on Canvas. Copies of two required books—William Shakespeare’s *Richard II* (Pelican Shakespeare: ISBN: 978-0143130215), and Michel Foucault’s *Discipline and Punish* (Vintage: ISBN 978-0679752554)—are available from the university bookstore. You can, of course, purchase the books elsewhere or check them out of a library. There are dozens of different editions of *Richard II*, but as long as it is complete and has annotations to help with the poetry any edition will do. The Pelican edition in the RU bookstore is very helpfully annotated; among the many other options, I also recommend the Folger Library edition ISBN: 978-0743484916.

Films: The two films assigned 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. You can view the best recent restoration of *Battleship Potemkin* via the RU Libraries website—search the catalogue by title and find the video at “Silent Film Online”—and you can find a free online streaming version of *Triumph*

of the Will at <https://archive.org/details/TriumphOfTheWillgermanTriumphDesWillens>). The most useful DVD version of *Triumph* is by Synapse films and includes some additional subtitles identifying participants and events. Our last discussion section will explore a selection of US presidential campaign commercials which will be available on the Canvas Media Gallery.

Music: The role of music and song in the arts of power will be a recurrent theme in the class and the topic of the final assignment. You can stream most of the music explored in lectures and discussions at the Arts of Power Spotify playlist: <https://open.spotify.com/playlist/1Pc8EYfQIglNgR9H4RQik2>. Other recordings will be made available in YouTube videos posted to the Canvas media gallery.

Assignments and Grades: Final grades will be calculated from the following:

1. Participation (15%): frequent and pertinent participation in recitation sections, questions during and after lectures, posts to the Canvas discussion board, & office hour conversations.
2. Assignment 1 (25%): Analysis of Medieval Coronation Ritual.
3. Assignment 2 (25%): Paper on Castiglione or Shakespeare.
4. Assignment 3 (10%): Foucault Preparatory Assignment.
5. Assignment 4 (25%): Final Essay on Music and the Arts of Power

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

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 F's for incomplete work will result in a final grade of 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/>. Please consult the Professor or TA if you have concerns or questions.

REMOTE START SYLLABUS
JANUARY 2022

WEEK ONE: *NO RECITATION MEETINGS*

*Lecture 1: Introductory: Decoding the Arts of Power

**Lecture Video on Canvas Media Gallery by 1/16

*Weds. 1/19: 2 pm: Zoom welcome and introductory/informational session

<https://rutgers.zoom.us/j/97383152936?pwd=d3BYK3RQZHcxUnZtT0dJRisyYmZGdz09>

(Link also on Canvas)

WEEK TWO: *RECITATION SECTIONS BEGIN THIS WEEK*

*Lecture 2: Augustus and the Roman Imperial Cult

**Lecture Video on Canvas Media Gallery by 1/23

*Lecture 3: Religion and the Imperial Style: From 'Paganism' to Christianity

**Lecture Video on Canvas Media Gallery by 1/23

Week 2 Recitations: *Understanding Political Rituals*

Related Lecture: 1

Reading: David I. Kertzer, "The Power of Rites" [Canvas]

Recitations in Week 2 will meet on Zoom during scheduled recitation periods:

Section 1:	Tuesday 1/25 10:20-11:15	Marron
Section 2:	Monday 1/24 5:40-6:35	Mercandetti
Section 3:	Thursday 1/27 7:30-8:25	Mercandetti
Section 5:	Tuesday 1/25 5:40-6:35	Marron
Section H1:	Tuesday 1/25 12:10-1:05	Bellany

Zoom links for Remote Recitations on Canvas

PLEASE MAKE SURE TO ATTEND YOUR DESIGNATED SECTION!!

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IN-PERSON SYLLABUS

WEEK ONE: *NO RECITATION MEETINGS*

W 1/19 Lecture 1: Introductory: Decoding the Arts of Power

WEEK TWO: RECITATION SECTIONS BEGIN THIS WEEK

M 1/24 Lecture 2: Augustus and the Roman Imperial Cult

W 1/26 Lecture 3: Religion and the Imperial Style: From 'Paganism' to Christianity

Week 2 Recitation #1: *Understanding Political Rituals*

Related Lecture: 1

Reading: David I. Kertzer, "The Power of Rites" [Canvas]

WEEK THREE

M 1/31 Lecture 4: Medieval Kingship I: Coronations and Sacral Monarchy

W 2/2 Lecture 5: Medieval Kingship II: Sacral Kingship and Its Myths

Week 3 Recitation #2: *Myths of Roman Imperial Power*

Related Lectures: 2-3

Reading: Suetonius, "Life of Augustus" in *The Twelve Caesars* [Canvas].

WEEK FOUR: *ASSIGNMENT 1 DUE ON CANVAS BY 11:59 PM SUNDAY 2/6*

M 2/7 Lecture 6: Body Politics: Metaphor, Law and Civic Ritual

W 2/9 Lecture 7: Renaissance Elaborations I: Princes, Courts and Courtiers

Week 4 Recitation #3: *The Politics of Anointment and Coronation*

Related Lectures: 4-5

Reading: Little Device for the Coronation of Richard III of England (1483); Jacques Le Goff, "A Coronation Program from the Age of Saint Louis: The Ordo of 1250"; images from the "Coronation Book of Charles V of France" (c.1365) [Canvas].

WEEK FIVE:

M 2/14 Lecture 8: Renaissance Elaborations II: Court Festivals and Royal Entries

W 2/16 Lecture 9: Renaissance Elaborations III: Paint and Power: The Court Artist

Week 5 Recitation #4: *The Courtier as a Work of Art*

Related Lecture: 7

Reading: Baldessare Castiglione, *The Book of the Courtier*, Book 1 (from page 7); and Book 2 (through subsection #41, p.154) [Canvas]

WEEK SIX:

- M 2/21 Lecture 10: Renaissance Elaborations IV: Religion, Gender and Elizabeth I
- W 2/23 Lecture 11: Renaissance Elaborations V: Print, Theatre and the Public Sphere

Week 6 Recitation #5: *The Art of the Power Portrait*

Related Lecture: 9

Reading: PowerPoint/PDF of paintings and background information—Anthony Van Dyck, “Charles I and M. de St. Antoine”; “Charles I and Family”; and Diego de Velázquez, “Balthasar Carlos and Dwarf” & images of Balthasar Carlos on horseback [Canvas].

WEEK SEVEN:

- M 2/28 Lecture 12: The Sun King: Louis XIV and the Palace of Versailles
- W 3/2 Lecture 13: The Rites of Others: Encounters with Aztec and Ottoman Power

Week 7 Recitation #6: *Painting and Singing “Gloriana”*

Related Lectures: 8, 9, 10.

Reading: Marcus Gheeraerts the Younger (?), “The Rainbow Portrait” of Elizabeth I (c.1602) (PowerPoint/PDF); John Dowland, retirement songs for Sir Henry Lee (Elizabeth’s tiltyard champion), “His Golden Locks” and “Time’s Eldest Son” (1590) [Canvas].

WEEK EIGHT:

- M 3/7 Lecture 14: Architecture and Imperial Power in Ming China & Mughal India
- W 3/9 Lecture 15: The Crisis of Monarchy: From Regicide to Desacralization

Week 8 Recitation #7: *Shakespeare and Kingship*

Related Lecture: 11

Reading: William Shakespeare, *Richard II* [bookstore]

SPRING BREAK

WEEK NINE

- M 3/21 Lecture 16: Making the Republic Visible: The United States, c.1776-1850
- W 3/23 Lecture 17: Making Republican Man: The French Revolution, 1789-1800

Week 9 Recitation #8: *Scandalous and Disenchanted Kings*

Related Lecture: 15

Reading: “Anecdotes on Mme. Du Barry” [Canvas]

WEEK TEN: ASSIGNMENT TWO DUE BY 11:59 PM, SUNDAY 3/27

M 3/28 Lecture 18: Public Executions and the Arts of Power

W 3/30 Lecture 19: The Arts of Power and the Modern Age

Week 10 Recitation #9: *Revolutionary Icons and Hymns, 1789-1800*

Related Lecture: 17

Reading: La Marseillaise; J-L David, ‘The Death of Marat’ [Canvas].

WEEK ELEVEN:

M 4/4 Lecture 20: Durbars and Jubilees: British India, c.1857-1921

W 4/6 Lecture 21: Making Soviet Man: Bolshevik Russia, c.1917-30

Week 11 Recitation #10: *Foucault and Power*

Related Lecture: 19

Reading: Michel Foucault, *Discipline and Punish*, parts 1 & 3 (part 2 optional) [bookstore]; summary guides [Canvas]: **Preparatory assignment due in recitation******

WEEK TWELVE:

M 4/11 Lecture 22: Engineering Stalinist Souls: Russia, c.1929-49

W 4/13 Lecture 23: The Hitler Myth and the Nazi Aesthetic, c.1920-1940

Week 12 Recitation #11: *Bolshevik Film*

Related Lecture: 21

Reading: *Battleship Potemkin* [online film]; Eisenstein, “A Personal Statement”; Leon Trotsky, “Vodka, the Church, and the Cinema”; “The Internationale” (music and selected lyrics) [Canvas].

WEEK THIRTEEN:

M 4/18 Lecture 24: The Image: Modern Media and Political Charisma, c.1880-1980

W 4/20 Lecture 25: Power of the Powerless: “Post-Totalitarian” Europe, c.1968-90

Week 13 Recitation #12: *Cinema, Nazi Ritual, and the Hitler Cult*

Related Lecture: 23

Reading: *Triumph of the Will* [online film]; Hitler, *Mein Kampf*, on rallies and flags; “The Horst Wessel Song” [Canvas]

WEEK FOURTEEN:

M 4/25 Lecture 26: The Arts of Power in the Digital Age

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

Week 14 Recitations: *Political Advertising in the US, c.1964-2020*

Related Lecture: 24

Reading: Campaign commercials: “Daisy” (Johnson 1964); “Morning in America” (Reagan 1984); “America” (Sanders 2016); “Hope and History” (Biden 2020) [Canvas Media Gallery]

WEEK FIFTEEN: NO RECITATION SECTIONS

M 5/2 FINAL SESSION: Music and the Arts of Power Interactive Discussion



Final Assignment Due by 11:59PM, Saturday, May 7