

Propaganda Day 1	<i>What is propaganda? What are different propaganda techniques?</i>
Objectives	SWBAT begin to discuss and explain what propaganda is and what purpose it serves SWBAT identify different propaganda techniques
Instructional materials and resources	<ul style="list-style-type: none"> • Descriptions of what propaganda is handout • "Propaganda techniques" handout
Instructional activities and tasks 10 minutes 10 minutes 5 minutes 10 minutes 10 minutes 15 minutes 5 minutes	<p>Journal: Have you ever persuaded someone to believe what you believe? How do you make someone see your side of things? How have your beliefs been influenced by other people?</p> <p>What is propaganda? Share ideas as a whole class. Read over handout with descriptions of what propaganda is.</p> <p>Using the descriptions of what propaganda is, individually write a one or two sentence definition of propaganda.</p> <p>In small groups (4 or 5 students), share and discuss your definitions. As a group, write one definition to share with the whole class.</p> <p>Share/present definitions to the whole class. Discuss.</p> <p>Hand out "Propaganda Techniques." Read through as a class</p> <p>Go over homework: Write one example for each of the techniques. Will be used in a game tomorrow!</p>

Descriptions of Propaganda

Propaganda is “a manipulation designed to lead you to a simplistic conclusion rather than a carefully considered one...It is an abuse of persuasion techniques because it tries to short-circuit critical scrutiny, thoughtful evaluations and counterarguments.”

- Dr. Anthony Pratkanis, a psychologist who studies persuasion at the University of California at Santa Cruz.¹

“At its root, propaganda plays on emotions, often defying reason and facts in order to reach into the psyche of the audience. Propaganda is a mind game — the skillful propagandist plays with your deepest emotions, exploiting your greatest fears and prejudices.” –Floyd J. McKay²

“Truth is not the absence of propaganda; propaganda thrives in presenting different kinds of truth, including half truths, incomplete truths, limited truths, out of context truths. Modern propaganda is most effective when it presents information as accurately as possible. The Big Lie or Tall Tale is the most ineffective propaganda.

Propaganda is not so much designed to change opinions so much as reinforce existing opinions, prejudices, attitudes. The most successful propaganda will lead people to action or inaction through reinforcement of what people already believe to be true.”

–Nancy Snow³

“[P]ropaganda can be as blatant as a swastika or as subtle as a joke. Its persuasive techniques are regularly applied by politicians, advertisers, journalists, radio personalities, and others who are interested in influencing human behavior. Propagandistic messages can be used to accomplish positive social ends, as in campaigns to reduce drunk driving, but they are also used to win elections and to sell malt liquor.

As Anthony Pratkanis and Elliot Aronson point out, ‘every day we are bombarded with one persuasive communication after another. These appeals persuade not through the give-and-take of argument and debate, but through the manipulation of symbols and of our most basic human emotions. For better or worse, ours is an age of propaganda.’”

–Aaron Delwiche⁴

¹Daniel Goleman. Voters Assailed By Unfair Persuasion. *The New York Times*. 27 Oct 1992. Accessed 11 Oct 2007. <http://nytimes.com>.

²Floyd J. McKay. Propaganda: America’s psychological warriors. *The Seattle Times*. 19 Feb 2006. Accessed 11 Oct 2007. <http://seattletimes.nwsourc.com>.

³Nancy Snow. 10 Things Everyone Should Know About Propaganda. Accessed 11 Oct 2007. www.nancysnow.com.

⁴Aaron Delwiche. Propaganda: Why think about propaganda? Institute for Propaganda Analysis. 29 Sept 2002. Accessed 11 Oct 2007. www.propagandacritic.com.

Propaganda Techniques

Technique	Definition	Example
Name Calling	Using negative words, usually in politics, to turn you against a competing person without giving evidence or facts.	“My opponent didn’t tell you the truth!” OR In a campaign speech to a logging company, the Congressman referred to his environmentally conscious opponent as a “tree hugger.”
Plain Folks Appeal	Trying to show that a person or product is good for “ordinary” people, because a person is “just like you” and understands you.	An ordinary looking family sits together at a table to eat a certain brand of macaroni. OR Politicians show pictures of themselves playing with a dog or with their children, wearing casual clothing.
Glittering Generality	A generally accepted virtue is used to stir up favorable emotions, without giving evidence or facts. Propagandists often use words like: democracy, family values, rights, civilization, even the word "American." Closely related to Transfer (see below).	“America is the best nation in the world.” OR An ad by a cigarette manufacturer proclaims to smokers: Don't let them take your rights away! ("Rights" is a powerful word, something that stirs the emotions of many, but few on either side would agree on exactly what the 'rights' of smokers are.)
Bandwagon	Convincing us to accept someone or something because of its popularity. The bandwagon approach appeals to the conformist in all of us: No one wants to be left out of what is perceived to be a popular trend.	Commercials that show everybody’s got one, or everyone’s doing it! OR Everyone in Lemmingtown is behind Jim Duffie for Mayor. Shouldn't you be part of this winning team?
Testimonial	This is the celebrity endorsement of a philosophy, movement or candidate. Testimonial propaganda uses a famous person to try to make you buy or support something or someone.	Tiger Woods wears Nike clothing, and if you want to be like him, then you should, too! OR A famous actor is voting for a candidate, so you should, too.
Fear	Suggesting that a person or product will protect you against something unpleasant or dangerous	If you don’t want your white fabrics to fade, use a particular detergent. OR This person will protect America against terrorism.

Technique	Definition	Example
Facts and Figures	Using tests, statistics or information that sounds “scientific” to prove that one product or person is better than another	“Four out of five dentists recommend this toothpaste.” OR “73% of Americans believe this candidate will do a better job – can they all be wrong?”
Unfinished Comparisons	Comparing a product or person to another, without providing the other half of the comparison.	“This soap cleans better!” – better than what? OR “This politician works harder for America.” – harder than whom?
Repetition	Repeating a name, slogan or product over and over in the same advertisement	“Buy it for less at Jamisons” repeated at least four times in the same advertisement OR “He says he didn’t know” repeated over and over about a politician in the same advertisement.
Weasel Words, or Empty Phrases	Using broad promises or phrases that don’t really mean anything	“With this diet, you can loose <i>up to</i> 100 pounds.” OR “Vote for this politician. He’s a <i>real American!</i> ”
Transfer	Uses symbols, quotes, or the images of famous people to convey a message not necessarily associated with them. The candidate/speaker attempts to persuade us by using something we respect, such as a patriotic or religious image, to promote his/her ideas.	The environmentalist group PEOPLE PROMOTING PLANTS, in its attempt to prevent a highway from destroying the natural habitat of thousands of plant species, produces a television ad with a "scientist" in a white lab coat explaining the dramatic consequences of altering the food chain by destroying this habitat.
Logical Fallacies	Applying logic, one can usually draw a conclusion from one or more established premises. In the type of propaganda known as the logical fallacy, however, the premises may be accurate but the conclusion is not.	Premise 1: Bill Clinton supports gun control. Premise 2: Communist regimes have always supported gun control. Conclusion: Bill Clinton is a communist.
Euphemism	The substitution of an agreeable, mild, or vague expression for one thought to be unpleasant, offensive, or harsh.	“Friendly fire” occurs when a soldier is fired at by someone from his/her own troop (or an ally). Instead of saying that someone is dead, we may say that the deceased has “gone on to a better place.”

From:

Hosey, Jan. “Propaganda & Persuasive Techniques: Do You Buy It?” Alabama Learning Exchange. Whitesburg Elementary School. 3 Jan 2008. http://alex.state.al.us/lesson_view.php?id=17301

http://www.turnerlearning.com/cnn/coldwar/cw_prop2.html

<p>Propaganda</p> <p>Day 2</p>	<p><i>What is propaganda? What are different propaganda techniques?</i></p>
<p>Objectives</p>	<p>SWBAT identify propaganda techniques SW begin to understand the impact of advertising, and its relationship with propaganda SWBAT decide whether a document is using argument, persuasion, or propaganda</p>
<p>Instructional materials and resources</p>	<ul style="list-style-type: none"> • Do You Buy It? Quiz • “Argument, Persuasion, or Propaganda?” handout • “Document Analysis for Argument, Persuasion, or Propaganda” handout • “Document Analysis for Advertisements” handout • Copies of a sample magazine ad
<p>Instructional activities and tasks</p> <p>10 minutes</p> <p>5 minutes</p> <p>20 minutes</p> <p>10 minutes</p> <p>20 minutes</p>	<p>Journal: Do You Buy It? quiz. When finished, answer:</p> <p>What factors influence what you buy? What influences what your friends buy? What do you think influences Americans’ purchases?</p> <p>Sharing of Do You Buy It? quiz. What does this suggest?</p> <p>Propaganda game! Teacher reads propaganda statements that student came up with for HW out loud. (Not everyone’s statements will be read.) In pairs or small groups, students write down what technique is being used.</p> <p>Afterward, go over answers. Team with the most correct wins!</p> <p>Hand out and go over “Argument, Persuasion, or Propaganda?” and “Document Analysis for Argument, Persuasion, or Propaganda”</p> <p>In groups, have students do a practice run of homework. Using sample ad, discuss each question on “Document Analysis for Advertisements” as a group.</p> <p>Homework: Find an ad and fill out “Document Analysis for Advertisements” sheet</p>

Propaganda or Persuasive Techniques

“Do You Buy It?” Quiz

Directions: Name the product that goes with each of the following slogans or songs.

1. M’ m m’ m good.
2. You deserve a break today, so get out and get away, at _____.
3. Just do it. (a brand of athletic clothing)
4. Snap! Crackle! Pop!
5. Like a good neighbor, _____ is there.
6. It’s finger lickin’ good.
7. Melts in your mouth, not in your hands.
8. I am stuck on _____, and _____s stuck on me."
9. Have it your way, at _____.
10. Leggo my _____.
11. They'rrrre GR-R-REAT!"
12. My bologna has a first name, it's _____.
My bologna has a second name it's _____.
Oh! I love to eat it every day
And if you ask me why, I'll say
Cause _____ has a way with B-O-L-O-G-N-A."
13. I don't wanna grow up, I'm a _____ kid.
14. Give me a break! Give me a break! Break me off a piece of that
_____ bar.
15. The Uncola.

Propaganda or Persuasive Techniques

“Do You Buy It?” Quiz

Answers:

1. Campbell's Soup
2. McDonald's
3. Nike
4. Rice Crispies
5. State Farm
6. Kentucky Fried Chicken
7. M & Ms
8. Band-Aid
9. Burger King
10. Eggo Waffles
11. Kellogg's Frosted Flakes
12. Oscar Mayer
13. Toys R' Us
14. Kit Kat candy bar
15. 7-Up

Argument, Persuasion, or Propaganda?

	Argument	Persuasion	Propaganda
Goal	Discover the "truth"	Promote an opinion on a particular position that is rooted in truth	Offer "political advertising" for a particular position that may distort the truth or include false information
General Technique	Offers good reasoning and evidence to persuade an audience to accept a "truth"	Uses personal, emotional, or moral appeal to convince an audience to adopt a particular point of view	Relies on emotions and values to persuade an audience to accept a particular position
Methods	<p>Considers other perspectives on the issue</p> <p>Offers facts that support the reasons (in other words, provides evidence)</p> <p>Predicts and evaluates the consequences of accepting the argument</p>	<p>May considers other perspectives on the issue</p> <p>Blends facts and emotion to make its case, relying often on opinion</p> <p>May predict the results of accepting the position, especially if the information will help convince the reader to adopt the opinion</p>	<p>Focuses on its own message, without considering other positions</p> <p>Relies on biases and assumptions and may distort or alter evidence to make the case</p> <p>Ignores the consequence of accepting a particular position</p>

Document Analysis for Argument, Persuasion, or Propaganda

Purpose

- What is the message that this document communicates? What is the document's purpose?
- Why is it important for this message to be delivered to this audience at this moment in time?
- How does the document communicate its message? Think about its use of language, color, space, and symbols.

Audience

- Who is the audience for this document?
- What does the message suggest about the audience's beliefs and values?
- How accurate are these beliefs about the audience?

Document Author

- Who wrote the message?
- What are the writer's motives for creating this message? How might the writer personally benefit from the audience's acceptance of this message?

Evidence, Support, and Outcomes

- What facts and specific details does the document use? Are the facts verifiable and believable?
- What emotions does the document use to communicate its message? How is the audience likely to feel when they read this message?
- What ethical or moral values does the document use to communicate its message? What relevant values are not supported by this message?
- What will happen if the audience accepts this message?
- What would happen if everyone in the world accepted this message?

Overall Impression and Conclusions

- What is the overall impression of this message? Summarize the details that you have gathered in your analysis.
- How would you categorize this poster—argument, persuasion, or propaganda? Explain your choice.

Name

Document Analysis for Advertisements

What is the message that your ad communicates? What is the ad's purpose?

Who is the audience for this ad?

What does the message suggest about the audience's beliefs and values? How accurate are these beliefs about the audience?

What facts and specific details does the ad use? Are the facts verifiable and believable?

What emotions does the ad use to communicate its message? How is the audience likely to feel when they read/see this message?

What ethical or moral values does the ad use to communicate its message?

What is your overall impression of this ad?

How would you categorize this ad—argument, persuasion, or propaganda? Explain your choice.

Propaganda Day 3	<i>How is film used as propaganda?</i>
Objectives	SWBAT analyze film for elements of propaganda SW begin to understand how film can be used to convince the public of a “truth”
Instructional materials and resources	<ul style="list-style-type: none"> • Make Mine Freedom video (found at www.archive.org) • Copies of “Leni Riefentahl: Documentary Film-Maker or Propagandist?” handout
Instructional activities and tasks 5 minutes 10 minutes 10 minutes 20 minutes 15 minutes 5 minutes	<p>Assign 4 or 5 students one section of questions from “Document Analysis for Argument, Persuasion, or Propaganda.” (Some students will focus on Purpose, others on Audience, etc.)</p> <p>Watch “Make Mine Freedom” through once. Don’t take notes.</p> <p>Watch video a second time, taking detailed notes about assigned questions.</p> <p>After watching video a second time, write your responses to questions in journal. (10 minutes writing independently, 10 minutes discussing as a group.)</p> <p>Go through each question as a class. Have students discuss their answers.</p> <p>Go over homework. Actively read (take notes in margins, write questions, define unknown words, etc.) “Leni Riefentahl: Documentary Film-Maker or Propagandist?”</p>

Leni Riefenstahl: Documentary Film-Maker Or Propagandist?

by Ellen Cheshire

Leni Riefenstahl was considered to be Adolf Hitler's favourite film director. Her directorial début, *Blue Light* (1932), caught Hitler's attention and he requested that she make a short film of the Nazi party's 1933 Nuremberg rally, *Victory Of Faith* (1934). A year later, he commissioned her to make a feature-length film of the 1934 rally - this film became *Triumph Of The Will* (1935). It has been described as 'an impressive spectacle of Germany's adherence to Hitler', a 'Nazi masterpiece' and 'a masterpiece of romanticised propaganda', but nevertheless has been hailed as a great work despite its glorification of the 1934 Nuremberg Party Rally and the political message of the Nazis. Equally famous, and considered far less political, was her coverage of the 1936 Olympic Games in Berlin - the four-hour epic *Olympia* (1938) offered a 'glorious view of Olympic athletes that remains powerful and popular.'

The issue of whether *Triumph Of The Will* and *Olympia* should be classified as 'documentaries' or as 'propaganda films' has been in constant dispute since they were made. They are very different films concerned with completely different subject matters, so I have approached the two films separately.

In an interview in 1964, reprinted in *A Biographical Dictionary Of The Cinema* by David Thomson, Riefenstahl makes clear that she felt *Triumph Of The Will* was a recording of an event, not a propaganda film:

"If you see this film again today you ascertain that it doesn't contain a single reconstructed scene. Everything in it is true. And it contains no tendentious commentary at all. It is history. A pure historical film... it is film-vérité. It reflects the truth that was then in 1934, history. It is therefore a documentary. Not a propaganda film. Oh! I know very well what propaganda is. That consists of recreating events in order to illustrate a thesis, or, in the face of certain events, to let one thing go in order to accentuate another. I found myself, me, at the heart of an event which was the reality of a certain time and a certain place. My film is composed of what stemmed from that."

However, propaganda can take various forms, ranging from overt attempts to influence the public to covert means of persuasion linked with brainwashing - the subjecting of individuals to intensive political indoctrination and the breaking down of a subject's resistance. It is frequently thought of negatively and has become associated with ideas, facts, or allegations deliberately spread to further a cause or to damage an opposing cause. Joseph Goebbels, Minister for Popular Enlightenment and Propaganda in Hitler's cabinet, and his work within the Nazi regime is especially infamous. He felt that entertainment was the best propaganda and, as a consequence, 90% of the films produced by Germany had no overt propaganda messages - his aim was to entertain and get people off the streets and away from their homes. He wanted films not to focus on information and facts but on emotion and entertainment. Therefore he was at odds with Hitler's aim regarding *Triumph Of The Will*.

It cannot be denied that *Triumph Of The Will* is a record of an event. It is a film of an actuality and happened where and when and in the order that the film says it did. In an account of the making of the film, Riefenstahl writes that she was involved in the Rally's planning - and conceived the event with filming in mind. As Susan Sontag reiterates in her article entitled 'Fascinating Fascism': 'The Rally was planned not only as a spectacular mass meeting, but as a spectacular propaganda film.' However, by 1993 in *The Wonderful, Horrible Life Of Leni Riefenstahl*, Riefenstahl claimed that she was not involved in the design of the Rally - "I just observed and tried to film it well. The idea that I helped to plan it is downright absurd."

It has generally been accepted that the Nuremberg Rally was staged for the cameras, rather than the cameras having to accommodate the action. The film was cut to rhythm in time to anthems and Wagnerian music creating choreographed images of endless numbers of men in uniform, marching in to and out of abstract shapes and patterns filmed from a variety of angles, reducing the men to geometrical designs. The passionate music, feeling and emotion builds up to a climatic frenzied finale when Hitler takes the stand. The dramatic intensity of the event was accentuated by the composition and editing. It is this deliberate manipulation of emotion that makes this 'documentary' cross the boundary into 'propaganda film.' This links directly with the perceived notion of propaganda as the systematic attempt to manipulate the attitudes, beliefs and actions of people through the use of symbols such as words, gestures, slogans, flags and uniforms.

The film was financed by the Nazi Government, commissioned by Hitler himself, completed with the full co-operation of all involved, with huge resources at her disposal - an unlimited budget, crew of 120 and between 30 and 40 cameras. It stands as a powerful artistic representation of the ideas in Hitler's book *Mein Kampf* - work, extreme nationalism, belief in corporative state socialism, a private army, a youth cult, the use of propaganda and the submission of all decisions to the supreme leader, i.e. himself. The film, however, reached and influenced far more people than the book ever could. Riefenstahl claimed in *The Wonderful, Horrible Life Of Leni Riefenstahl* that it was "Not a documentary but a work of art, [there was] no commentary in the normal sense of the word. There's no commentator to explain everything. That's the way it differs from a documentary or a propaganda film. If it were propaganda, as many say, they'd be a commentator to explain the significance and value of the occasion. This wasn't the case."

In contrast, Susan Sontag in her essay entitled 'Fascinating Fascism' re-printed in *Movies And Methods Vol 1*, claims that it is the 'most successful, most purely propagandistic film ever made, whose very conception negates the possibility of the film-makers having an aesthetic or visual concept independent of propaganda.'

It is not only the messages in the film that were slanted towards Nazi beliefs and ideals, but the mise-en-scene, editing and music all combine to create a hypnotic and visually rich emotional experience, which would have undoubtedly influenced more people than, say, the crude propaganda films of Dr Fritz Hippler (*Jud Suss* and *Der Ewige Jude*).

The film commences with Hitler's arrival in Nuremberg by plane. Parallels can be made between Hitler's arrival through the skies, and the descent of a God, coming to meet his people - this is heightened by the endless views of clouds, the plane's shadow moving relentlessly over the sunlit streets of Nuremberg. Shots of the town's people in the streets staring up with a look of awed expectation on their faces. Our sense of perspective and reality is lost in the views, the music and the steady regal pace of the moving plane - one is not looking at a man but a mythical God descending to Earth. The Wagnerian music played as Hitler's plane lands, the bands and singing, the beauty of Nuremberg, the hysteria of the crowds with their arms outstretched to greet him, combine to make up a display of Nazi passion and obsession. It is this emotional response of the people in the film and the emotional response the audience gains from these majestic shots that are at once inspirational, seductive and horrifying.

Throughout the remainder of the film one is stirred by the film's mix of power and certainty. The endless swastikas marching towards you, rows upon rows of Nazis in half profile staring mesmerically towards the 'great' leader, close-ups of Hitler, the constant movement of the camera, views from many angles, the resonance of banners, trumpets and torchlight processions seen through the waves of the giant flags, and the inter-cutting of shots of the isolated heroic father figure of Hitler, watching over his men, create the perfect 'propaganda film.'

At the time *Triumph Of The Will* was considered a good documentary, and received many international awards including the Gold Medal in Paris and at the Biennale, and the National Film Prize of Germany. Since the end of the war, it has been slated as propaganda, causing Riefenstahl to be blacklisted and ending her career as a film-maker. However, even documentary films cannot document reality, or depict a true account of events - a better term would be a non-fiction film. The majority of fact-related films are not unbiased recordings, and *Triumph Of The Will* and *Olympia* are no exceptions. The mere fact that a certain subject has been chosen involves an interpretation of what should be shot and the manipulation of time and space in the interest of tension and story-telling. In addition, they are usually carefully scripted, structured, cast and located to express a distinct message and point of view.

Riefenstahl's conception when filming these films could well have been to create an artistic emotional view of two events in German history through the genre of 'documentary.' However, given the political views at that time and throughout the following years, *Triumph Of The Will* and *Olympia* can be seen to symbolise the Nazi ethos of the time, which reflects Susan Sontag's view that Riefenstahl was an artist whose personal preoccupations were primarily artistic and technical, not political, but that her films were used by Hitler and the Nazi party for their own political games.

Propaganda Day 4	<i>How is film used as propaganda?</i>
Objectives	SWBAT identify the purpose/message of <i>Triumph of the Will</i> SWBAT understand the techniques the film uses to communicate its message SWBAT argue whether the film is a piece of propaganda or a documentary
Instructional materials and resources	<ul style="list-style-type: none"> • Notes on <i>Triumph of the Will</i> handout • <i>Triumph of the Will</i> film (found at www.archive.org)
Instructional activities and tasks 10 minutes 40 minutes 10 minutes 5 minutes	<p>Journal: If you were hired to create a film promoting America, and American ideals/values, what would your film look like? What video clips, images, sounds, etc. would you be sure to include? Why?</p> <p>Watch clips from <i>Triumph of the Will</i>. Fill out notes sheet while viewing. Stop every so often to allow students to jot down notes.</p> <p>Discuss notes sheet as class. What did students notice?</p> <p>Homework: Using your notes, write a one-page response to the two sides brought up in the article. Do you think this film is a piece of propaganda, or a documentary?</p>

<p>Propaganda</p> <p>Day 5</p>	<p><i>In what ways are campaign ads a form of propaganda?</i></p>
<p>Objectives</p>	<p>SWBAT understand and explain the production elements used in campaign ads SWBAT understand and explain the propaganda techniques used in political campaign ad</p>
<p>Instructional materials and resources</p>	<ul style="list-style-type: none"> • Laptop • Projector • Speakers • Campaign ads (all found on youtube.com) • “Savvy Voter – Dissect an Ad” handout • “Propaganda Techniques used in online political ads” handout • “Propaganda Posters” and “History of Uncle Sam and ‘I Want You’” handouts
<p>Instructional activities and tasks</p> <p>10 minutes</p> <p>15 minutes</p> <p>10 minutes</p> <p>10 minutes</p> <p>10 minutes</p> <p>10 minutes</p>	<p>Journal: Read “Savvy Voter” handout up to the line. Why do you think political ads are so influential? Why does the article say it’s important to look carefully at political ads? Do you agree?</p> <p>Read “Savvy Voter – Dissect an Ad” out loud as a class.</p> <p>McCain Ad (“Celeb”) Watch ad once. Take notes on “Propaganda Techniques used in...” handout. Watch ad a second time. Discuss techniques.</p> <p>Obama Ad (“What if?”) Watch ad once. Take notes on handout. Watch ad a second time. Discuss.</p> <p>McCain Ad (“Debra”) Watch ad once. Take notes on handout. Watch ad a second time. Discuss.</p> <p>Obama Ad (“Don’t know much”) Watch ad once. Take notes on handout. Watch ad a second time. Discuss.</p> <p>Homework: Actively read “Propaganda Posters” and “History of Uncle Sam and ‘I Want You’” handouts.</p>

Dissect an Ad

Learn what it takes to dissect an ad and be a savvy voter.

Both pundits and citizens spend a lot of time making fun of political commercials. They're short, simple-minded, and as Election Day approaches, they become more obnoxiously frequent. There seems good reason to ridicule the idea that they affect how people vote and how they think about government and politicians.

But a large body of studies carried out in the last 15 years shows quite clearly that political commercials have major effects on people. In Presidential elections, television commercials consume most of the money spent by candidates in their attempts to get elected. This is also true of state-level elections.

The bottom line, then, is that it's important for citizens to look carefully at political ads. Certainly the truth or falsity and, regardless of "truth," the deceptiveness of ad content is important to examine. Many newspapers and television analysis programs provide the citizen a good opportunity to learn more about the quality of the verbal content of political commercials. Although a majority of Americans are not aware of this, government closely controls the truth value of national product advertising on television. But because of the principle of free speech, a principle protected by the U.S. Constitution, there is no control whatsoever on the content of a political commercial. Basically, a politician can say anything she or he wishes in a political ad. The only "control" over content in a political ad is media and public response to that content.

But ads communicate more than their verbal content. Like any persuasive message developed by a professional communicator, every aspect of their few-seconds duration is carefully designed to influence. Aspects of ads beyond their verbal content are called structural features.

This guide describes ten of the structural features that political ads use most commonly. Recognizing a persuasive tool for what it is, helps people understand the true impact of ads on themselves and others. Regardless of what verbal content an ad uses, it will employ one or many of these persuasive tools. Recognizing them and figuring out what their intended meaning is can provide important new insight into a political ad.

Candidate Mythologies

When people think about a political office-holder like the President, Vice President, Governor, or Senator, they often, unbeknownst to themselves, attribute mythological features to that person. Common mythologies about the U.S. President represent him as:

1. War hero
2. Man of the people
3. Father
4. Savior
5. Friend

These perceptions are "myths" in that they carry a lot of cultural baggage with them, but they are never true features of a president. They're used, however, to create emotion in viewers. If that face up on the screen asking for your vote is your "friend," you feel

differently about him. If he's a "hero", he may make you feel proud or safe. If he's your "father," you may feel you can trust him.

Myths like these are generally not spoken, but represented in images. A candidate shown with people trying to touch him, shake his hand, or clapping for him, is being represented as a hero. Shown with his family, he's obviously a father, but he's also a father when shown kissing babies or supporting laws that aid children. Probably the most common spoken myth is "friend." "Friend of the people," "the working man's friend," are popular ad phrases. Clapping a voter around the shoulders or a warm hand-shake visually represents "friend."

Background locations

Where the candidate is when he is shown, or where the opponent is shown to be in an attack ad, is critically important to what is being communicated. Kennedy was shown walking along the beach. Perot was almost always in a paneled den or office. Clinton was most frequently surrounded by people. Each of the backgrounds is used to communicate a variety of things about the candidate.

Props

Props are objects shown in the scenes. The most common prop is the American flag. Desks are important props. Headlines in newspapers are props used to verify statistical and factual claims ("If the newspaper said it, it must be true.") A podium is a prop and sometimes other people can serve as props.

Emotion-communicating faces

While any scene, any piece of music, any statement can induce emotion, the most common emotional device is the human face: the fear and anger in the face of teen druggie, the admiration and enthusiasm in crowd faces, babies' faces crying, fierce, uncaring expressions on the faces of opponents. All of these faces and their expressions are carefully planted in ads.

Appeals

Every ad, political or otherwise, has at its center an appeal. This is the main message of the ad and it is designed to speak to a viewer's emotions: insurance ads appeal to fears of disasters; cosmetics ads appeal to personal ego; many high-ticket products appeal to greed. Political ads are no different. Ads for candidates can appeal to positive feelings such as patriotism or pride but they can also elicit fears, especially if they are attack ads. These fears include things like war, crime, job loss or poor education.

Music and background sounds

Almost all political ads use music. It's usually orchestral, stately, designed to sound inspiring to a broad spectrum of listeners. Volume of music is very important. Background noises are important and seldom consciously noticed by viewers. Sirens, traffic noise, drumbeats are commonly employed.

Film editing and camera use

Slow-motion is commonly used to increase the salience of an image. Extreme close-ups increase our perceptions of importance. They're also used to emphasize emotion, evil, and truthfulness. Often the camera comes in closer to the candidate as he begins his pledge to us voters--whatever that pledge may be. Shooting from above the candidate

when he's greeting a crowd provides an impression of warmth and bonding. Black and white pictures usually mean the topic is serious and, most likely, negative.

Clothing

What a candidate is wearing is carefully chosen to show the viewer something "important" about him. An expensive suit shows power, taste, authority. Short sleeves show hard work and empathy with ordinary people. Jacket over the shoulder shows ease, warmth, confidence. A loosened tie usually indicates the same characteristics.

Depicted Actions

What the candidate is doing in a support ad and what the opponent is doing in an attack ad are important. Getting off a plane shows characteristics like international expertise and concern, familiarity and caring about the whole country, or just plain old power. Interacting with the family shows caring. Signing papers shows ability to get important things done. Greeting ordinary people shows popularity and caring.

Supers and Code Words

Supers are words printed in large letters on the screen. They appear over a background that is supposed to exemplify whatever is being said by the super. A super says, "Pay attention to this factoid or claim." It is often a phrase that communicates outrage at something the opponent has said or done such as, "RAISED TAXES THREE TIMES IN THREE YEARS." A super can also emphasize the larger appeal being made in the ad such as: "WRONG FOR YESTERDAY. WRONG FOR TOMORROW." Supers can use code words, which are words that sound simple but carry significant unconscious meaning for viewers. For example, when the word "values" is used in ads, it makes the candidate sound upright and moral, but often the exact values represented by the candidate are not made clear. The implication of the ad is that the candidate featured has values, but his or her opponent does not.

Excerpted from: "The Savvy Voter: Dissect an Ad." By the People: Election 2004. PBS. 3 Jan 2008. <http://www.pbs.org/elections/savvydissect.html>.

Propaganda Techniques Used in Online Political Ads

Complete the chart below to help you draw conclusions about the propaganda techniques used in online political election ads.

	Target audience	What is the ad trying to "sell"?	Production elements used to sell the message	Propaganda elements used to sell the message
Political ad #1 title_____				
Political ad #2 title_____				

Propaganda Posters

The age of the propaganda poster really began with the First World War as posters began to appear in the workplace, in the post office, the grocers and on billboards and the exhibition begins by introducing some of the most famous examples.

The Uncle Sam 'I Want You' recruitment poster brings home how governments quickly cottoned on to how advertising could be used as a raw but easy means to justify and win support for their policies.

War imagery quickly dominated the illustrated press, cartoons, theatre, music halls and advertising. War was sold to the nation everywhere and recruiting posters utilised every trick in the book to boost the war effort.

It was all about grabbing the attention in the quickest way with the simplest messages and imagery.

What better way of geeing up the workforce than a poster with a bomb emblazoned with the words 'more production' slamming into a swastika in the middle of Japanese flag?

Such simple visual shorthand may seem crude but looking at them today these posters retain the power to conjure up feelings of hope, fear and revulsion.

Before long the war was also being used to sell everything from bicycle tires to gravy browning.

Excerpted from: <http://www.24hourmuseum.org.uk>

During World War I and World War II, posters were designed to instill in the people a positive outlook, a sense of patriotism and confidence. They linked the war in trenches with the war at home. From a practical point, they were used to encourage all Americans to help with the war effort. The posters called upon every man, woman, and child to endure the personal sacrifice and domestic adjustments to further the national agenda. They encouraged rationing, conservation and sacrifice. In addition, the posters were used for recruitment, productivity, and motivation as well as for financing the war effort. The stark, colorful graphic designs elicited strong emotions. The posters played to the fears, frustrations, and faith in freedoms that lingered in people's minds during the war.

From: <http://americanhistory.si.edu/>

History of Uncle Sam and “I Want You”

Originally published as the cover for the July 6, 1916, issue of Leslie's Weekly with the title "What Are You Doing for Preparedness?" this portrait of "Uncle Sam" went on to become--according to its creator, James Montgomery Flagg--"the most famous poster in the world." Over four million copies were printed between 1917 and 1918, as the United States entered World War I and began sending troops and matériel into war zones.

Flagg (1877-1960) contributed forty-six works to support the war effort. He was a member of the first Civilian Preparedness Committee organized in New York in 1917 and chaired by Grosvenor Clarkson. He also served as a member of Charles Dana Gibson's Committee of Pictorial Publicity, which was organized under the federal government's Committee on Public Information, headed by George Creel.

Because of its overwhelming popularity, the image was later adapted for use in World War II. Upon presenting President Franklin Delano Roosevelt a copy of the poster, Flagg remarked that he had been his own model for Uncle Sam to save the modeling fee. Roosevelt was impressed and replied: "I congratulate you on your resourcefulness in saving model hire. Your method suggests Yankee forebears."

Uncle Sam is one of the most popular personifications of the United States. However, the term "Uncle Sam" is of somewhat obscure derivation. Historical sources attribute the name to a meat packer who supplied meat to the army during the War of 1812--Samuel (Uncle Sam) Wilson (1766-1854). "Uncle Sam" Wilson was a man of great fairness, reliability, and honesty, who was devoted to his country--qualities now associated with "our" Uncle Sam.

With the storm of war brewing behind her, a personification of America sleeps. She wears a Phrygian cap, a symbol of liberty since Roman times. This poster tells all of America to wake up and do their part for the war effort.

From: <http://www.loc.gov/exhibits/treasures/trm015.html>

James Montgomery Flagg's recruiting poster for World War I (1914–1918), with the beckoning words “I WANT YOU,” has become one of the best-known portrayals of the character known as Uncle Sam. The first visual representation of the figure known as Uncle Sam appeared in political cartoons in 1832. The Congress of the United States adopted Uncle Sam as the national symbol in 1961 and recognized Samuel Wilson as the inspiration behind the symbol. Samuel Wilson, a businessman from New York also known as Uncle Sam, stamped his shipments during the War of 1812 with the initials of the United States, U.S. The coincidence led to the use of the nickname Uncle Sam for the United States government.

From: http://encarta.msn.com/media_461526520/Uncle_Sam_Poster.html

<p>Propaganda</p> <p>Day 6</p>	<p><i>How are posters used as propaganda?</i></p>
<p>Objectives</p>	<p>SWBAT identify propaganda techniques used in posters SWBAT explain whether a poster fits under argument, persuasion, or propaganda SWBAT analyze how posters communicate messages SW understand the messages of the Uncle Sam “I want you” poster and three parodies of it</p>
<p>Instructional materials and resources</p>	<ul style="list-style-type: none"> • Copies of “I Want You” poster • Copies of three “I Want You” poster parodies • Copies of Poster Analysis sheet
<p>Instructional activities and tasks</p> <p>10 minutes</p> <p>5 minutes</p> <p>15 minutes</p> <p>15 minutes</p> <p>20 minutes</p>	<p>Journal: Think of something you’d like to change about our school. In order to influence other people to join your mission, imagine that you are creating a poster to hang around the school. What would your poster look like? What words and images would you include? How would you convince others with your poster?</p> <p>Review reading that was done for homework. What did you notice? What was important? What are propaganda posters and how are they used?</p> <p>Look over “I Want You” poster as a class. Verbally answer questions on Poster Analysis Sheet as a class.</p> <p>Give each table group one of the three posters that parody the Uncle Sam poster. (There should be six groups – two groups should analyze each poster.) Everyone should write down answers on Poster Analysis sheet.</p> <p>Groups present their posters</p> <p>Homework: Begin to look for a song that uses propaganda techniques. Find lyrics, and bring in a CD with the song. Protest song? Pro-war song?</p>



<http://www.loc.gov/exhibits/treasures/images/tlc0090.jpg>



A public service announcement from www.bloodforoil.org. Originally published in 1971 by the Committee to Help Unsell the War.

Copyright © 2005 by [bloodforoil.org](http://www.bloodforoil.org).

2005. <http://www.bloodforoil.org>



Mike Hastle, Vietnam Vet. "Lying is the Most Powerful Weapon in War." <http://www.thewe.cc>. Around 2003.



I Want You for US Army, Personality Posters (after James Montgomery Flagg) UK, c1972, offset lithograph. © Imperial War Museum

http://www.bbc.co.uk/radio4/arts/frontrow/gallery_IWM.shtml?select=02

Name

Document Analysis for Posters

Describe your poster. Think about color, size, words, images, etc.

What is the message that your poster communicates? What is the poster's purpose?

Who is the audience for this poster?

What does the message suggest about the audience's beliefs and values? How accurate are these beliefs about the audience?

What facts and specific details does the poster use? Are the facts verifiable and believable?

What emotions does the poster use to communicate its message? How is the audience likely to feel when they read/see this message?

What ethical or moral values does the poster use to communicate its message?

What is your overall impression of this poster?

How would you categorize this poster—argument, persuasion, or propaganda? Explain your choice.

Propaganda Day 7	<i>How are songs used as propaganda?</i>
Objectives	SWBAT identify propaganda techniques used in songs SWBAT explain whether a song fits under argument, persuasion, or propaganda SWBAT analyze how songs communicate messages
Instructional materials and resources	<ul style="list-style-type: none"> • CD player (laptop & speakers) • Copies of "Song Analysis Notes" • Copies of song lyrics • Audio recordings of songs
Instructional activities and tasks 10 minutes 10 minutes 20 minutes 10 minutes 10 minutes 5 minutes	<p>Journal: Think about one of your favorite songs. How does the song convey its message? How do the lyrics and music work together? How does the song make you feel? Why?</p> <p>Over There (Johnnie Get Your Gun). Listen, fill out Song Analysis Notes sheet, discuss.</p> <p>God Bless the USA. Listen, fill out Song Analysis Notes sheet, discuss briefly. God Bless the USA - World Trade Center remix. Listen, fill out Song Analysis Notes sheet, discuss.</p> <p>Peace Train - Cat Stevens. Listen, fill out Song Analysis Notes sheet, discuss.</p> <p>Yellow Taxicab - Joni Mitchell. Listen, fill out Song Analysis Notes sheet, discuss.</p> <p>Discuss homework. Bring in song lyrics and CD tomorrow.</p>

Song Analysis Notes Sheet

Song Title	Describe the music (tone, instruments, sounds, etc.)	Important Lyrics	Song's Message/Purpose	Propaganda Techniques	Argument, Persuasion, or Propaganda?

Song Analysis Notes Sheet

Song Title	Describe the music (tone, instruments, sounds, etc.)	Important Lyrics	Song's Message/Purpose	Propaganda Techniques	Argument, Persuasion, or Propaganda?

Propaganda Day 8	<i>How are songs used as propaganda?</i>
Objectives	SWBAT identify propaganda techniques used in songs SWBAT explain whether a song fits under argument, persuasion, or propaganda SWBAT analyze how songs communicate messages
Instructional materials and resources	<ul style="list-style-type: none"> • CD player (laptop & speakers) • Copies of "Song Analysis Notes"
Instructional activities and tasks 10 minutes 55 minutes	<p>Journal: What song did you bring in and why? How does the song compare to the songs we listened to yesterday? What is the message of the song? Is it propaganda, persuasion, or argument? Why?</p> <p>Listen, discuss, analyze students' songs.</p>

Name: _____

Propaganda Unit Final Project

Over the past two weeks, we have studied propaganda techniques used in print advertisements, films, campaign ads, posters, and songs. For your final project, you will demonstrate your understanding of propaganda while showing us what is important to you and what you believe in.

Part I: Creating a piece of propaganda

1. Write a proposal. Your proposal should include:
 - a. The message/purpose of your propaganda (this should be something that you strongly believe in)
 - b. Your medium (advertisement, film, poster, or song)
 - c. A description of what your propaganda project will look like
 - d. Three propaganda techniques that you will use (Bandwagon, Transfer, Glittering Generalities, etc.)
2. Get teacher approval
3. Create your propaganda!

Part II: Artist's Statement

After completing your piece of propaganda, you will describe it in the form of an artist's statement. A successful artist's statement should be **two pages, double spaced, Times New Roman, 12pt**. It should:

1. Describe your propaganda project.
2. Explain the message/purpose of your propaganda project.
3. Explain the propaganda techniques you used in your project.
4. Explain why this is propaganda, and not argument or persuasion.
5. Reflect on your progress over the course of this project. What was successful? What was difficult? Why?

Part III: Formal Presentation

You will formally present your project to the rest of the class. Your presentation should include:

1. An introduction
2. The message/purpose of your propaganda piece
3. Why you chose your medium
4. An explanation of the three propaganda techniques you used
5. A conclusion

Remember that this is a *formal* presentation. You should rehearse your presentation before the day of your actual presentation.

<u>Assignment Timeline:</u>
Assigned: _____
Project due: _____