Some preliminary observations on Propaganda and Communication

A little more than eighty years ago, a professor of political science at the University of Chicago, H.D. Lasswell, became one of the founders of modern propaganda studies when he put forth what has become a traditional definition of propaganda. After observing the public communications practices of the nation states and their mass media apparatuses during WW I for his doctoral studies, Lasswell described propaganda as a method for managing public opinion and then later expanded that definition to the “management of collective attitudes by the manipulation of significant symbols.” These definitions described how the various nations’ leadership along with their mass media operations, whether state-controlled or not, developed and created propaganda and disseminated and controlled “information,” hoping to control their publics about the war, about the enemy, their own society, the societies they were fighting, and their own prospects in the war that would assure if not demand the loyalty of the public.

Lasswell was writing this in 1920s, but he could have been describing the world we know, a world of constant promotion, public relations, sponsorship – a world of spin in which fevered advertising rhetoric has become the norm and is confused at times with rational or serious discourse about social and political events. The words and phrases and formats that advertise automobiles, computers and movies have been folded in with the daily give and take of political candidates and political and social issues.

However, as I will point out during the term, there are some differences between political ads and product ads, one of which is that product ads actually have regulations and some “truth” requirements (which advertisers, of course, know how to get around) whereas political ads do not.

In developing his theory of propaganda, Lasswell described how a variety of advocacy groups, political or government organizations used mass communications and he essentially examined their content, that is, what they “said” (linguistically or visually). But it wasn’t just what was said, it was whether
or not the targeted audiences were “vulnerable” to the message. Today, such practices are still in place, as are the many nation state propaganda organizations, although the messages and the messaging systems as well as the messengers have exploded exponentially. New instruments have been added to the propagandist’s tool box both at the vertical level and the horizontal level. What I mean by this is that broadcast media are still used (that would be vertical, one messenger to the many) along with social media (and that would be horizontal, peer to peer). Broadcast as well as social media are now used to “inform” constituents as well demonize opponents especially in wartime and organize people and groups towards (and against) certain leaders and certain types of social policy.

But Lasswell did not address whether or not the propaganda that political parties and nation states were engaging in was deceptive or deceitful, or to what extent they were manipulating or creating “facts.” He probably took their mendacity for granted, (he also argued that there was propaganda for “good” – of course, depending on how you defined that) but it’s one of several difficulties when trying to explain, define or clarify what propaganda is today: it can “use” the truth, it can manipulate facts, indeed, propaganda can create, and usually does, its own factual universe that has very little to do with the factual world. For example, consider the “climate change” deniers who want to contradict the “science” and the reality of our coming global catastrophe by simply saying, “well, that is your opinion, no one knows the real facts,” and accusing environmentalists of creating and disseminating a hoax. These views can be widely circulated because of the logistics of network and cable news agencies as well as the conservative media echo chamber. Welcome to the world of postmodern propaganda!

But besides these “small” problems of factual manipulation or “factual” creation, and factual denial, another difficulty in understanding modern propaganda in our time is our own particular communications or media environment, characterized as it is by the enormous volume of data or “messages,” and the amazing speed of public discourse. As I noted above, since Lasswell’s time, public messaging and public communication by political leaders, office holders, candidates, commentators, advocacy groups and those who fancy themselves as such, have become nothing short of limitless. Furthermore, American culture is awash in promotional communications, public relations, advertising, commentary, commentary about the commentary, news of varying degrees of quality and scope, campaign communications, all of which could come under the study of propaganda.
If the sheer number of messengers and their messages is not enough to complicate our conception of propaganda, then we have, at the same time, more media technologies of communications and more ways to create and access those messages than ever before, and the speed of messaging has kept pace with this volume. One example of the speed with which “information” passes through the media environment could be found in the contemporary news cycle, which can be measured in hours at this point, if that. For example, if President Obama makes a statement, say at a news conference, his opponents, can have a well orchestrated “response” adapted to his statement(s) within the hour, perhaps less. And, they usually do. For example, in the wake of the Sandy Hook massacre, President Obama had a press conference where he announced several executive orders hoping to mitigate gun violence. Even before the President's press conference started various opponents had what you might call pre-rebuttals, statements to the press that “countered” what they thought or knew or figured what President Obama would say as well as their own statements “spinning” their views on the tragedy. What this means is that a carefully worded response by one but usually two or three political opponents of the president can be proffered to the news media, and because these responses fall into the category of “breaking news,” the news broadcasters will dutifully report them, giving opponents of the president as much if not more “public space” in the news cycle.

Of course, the president can and usually does command public space and attention on America’s airwaves almost at will. But very often his opponents can make a pre-emptive strike, as noted above, and “attack” the president’s statements even before they’re made! This usually happens around set rhetorical pieces, such as the State of the Union Address, where the text is usually “leaked” in advance to members of the media. And there could be not just one response or attack or defense, but several – and this process can do two things: first, it can, of course, weaken the impact of the president's message, at least in the news reporting; but second, and perhaps more importantly, it can “confuse” the citizen – especially if the “preemptive attack” misconstrues or misunderstands, misstates or willfully misinterprets the president’s message. Especially if a portion of the public only sees or hears the “response” and not the original statement. In this way, the president’s discourse is compromised; and, in a sense, propaganda has occurred: first, with the president’s broadcast message, and second with his opponents broadcast rebuttal. With all the means of communication at their disposal, political actors and
public commentators can confuse and confound and perhaps even anger potential voters – all in the name of informing or enlightening them. This is a form of propaganda that early theorists of propaganda did not have to contend with. Such practices can breed a form of cynicism among portions of the public, and we see some aspects of this in the many polls that depict a public with serious suspicions and doubts about their government.

But the contemporary media environment has added even another turn of the screw besides the manipulation of facts: the sheer quantity of data and speed with which we now communicate. With the advent of social media that have penetrated the population in ways unimaginable even a decade ago, audiences can now participate in their own propagandizing and the propagandizing of others. According to some propaganda scholars (e.g. Nicholas J. O’Shaughnessy, Politics and Propaganda: Weapons of Mass Seduction, 2009), human beings have always been complicit in their own propagandizing, but that was usually through the willful nature of their own self-deception; but now, thanks to a variety of technological innovations, those people who used to be called “the audience” now can become conduits for furthering propaganda to themselves and to their various connections through their own comments on various websites, or through forwarding the messages of others (with the ability to put their own creative spin on the message) to a variety of platforms such as facebook, twitter, blogs et al. Thus, what’s powerful about these modern forms of propaganda is that people can use their own ingenuity and creativity to foster the propaganda concepts of organizations, commentators or candidates that meet their fancy.

Given the sheer speed and number of media, messages and messengers, we still face a difficult epistemological question: how do we know that a message or an action is, in fact, propaganda? What exactly is propaganda? Is it a form of communication? Is it a genre of political communications? Is propaganda a particular use of language or visual technique, and therefore a type of rhetoric? Is propaganda the inevitable outcome of corporate ownership of news outlets? Is propaganda the price we pay for a hyper-technological society and its complex mass communications systems? How is propaganda different from persuasion? These are some of the questions we discuss as the semester unfolds.
In order to discuss these questions, we examine a number of definitions or models of propaganda, and examine, discuss and explain a few contemporary communication genres of what we will define as propaganda and several “older” models as well. The older models include a discussion of “presidential rhetoric,” and we will study this genre through Aristotle’s model of persuasive speech. Our discussion of rhetoric will come in handy because we will enter a bruising and lengthy midterm election season, where rhetorical analysis was definitely a part of understanding the positions of the players and parties; we will also experience a major propaganda moment as the President makes his State of the Union Address, an event that provides us with opportunities to note the propaganda process.

After this examination of a contemporary propaganda moment, we examine two major propaganda scholars H. D. Lasswell and Noam Chomsky. Then we delve into a major historical chapter in the study of propaganda: the Nazi propaganda machine. The Nazi propaganda system set the template for almost all the modern propaganda systems that followed it (with some major exceptions), but it also incorporated the best of the propaganda systems that had come before. And while Nazi propaganda can be considered “old school propaganda,” we can also see many similarities to contemporary propaganda campaigns and projects.

The “newer” genres of propaganda, as I conceive them, include the televised presidential debates that have become a ritual of the presidential primary and election seasons, political advertising on television and the varieties of internet and social media propaganda along with the new political talk shows on television. In a media culture undergoing vast and profound changes, and with the blurring of media genres, we should expect changes in the form and nature of propaganda, and we can discuss these new genres of propaganda in light of some of the older forms. Propagandists can only “play” with the tools, skills and “rules” they have been given. That is why we end the semester with a unit examining the role of celebrities in various propaganda campaigns. As you know, a thriving and expanding celebrity culture is a major characteristic of our mass mediated culture, and in such a promotional culture, political propagandists would be remiss if they did not use this major form of “messaging.”

But since “propaganda” has prominence in our course title, what I’d like to do here is provide a short history of the term propaganda. If we go back in academic history, before there were courses in “political communications,” and even before there were organized departments or even schools of
communications, there existed the study of propaganda. Propaganda can be said to begin with the
Sophists of ancient Greece, and propaganda analysis can be said to begin with Aristotle’s *Rhetoric*; but
the word “propaganda” doesn’t officially appear in our vocabulary until 1622, when the Roman Catholic
Church, under the leadership of Pope Gregory XV faced religious and philosophical schisms across
Europe. To combat these schisms and to create more converts, the Pope established a committee of
Cardinals, a major hierarchy of leadership in the Church, to develop a corps of missionaries to influence
opinions, beliefs and practices between Catholics and the emerging Protestant Churches. In this way, the
modern practice of propaganda was born. This organization was the Congregatio de Propaganda Fide, or
Congregation for Propagating the Faith. The word “propaganda” is also related etymologically to
“propages,” which is an agricultural term, which describes the dissemination of plants by planting
offshoots of the original plant; the relationship to the practice of propaganda is as obvious as it is
insightful. At first, the term “propaganda” had no pejorative connotation, but as history marched on, the
very word of propaganda became a buzzword of wicked proportions, a term of lethal character helping to
spur its avoidance in analysis. However, the term like the concept proved resilient, and propaganda
analysis and scholarship burgeoned with a focused examination of political messages in the mass media
before, during and after World War I and helped to establish the significance of the field in
communications study which continues to this day.

**My Assumptions for This Course**

Some of you might remember the old punch line: don’t assume, because then you make an “ass”
of “u” and “me.” So, assumptions are a tricky business. But every teacher and every student enters the
classroom with an elaborate set of assumptions, whether you are aware of them or not, and in your
intellectual bio (see assignments below) you will be able to provide yours. At this point, I want to be clear
with you about some of mine.

The first assumption I bring to this class is that the processes and tools of political communication
are not natural and certainly not neutral, and that we need to pay attention to the forms, genres, contexts
and histories of political messages and messengers as well as to their content. While we see political ads
or candidate speeches as obvious forms of propaganda, what about, say, the presidential press
conference? A presidential press conference see to be an apparently “free exchange” of information and ideas between the president and members of the White House Press corps and broadcast media; but can we see it as a form of propaganda? Or, the various Sunday talk shows? Or a candidate’s appearance on one of several late night television shows? How does a candidate’s facebook profile, his or her various entries on their facebook page or their twitter feed work as propaganda? My assumption here is that in a new technological environment, the techniques if not the propaganda message will necessarily change.

I also bring to our class discussions – as will you – some assumptions about “the media.” Of course this term, “the media,” or what has been touted as the mainstream media is a rather broad term that needs to be further defined. However, I believe that the mass media in the United States are not neutral. Now, I don’t necessarily mean they have a political bias, in the sense that they favor one particular party or candidate for office or political perspective, although that is possible, and in some instances – the Fox News channel or WABC radio come to mind – pretty obvious. The various programs on the FOX cable channel are a consortium of “voices” and personalities for right wing, conservative views that has really no equivalence with other media corporations in terms of sheer size and reach. Many scholars and commentators see this channel as an arm of the Republican Party; others have stated that the Republican Party is an arm of FOX News Corporation. But if you want to learn how propaganda works, you can’t do better than to observe and monitor this channel or study their “talking heads.”

Now, there are also a variety of studies as to media ownership, and studies describing those who actually appear on television – on the talk shows and on the interview shows as the so-called experts and sources of “information.” These studies (see for example Eric Alterman, 2005, or the studies done by Fairness and Accuracy in Reporting [fair.org]) have shown pretty conclusively that moderate and conservative commentators and representatives from conservative think tanks tend to dominate public discussion on the various news programs and this clearly shows a political bias. However, it’s not just who owns or controls the media, or who appears on television, for example, or what they say that suggests a biased media – although this is extremely relevant. Media bias also exists in the sense that different media frame information differently, organize information differently and favor certain kinds of information. Media also have different relationships with audiences and demand or create different conditions of attendance from them. Different media organize and emphasize different types of
knowledge and information. These concepts will be part of our class discussions as we examine the
different genres of propaganda as they appear across different media.

Another assumption I bring to class is that I consider “propaganda” and “communication” and
“persuasion” mutually exclusive worlds of discourse. We will spend some time on this during the
semester, but my argument here is brief: if you really want to communicate with someone or some group,
and get to an honest assessment of an issue, you will probably not engage in propaganda, although you
will try to be persuasive. I contend that there is a difference between persuasion and propaganda,
although at times it is difficult to see those differences. As I said, we will discuss this issue, but as
Jacques Ellul, perhaps the foremost modern theorist of propaganda, has written, “Propaganda ends
where dialogue begins.” Of course, it depends on how you define dialogue, and how that dialogue is
“staged” but in a mass society, dominated as it is by media of mass communications, political groups or
parties really have no choice but to engage the techniques of propaganda. Some propaganda scholars
and professionals suggest that propaganda in a mass society is actually a necessary way of “organizing”
society and maintaining some sort of order and so they put forth the idea of a socially responsible
propaganda. So, one of our tasks in the coming weeks is to work out the differences between
propaganda and persuasion.

But perhaps the most important assumption I bring to our class, and by that I mean one that will
directly affect you, is that I consider the classroom an interactive medium. I will not consider this course
successful if I do all the talking, all the research and all the presenting. Believe me, I will do my fair share
and then some, but as you will note in the course requirements, student participation and involvement is
an integral part of the course and consequently, a significant part of your final evaluation. Education is not
a passive activity: your thoughts and contributions are necessary and, from my point of view, vital to the
learning process of everyone in the room. Students may have good grades on papers and assignments,
but if they do not participate in class discussions in a thoughtful way or make informed and competent
class presentations, they do not deserve an A.

This introduction is not the place to parse out every class and every class discussion. We have a
class schedule below that outlines our readings, viewings, discussions and requirements. A single
semester cannot be responsible for presenting the entire array of topics in a subject as rich, dense and
intricate as propaganda, so consider this course a first step on that much longer journey. It is in that spirit I welcome you to this semester’s version of **MCC-UE.1014** or **Mass Persuasion & Propaganda**; and I hope we have a productive and enjoyable semester together.

**Learning goals for this course:**

1. Students will learn the historical and evolutionary nature of propaganda, along with the social and political, moral and philosophical implications of these cultural practices.
2. Students will learn, more specifically, how ideology is embedded in different forms of propaganda.
3. Students will learn specific ways of detecting and analyzing propaganda.
4. Students will work in collaborative settings with regard to research projects and student presentations.

**Required Texts/articles/Films**

A. Almost all of our readings are on NYU Classes; whatever is not on there, I will distribute in class or email to you.

B. Kathleen Hall Jamieson, 1996. **Packaging the Presidency: the history and criticism of political advertising on television**, 3rd edition, 1996. Oxford University Press. Besides the course pack, this is the major text of the class, and it should be in the school bookstore, but do not hesitate to get it “used” online. Just make sure you get the latest edition (third).

C. We have an outside reading for this course. See list below.

**Required websites: check these websites regularly.**

Please make yourself familiar with the following websites and regularly check them – I consider these websites and others like them to be essential reading for our course: the New York Times at [nytimes.com](http://nytimes.com), [cnn.com](http://cnn.com), [msnbc.com](http://msnbc.com), [washingtonpost.com](http://washingtonpost.com), [pressehink.com](http://pressehink.com), [dailykos.com](http://dailykos.com). Also important for our class is “The Living Room Candidate,” [http://livingroomcandidate.movimignore.us/election](http://livingroomcandidate.movimignore.us/election), a website that we will use extensively in our political advertising unit later in the semester. At this site you are able to view almost all of the major political ads from 1952 to the most recent presidential campaign. You can also find political ads from both parties on YouTube (as well as humorous mashups). Other websites that you need to be familiar with for our class discussions and your written assignments are: Factcheck.org, flackcheck.org, The New York Times on line, [http://mediamatters.org](http://mediamatters.org) and [http://politicalfilm.wordpress.com](http://politicalfilm.wordpress.com)

1. **A brief meeting with the professor is required** sometime during the first few weeks of the semester. My office hours will be posted. We can meet after class as well, although I realize this might not work for some of you.

2. A three - four page **political/intellectual biography**: I realize this is extremely difficult to do in such a short paper, but this exercise is an attempt for you to account to yourself for your general political views. Please respond to the following in the order I list them:

   Introduce yourself; your major, and some short term and long term goals
As you read through the introduction of this syllabus, discuss one problem that we have in defining and studying political propaganda; and, how would you define propaganda?

Also, explain from your perspective, what do you think is a major contemporary political issue or a major contemporary political controversy?

What do you think is the most important aspect of studying political communications or political propaganda?

How do you think you came to your political views? Who or what are some of the important influences in terms of your political and social views? For example, what books, political figures, events or family members have influenced your “political views”? On the other hand, you might think that you don’t have any political views. This is understandable given the tawdry environment that contemporary political reporting reveals – but why do you think you have avoided politics or embracing political views?

In your judgment, how powerful are the media? Which ones in particular? And, if so, where do you think the power of that particular medium resides? In other words, how is the power of that medium displayed?

In the introduction to this class syllabus, you’ve read some of my assumptions about communications and the classroom; briefly discuss one of yours?

Finally, why are you studying communications and propaganda other than for some of you it fits neatly into your schedule? What do you hope to get out of this course?

This essay is required and read with commentary and devaluated as one of your quiz grades. Some of your thoughts will be part of our discussion for session # 3. Due: session # 3.

3. An intermittent series of quizzes on the various readings; usually, they will be announced. 10% of final grade.

4. Class presentations, discussions and attendance. Regular attendance and thoughtful, intelligent and informed participation in class discussions are part of your overall evaluation. Also, student will be asked to make several short, concise presentations on chapters of the required texts or assigned exercises or films assigned in class. Because of our class size, students will have the opportunity to complete at least one presentation. I will provide a student presentation schedule and post it on NYU Classes. Your class presentations are to help create an atmosphere for class discussion not for the simple regurgitation of the article or chapter. We will discuss the tenor of these presentations early in the semester, but for now, please take the concept of “presentation and discussion” literally. For example, if a student were to make a presentation, say, on one or several of the Jamieson chapters, he or she would briefly explain or review aspects of the text and then provide some visual examples, perhaps from the visuals mentioned in the chapter. The presenter is urged to include the class in a discussion of the material. And while I will be evaluating the student’s presentation, the class – your listening and contributions – are also part of the evaluation process. More details to be discussed later. You can choose the particular subject matter within reason, but everyone gets to make a presentation. As noted, we will discuss more about the form of these presentations during an early class session. As for the class itself, please respect your fellow students and keep lateness to a minimum. Also, leaving the class periodically should be curtailed; such actions tend to disrupt student and instructor concentration, and become problematic when a student is doing a presentation. We also want to maintain punctual beginnings and endings. Two absences are allowed, after that your grade will be affected. 15% of the final grade.

5. Students will have several writing assignments during the semester. Rubrics and guidelines below but they will also be posted on NYU Classes or distributed in class. 40% of final grade, due dates during the semester; see class schedule. At this point, the following are tentative assignments.

a. Response paper: Presidential Rhetoric paper; this is a response applying concepts of Aristotle’s Rhetoric to the State of the Union Address (or its equivalent).


c. Political Advertising Essay. Rubric TBA

d. Celebrity Politics Essay. Rubric TBA.
6. A book report. Choose a book from an approved list of books dealing with propaganda, American electoral politics and the media; guidelines for the book report are below. 15% of the final grade. Due Session # 26, 5/06.

7. Midterm and Final: We will have an in class midterm and a take home paper/exam for a final. 20% of final grade. This exam calls for written responses rather than multiple choice questions.

8. I reserve the right to provide a + or a – for your grade based on some of the intangibles noted above.

Course Caveats

Please double space and paginate your papers; also, please use a consistent documentation format; and provide a bibliography where applicable. Late papers will be accepted and read, and, of course, penalized. Please type papers with enough margin room for my comments. Please do not use folders or binders, etc. You can staple or paper clip the pages at the top left corner. I will evaluate each of your efforts, provided that they are turned in on time; late papers constitute a breach of contract for a written commentary or evaluation. Evaluation will be based on to what extent you successfully complete the assignment and to what extent your paper exhibits proper use of academic writing conventions. I will use “numbers” as well as commentary to evaluate your papers and presentations.

Evaluation standards and policies. Plagiarism is unacceptable and I follow University procedures in this matter.

A = Excellent. To earn this grade, you need to have outstanding work in all respects. This work demonstrates comprehensive and solid understanding of course material, and presents thoughtful interpretations, well-focused and original insights, and well-reasoned commentary and analysis. You also need to demonstrate skillful use of source materials, illuminating examples and illustrations, fluent expression and no grammar errors. B = Good. To earn this grade, your work demonstrates a complete and accurate understanding of the course material, presents a reasonable degree of insight and broad levels of analysis. Work reflects competence, but stays at a general or predictable level of understanding. Source materials, examples, illustrations, are used appropriately and articulation/writing is clear.

Papers have been carefully proofread. C = Adequate. Fair. To earn this grade, your work is generally correct, superficial, incomplete, or expresses some significant errors or weaknesses. Source materials may be used inadequately or inappropriately, and arguments lack concrete, specific examples and illustrations. Writing/articulation may appear vague, hard to follow, or loaded with other technical errors.

D = Unsatisfactory. To earn this grade you have generally misunderstood almost everything we have done and/or said, and almost everything you have read. In fact, you probably didn’t do much of the reading to begin with – you have made serious errors in understanding, you fail to express the most rudimentary aspects of the course. Sources may be used entirely inappropriately or not at all, and writing/articulation appears deficient. F = Failed. Your work was not submitted or attempted; and you failed to participate at every level. Plus (+) or minus (-) grades indicate your range within the aforementioned grades.

Guidelines for the assignments.

1. The Political/Intellectual Biography is described above. Evaluated and read with commentary; your grade gets folded in with your quiz grades. Due session # 3.

2. Guidelines for response papers. Rubrics TBA. Keep in mind these topics can change (some will be deleted, some will be added) depending on the political climate.

  A. Guide to Presidential Rhetoric paper: using Aristotle’s model of persuasive speech, explain how the president develops meaning in the State of the Union Address. I will be more specific in upcoming classes. In your paper, provide some background of this genre of presidential rhetoric from both an historical and contemporary pov. Four to five pages would be average. Also, see a rhetorical analysis rubric in the external documents section of NYU Classes. Due session #, 2/11.

  B. Guidelines for film response TBA. Due

3. Guidelines for the book report. Keep in mind that you are reading a book from an approved book list. They are all, more or less, "stars" in the scholarly world of propaganda or political communications. The list
appears below, but the questions immediately follow. Do not quote except briefly. In your analysis answer the following questions in the order presented. About five to seven pages would be average. Due session # 27, 5/08.

A. What is this book about? What do you think is the central thesis of this work? Explain the books major discussion or thesis in your own words.
B. In your judgment, on what assumptions – communications or otherwise – or point of view is the thesis of the work built? By “assumptions” I mean what do you think are the values that the author presumes in the process of building his or her argument? Another way of looking at an assumption is: what does the author take for granted; what does he assume even before he makes his argument?
C. What are the major terms or concepts central to this work, and how does the author define these terms? You should have at least three.
D. What are the methods of argument and kinds of evidence used to develop and support the thesis of the work? In other words, how does he or she make his or her argument?
E. In your judgment, what are the limitations, shortcomings, errors or weaknesses in the work?
F. In your judgment, what are the major contributions of this work to the understanding of modern propaganda and communication?
G. What relationships do you see between this work and the topics, articles, chapters, lectures and/or presentations that we engaged in over the course of the semester?

Book List: Choose a text from the following list. I will make more texts available for your book report in a timely manner during the early sessions of the semester. Additions needed.


Get that book on the heritage foundation

I will be adding books to this list in a timely manner.

Class Schedule: Mass Persuasion and Propaganda, Spring 2014

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<tr>
<th>Date</th>
<th>Ses</th>
<th>Topic</th>
<th>Readings</th>
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<tbody>
<tr>
<td>1/27</td>
<td>1.</td>
<td><strong>Introduction:</strong> course overview, discussion of class requirements; we note the focus on rhetorical analysis; we examine the current propaganda environment and provide a “big picture” of the course. The SOTUA is tomorrow night, and that will be one of our units of study.</td>
<td><strong>Syllabus.</strong> While almost all of your readings are in the course documents section of NYU Classes, do not overlook the external docs section.</td>
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<td>1/29</td>
<td>2.</td>
<td><strong>Lecture/presentation:</strong> The SOTUA as propaganda? Introduction to rhetoric and rhetorical analysis, and presidential rhetoric. We discuss the SOTUA.</td>
<td>Readings on rhetoric and Presidential Rhetoric; Jamieson/Campbell; Perloff; on NYU Classes.</td>
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<td>2/03</td>
<td>3.</td>
<td><strong>Lecture/presentation:</strong> Theories of Propaganda: The rise and fall of the Institute for Propaganda Analysis (IPA), and its influence today. Intellectual Bio due.</td>
<td>“How to Detect Propaganda,” “Authorship and Origins of IPA,” “Content analysis of O’Reilly”; all on NYU Classes.</td>
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<td>2/12</td>
<td>6.</td>
<td><strong>Lecture/presentation:</strong> Models/Theories of propaganda (3): the propaganda careers of Goebbels and Hitler; the use of media technology and the 3rd Reich. <strong>Quiz # 2.</strong></td>
<td>Readings on NYU Classes: “Goebbels’ at Nuremberg,” “Goebbels’ Principles of Propaganda.” On NYU</td>
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<tr>
<td>2/17</td>
<td>No classes: President's Day</td>
<td>Classes</td>
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<td>2/19</td>
<td>Lecture presentation and student presentations: Nazi Poster Propaganda; and “Spectacle, Architecture and Place in Nazi Propaganda.”</td>
<td>Poster galleries and Hagen &amp; Ostergren on NYU Classes.</td>
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<td>2/24</td>
<td>Student presentation: Intro to “Triumph of the Will,” and screening of the film.</td>
<td>Film guide to &quot;Triumph of the Will,&quot; on NYU Classes.</td>
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<td>2/26</td>
<td>Lecture/presentation: The Televised Presidential Debate as a form of propaganda, Part I. Quiz # 3</td>
<td>Readings on NYU Classes.</td>
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<td>3/03</td>
<td>Lecture/presentation: The Televised Presidential Debate as a form of propaganda, Part II.</td>
<td>Readings on NYU Classes.</td>
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<tr>
<td>3/05</td>
<td>Lecture/presentation: The Televised Presidential Debate as a form of propaganda, Part III.</td>
<td>Readings NYU Classes.</td>
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<tr>
<td>3/10</td>
<td>Film Screening: The War Room Part 1</td>
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<tr>
<td>3/12</td>
<td>Film screening: The War Room, Part II.</td>
<td>March 17-23, no classes! Spring Recess</td>
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<tr>
<td>3/24</td>
<td>Midterm in class. Film analysis due.</td>
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<tr>
<td>3/31</td>
<td>New (&amp; old) spaces for propaganda, Part 2: Student presentation: “Corporate Discourse on Climate Change,” Quiz # 4.</td>
<td>Beder article on NYU Classes</td>
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<tr>
<td>4/16</td>
<td>Lecture presentation: Case study: 1968: the season of the witch Student presentations – case study, the election of 1968</td>
<td>Jamieson, chapter six.</td>
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<tr>
<td>4/23</td>
<td>Student presentation: Case study, the election of 2008: “Barack O'Bama, the Power Elite and Media Spectacle.” Quiz # 10.</td>
<td>Keliner, on NYU Classes.</td>
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<tr>
<td>4/28</td>
<td>Student presentations: “Celebrities and the political opinions: Who Cares?”</td>
<td>O'Regan, on NYU Classes.</td>
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<tr>
<td>4/30</td>
<td>Student presentation: “Celebrity Politicians: Popular Culture and Political Representation.”</td>
<td>Street, on NYU Classes.</td>
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<tr>
<td>5/05</td>
<td>Student presentation: Do Celebrity Politics and Celebrity Politicians Matter?</td>
<td>Street, on NYU Classes.</td>
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<tr>
<td>5/07</td>
<td>27.</td>
<td><strong>Student presentation: “Celebrity Politicians as Campaign Stars.”</strong></td>
<td>Wheeler, on NYU Classes.</td>
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</table>
| 5/12 | 28. | **Student presentation: “The Challenge of Cultural Elites: Celebrities and Social Movements.”**  
Last Official Day of Class: student presentations: All questions answered; all answers questioned. **Book report due.** | Meyer and Gamson, on NYU Classes. |
|      |     | **Final exam to hand in date TBA** |          |

**Items to note:**
1. Quizzes periodically.
2. Intellectual/Political Bio due session #3.
3. State of Union Address analysis due session # 5.
4. Film analysis of *The War Room* due session # 14.
5. Midterm exam in class, session # 14.
6. Political advertising paper essay*  
7. Celebrity politics paper due TBA*  