

**The College of the Humanities
Religion; Greek and Roman Studies Programs**

CLCV 3307/RELI3733/ARTH 3105

Special Topic: “Visual Propaganda” in the 1st century - late BC-early AD
(Art, Architecture, and “Propaganda” in the Reign of the Julio-Claudian Emperors)

Prof. Janet H. Tulloch
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Time: Friday 8:35 – 11:25AM
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Credit: 0.5
Office Hours: Friday 11:30-2:30pm
Place: TBA

Course Description:

In our age of embedded journalists, government advertising, spin-doctors, the devaluation of research and knowledge, government surveillance, secrecy, Edward Snowden, and denial of wrong-doing by politicians, citizens take for granted that all public messaging has some degree of “spin”. Is it acceptable however when leaders of democratic countries heavily “manage” public messaging using public airwaves and public money to persuade citizens of a particular point of view? Just what is the difference between a “point of view” and “propaganda”? The *English Oxford Dictionary* defines propaganda as “information, especially of a biased or misleading nature, used to promote a political cause or point of view”. According to this definition most state communications in the 21st century – even in democratic countries – can be considered as “propaganda”. Not surprisingly, using communication apparatus to promote a political cause or point of view is hardly new. In fact, its earliest documented use goes back to Darius of Persia (ca. 550–486 BCE) whose example was not overlooked by Alexander the Great (356 – 323 BCE). However, unlike contemporary politicians, these men were not democratically elected leaders.

According to some scholars of antiquity, it was the Roman emperor Augustus who, in the Latin world at least, perfected the sway and display of visual messaging. Backed by the princep’s legions and ample financial resources, imperial-sponsored public art and architecture was so skillful in its subject matter and deployment, that, according to Paul Zanker, it actually began a new mythology of Rome and a new ritual of power for the principate (Zanker, 1988: 4). The broad dissemination of imperial sculpture, arches, reliefs, altars, temples, fora, and new administrative buildings throughout the empire not only created a favorable overall impression of Rome for most ancient viewers, but also generated a high point in Roman culture now known as the “Augustan Age”. This course will examine the question of so-called “visual propaganda” and the impact of public monuments on viewers and users by examining important public monuments funded by the Julio-Claudian emperors. As always, through critical readings, lectures, films, and assignments, it will be up to the student to ultimately decide whether the material studied in this course constitutes the “workings of a propaganda machine” or not.

Required Texts:

There are two main texts for this course. The first is Paul Zanker's *The Power of Images in the Age of Augustus* (1988), now a classic in the field. We update this text with *The Cambridge Companion to the Age of Augustus* (2005) online version (2007) edited by renown Roman historian, Karl Galinsky. Some of Galinsky's earlier insights into Roman image-making from *Augustan Culture: An Interpretive Introduction* (1996) will be available to you through ARES, the Carleton library online reserve desk, along with articles by other authors. Whether you purchase or borrow books or read the course material online, **all articles listed in the course calendar regardless of the viewing platform are required readings.**

Films:

All films will be shown in class once on the dates specified below. Films not available as an "Electronic resource through Carleton library" are available for free through InfoWAT@media.dymaxion.ca. **The films shown in class are part of course content and will be part of course assignments, tests and exams. Students should treat course films the same as required readings.**

If absent on the day a film is shown in class, the student, not the professor, is responsible for arranging an alternate viewing time of the film outside of class. Films borrowed from other libraries will not be returned until the following Monday and will be kept at Library Reserves over the weekend. Beyond that, students will need to arrange to borrow the film through (ILL) Interlibrary Loan.

Please note: "Visual Propaganda in the 1st century late BC-early AD" is a hybrid course which draws on knowledge in the areas of art history, ancient religions, and classical literature. **Because it is a cross-disciplinary course, it will not look or feel like a dedicated course in any one of these disciplines.**

Writing Skills, Assignments and Presentations:

Given this is a third year university course, students are expected to be able to write grammatically correct English sentences and paragraphs in structured essays. By using "Spellcheck", spelling mistakes should be minimal. If written expression is a difficult area for you, you are required to do whatever is necessary to bring your writing skills up to university standards (such as working with a writing tutor).

Unless otherwise stated, assignments must be double-spaced, include a cover page with the assignment number, your name, student number, my name, and the course number and date of actual submission. **Number each page of your assignment (excluding cover page) and make sure your name and student number appear on the top right-hand corner of every page.** All student-authored materials for this course are to be presented in the standards set out in *The Chicago Manual of Style* with either **footnotes or in-text citation (Author, Year: Page)** plus a complete bibliography on a separate page including primary (listed first) and secondary sources by alphabetical order using the author's last name.

Late assignments are subject to a 1% penalty per day unless a doctor's note or some other form of validation for lateness has been provided to the professor.

There are no make-up assignments for this course. Students are responsible for taking note of all assignment due dates, reading all assignment instructions carefully, and managing their time accordingly.

Evaluation:

1. Written response to the film: BBC: *How Art Made the World* [3of5] “The Art of Persuasion” narrated by Nigel Spivey. (15%) – See instructions on CULearn.
2. Midterm – In Class (25%)
3. Research project on course-related topic to be uploaded for viewing by all registered students in course (30%) – See instructions on CULearn
4. Final Exam (30%) –TBA

Individual and final grades will be available to students through CULearn. Final grades are based on the professor’s evaluation of the student’s submitted assignments and tests. Grades are given final approval by the Director of the College of Humanities and Dean of FASS.

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Course Calendar:

- Sept 5** **Introduction to the course themes: What is the difference between information, knowledge, a point of view, and propaganda? Does visual imagery really have the power to affect/persuade change in viewers? If so, what are its methods? Do some types of contemporary visual messaging have the same impact on the viewer as ancient visual art on ancient viewers? If so, what might these types have in common?**
- Sept 12** **Beginning of the end: Monuments, Ambition and Rivalry in the last Days of the Republic**
- Readings:**
See Required Text
 1. *The Power of Images in the Age of Augustus*. Begin on p. 18 in Chapter 1, “The City of Rome as a reflection of State and Society”...up to p.31.
See Required Text
 2. *The Power of Images in the Age of Augustus*. Chapter 2, “Rival Images” pp. 33-77.
- Sept 19** **Political Change: Everything Old is New Again – sort of**
- Readings:**
See Required Text
 1. *The Cambridge Companion to the Age of Augustus* edited by Karl Galinsky. Chapter 1, “Augustus and the Power of Tradition”/Walter Eder, pp. 13-32.
See Required Text
 2. *The Cambridge Companion to the Age of Augustus* edited by Karl Galinsky. Chapter 2, “Augustus and the Making of the Principate”/Erich S. Gruen
See film
 3. **[In class – Assignment 1]:** “The Art of Persuasion” narrated by Nigel Spivey [2005] in *How Art Made the World* [3of5], BBC. Available through InfoWAT@media.dymaxion.ca.

Sept 26 [From Octavian to Augustus: Rome and its leader rebranded](#)**Readings:****See Required Text**

1. *The Power of Images in the Age of Augustus*. Chapter 3, “The Great Turning Point: Intimations of a New Imperial Style”, pp. 79-82; 85-100; Chapter 4, “The Augustan Program of Cultural Renewal” pp. 101-110.

See Required Text

2. *The Cambridge Companion to the Age of Augustus* edited by Karl Galinsky. Chapter 3, “*Mutatas Formas*: The Augustan Transformation of Roman Knowledge”/Andrew Wallace-Hadrill, pp. 55-84.

Assignment 1 due: 15%

October 3 [Augustan Art and Architecture – Specific Monuments in Rome: Ara Pacis Augustae; The Cuirass of the Augustus Statue from Prima Porta; the Forum of Augustus; the Temple of Apollo](#)**Readings:****See ARES reserve on Course CULEARN for [online readings](#)**

1. *Augustan Culture: an Interpretative Introduction* by Karl Galinsky. Chapter 4, “Art and Architecture - Ara Pacis Augustae”; “The Cuirass of the Augustus Statue from Prima Porta”; “the Forum of Augustus”; “the Temple of Apollo”, pp. 141-164; pp. 197-224.

October 10 [Augustan Domestic Interiors: Propaganda or Fashion?](#)**Readings:****See Required text**

1. *The Cambridge Companion to the Age of Augustus* edited by Karl Galinsky. Chapter 11, “Augustan Domestic Interiors: Propaganda or Fashion”/John R. Clarke, pp. 264-278.

See ARES reserve on Course CULEARN for [online reading](#)

2. *Augustan Culture: an Interpretative Introduction* by Karl Galinsky. Chapter 4, “Wall painting” pp. 179-197.

October 17 [Images of Women in the time of the Julio-Claudian emperors.](#)**Readings:****See Required Text**

1. *The Cambridge Companion to the Age of Augustus* edited by Karl Galinsky. Chapter 6, “Women in the Time of Augustus”/Susan Treggiari pp. 130-147.

See ARES reserve on Course CULEARN for [online reading](#)

2. *I Claudia II: Women in Roman Art and Society* edited by Diana E.E. Kleiner and Susan B. Matheson (2000). Chapter 3, “Family Ties: Mothers and Sons in Elite and Non-Elite Roman Art”/Diana E. E. Kleiner, pp.43-60.

See film

3. [In class]: “Family Affairs” in *I Claudius* BBC series [1976] Available through InfoWAT@media.dymaxion.ca.

October 24 **Midterm Exam (25%) 1.5 hr. First half of class; no following lecture.**

October 31 **Reading Week No classes**

November 7 [Roman Art and Architecture in the Eastern empire](#)

Readings:

See Required Text

1. *The Power of Images in the Age of Augustus*. Chapter 8, “The Roman empire of Augustus: Imperial Myth and Cult in East and West”, pp. 297-307.

See ARES reserve on Course CULEARN for [online reading](#)

2. Geraldine Thommen, “The Sebasteion at Aphrodisias: An Imperial Cult to Honor Augustus and the Julio-Claudian Emperors” in *Chronika*, Institute for European and Mediterranean Archaeology, Vol. 2, 2012, pp. 82-91 (Also available on the internet).

November 14 [Image and Power in the reign of Tiberius \[14-37CE\] and Gaius \(Caligula\) \[37-41CE\]](#)

Readings:

See ARES reserve on Course CULEARN for [online reading](#)

1. Tiberius [Second edition] by Robin Seager [2005]. Chapter 5, “Tiberius as Princeps – the Equestrian Order and the People”, pp.115-119; “Tiberius as Princeps – Honours and Titles”, pp. 119- 120; “Tiberius as Princeps – Religion”, 120-125; “Tiberius as Princeps – the Law of Maiestas”, pp. 125-138; “Tiberius as Princeps – Tiberius and the Precepts of Augustus”, pp. 147-150.

See ARES reserve on Course CULEARN for [online reading](#)

2. *Roman Art and Imperial Policy* by Neils Hannestad [1988] Chapter 3, “The Julio-Claudians – Tiberius”, pp. 93-96; “The Julio-Claudians – Caligula”, pp. 96-98.

See film

3. [In class]: Selections from: “Some Justice” and “Zeus by Jove” in BBC’s *I Claudius* [1976]. Available through InfoWAT@media.dymaxion.ca.

November 21 [Image and power in the reign of Claudius Caesar \[41-54 CE\]](#)

Readings:

See ARES reserve on Course CULEARN for the [following reading online](#):

1. *Claudius Caesar: Image and Power in the Early Roman Empire* by Josiah Osgood [2011]. Chp. 4, “Subduing the Ocean” pp. 84-106; notes: pp. 281-286.

See ARES reserve on Course CULEARN for the [following reading online](#):

2. *Roman Art and Imperial Policy* by Neils Hannestad [1988] Chapter 3, “The Julio-Claudians – Claudius”, pp.98-105.

See film

3. [In class]: a) *Rome: Engineering an Empire* / A&E Television Networks, LLC. “Claudius: Private Life” (2:14) [Electronic resource through Carleton Library]

b) "A God In Colchester" in BBC's *I Claudius series* [1976] Available through InfoWAT@media.dymaxion.ca.
Online presentation due – 30%

November 28 [Image and power in the reign of Nero \[54-68 CE\]](#)

Readings:

See ARES reserve on Course CULEARN for online reading:

1. *Nero Caesar Augustus: Emperor of Rome* by David C.A. Shotter. Chp. 7, "The Imperial Builder" pp. 111-126.

See ARES reserve on Course CULEARN for online reading:

2. *Roman Art and Imperial Policy* by Neils Hannestad [1988] Chapter 3, "The Julio-Claudians – Nero", pp. 105-116.

See film

3. [In class]:

a) *Rome: Engineering an Empire* / A&E Television Networks, LLC. "Nero: Cruelty, Murder, and Madness" (10:31); [Electronic resource via Carleton library]

b) *The Roman Empire in the First Century: Winds of Change*/ Public Broadcasting Service (U.S.): Nero's Degeneracy (1:19) -- Nero's Plot to Kill His Mother (3:45); Rome Burns (1:59) -- Nero Finds Scapegoat: the Christians (2:07) -- Seneca Retires (1:21) -- Plot to Kill Nero (2:20) -- Nero's Reign of Terror (2:15) -- Judea in Revolt (2:52) -- Siege at Jotapata (2:40) -- Prediction of Nero's Fall (1:20) -- Nero's Death (1:53); [Electronic resource via Carleton library]

December 5 [Course summary, evaluation and tips for final exam](#)

REGULATIONS COMMON TO ALL HUMANITIES COURSES

COPIES OF WRITTEN WORK SUBMITTED

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

PLAGIARISM

The University Senate defines plagiarism as “*presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in “*substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.*”

Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course

GRADING SYSTEM

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 (12)	B = 73-76 (8)	C - = 60-62 (4)
A = 85-89 (11)	B- = 70-72 (7)	D+ = 57-59 (3)
A- = 80-84 (10)	C+ = 67-69 (6)	D = 53-56 (2)
B+ = 77-79 (9)	C = 63-66 (5)	D - = 50-52 (1)

F	Failure. Assigned 0.0 grade points
ABS	Absent from final examination, equivalent to F
DEF	Official deferral (see “Petitions to Defer”)
FND	Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean.

WITHDRAWAL WITHOUT ACADEMIC PENALTY

The last date to withdraw from **FALL TERM** courses is **DEC. 8, 2014**. The last day to withdraw from **FALL/WINTER (Full Term)** and **WINTER** term courses is **APRIL 8, 2015**.

REQUESTS FOR ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at: carleton.ca/equity/accommodation/

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by **Nov. 7, 2014** for the Fall term and **March 6, 2015** for the Winter term. For more details visit the Equity Services website: carleton.ca/equity/accommodation/

PETITIONS TO DEFER

If you miss a final examination and/or fail to submit a **FINAL** assignment by the due date because of circumstances beyond your control, you may apply a deferral of examination/assignment. If you are applying for a deferral due to illness you will be required to see a physician in order to confirm illness and obtain a medical certificate dated no later than one working day after the examination or assignment deadline. This supporting documentation must specify the date of onset of the illness, the degree of incapacitation, and the expected date of recovery.

If you are applying for a deferral for reasons other than personal illness, please [contact](#) the Registrar’s Office directly for information on other forms of documentation that we accept.

Deferrals of assignments must be supported by confirmation of the assignment due date, for example a copy of the course outline specifying the due date and any documented extensions from the course instructor.

Deferral applications for examination or assignments must be submitted within **5 working days** of the original final exam.

ADDRESSES: (Area Code 613)

College of the Humanities 520-2809	300 Paterson
Greek and Roman Studies Office 520-2809	300 Paterson
Religion Office 520-2100	2A39 Paterson
Registrar's Office 520-3500	300 Tory
Student Academic Success Centre 520-7850	302 Tory
Paul Menton Centre 520-6608/TTY 520-3937	501 Uni-Centre
Writing Tutorial Service 520-2600 Ext. 1125	4 th Floor Library
Learning Support Service 520-2600 Ext 1125	4 th Floor Library