

propaganda and ethics? Is there any difference between this interrelatedness and that between advertising/persuasion and ethics?

3. On the basis of the historical evolution of propaganda, by referencing at least four sources, and on the basis of at least two films, seen in class, please explain the current dynamics between corporate propaganda and ideology. Does Noam Chomsky's analysis of 'manufacturing consent' identify features that are radically different from the forms and kinds of propaganda, established historically?
4. On the basis of the historical evolution of propaganda, by referencing at least four sources, and on the basis of at least two films, seen in class, please explain why Jacques Ellul insists that propaganda and modernity are intrinsically interrelated? Is his contention about the intricate interdependence between the individual and the masses still valid in our world of social media and instantaneous communications, but the otherwise isolated life-style most individuals have?

### **PART TWO – PROPAGANDA AND THE MEDIA**

1. On the basis of at least four reading sources and at least one film, seen in class, please explain what Socialist Realism is and why it was such an important propaganda tool in the Soviet Union? Please explain the role of the Structure of Apprenticeship and Structure of Confrontation, as well as that of the Mentor in the Socialist Realist propaganda model.
2. On the basis of at least four reading sources and at least one film, seen in class, please explain the historical – and propaganda – need for the creation of the New Man (and the New Woman), their relatedness to the theories of potential and actual human nature, and their decisive role in the Socialist Realist propaganda model? What old myths did their creation challenge and what new myths it introduced?
3. On the basis of at least four reading sources and at least one film, seen in class, please explain what is the role of contemporary mainstream cinema in manufacturing consent? Does the Hero or Heroine, and the Mentor reflect this? What kinds of exemplary (New) Men and (New) Women – and (New) Mentors, for that matter – are contemporary films propounding?
4. On the basis of at least four reading sources and at least one film, seen in class, please explain whether contemporary artists (more specifically, film directors) bear responsibility for helping manufacture consent?
5. On the basis of at least four reading sources (more particularly your textbooks and **especially from Tim Wu's posted excerpts from *The Master Switch***), and at least one film, seen in class, discuss the reasons why all modern means of communication (film, radio, TV, Internet) – while invariably met with enthusiasm as harbingers of progress and unlimited freedom – have ultimately turned into either a tool of state propaganda (and surveillance) or have been blatantly abused as means of advertising?
6. On the basis of at least four reading sources (more particularly your textbooks), and at least one film, seen in class, discuss the role of the state in establishing protectionist measures with regard to media (film, TV, internet). Would you argue that such (usually regulatory) measures could amount to censorship even in democratic countries?

### **PART THREE – BONUS QUESTIONS**

1. On the basis of at least four reading sources (more particularly your textbook!), and at least one film, seen in class, discuss to what kind of propaganda – black, grey, or white – does contemporary manufacturing of consent demonstrates preference to? What is the balance between contemporary manufacturing of consent and persuasion? Is advertising politicized and if yes, how?
2. On the basis of at least four reading sources (more particularly your textbook!), and using as a case study of your choice an internet campaign gone viral, discuss the agency of manufacturing consent – that is, *cui bono*?

Please answer to 5 (*five*) questions from those posted below – two from **Part One** and three from **Part Two**. Should you so wish, you could also answer a **SIXTH, bonus question**, selected from **Part Three**.

**IMPORTANT NOTE:** You are encouraged to consult the **GUIDELINES** for the mid-term discussion and write-up, where you would find helpful details.

Your answers should be presented in **SHORT** essay form, typewritten, double-spaced, and should contain well-indicated references to the sources.

Pay close attention to the requirements for the response, included in each question. Please, note that the questions target the whole material and all films seen in class.

**EACH RESPONSE SHOULD NOT EXCEED 600 WORDS.**

The bibliography and filmography for all the responses should be placed at the end of the exam, carefully formatted and in alphabetical order. Remember that failure to comply with the requirements of your chosen formatting style means less marks.

Each response is worth 8 %. The bonus question worth 6 %. The final exam is worth 40 % of your final grade.

**IMPORTANT NOTE:**

**THE TAKE HOME EXAM IS MUCH LESS STRESSFUL WAY OF WRITING YOUR FINAL EXAM, BUT IT IS ALSO PRONE TO ABUSE!!!**

**BE KEENLY AWARE OF PLAGIARISM – SOME OF YOU KNOW EACH OTHER AND PROBABLY STUDY TOGETHER, WHICH IS FINE AS LONG AS IT DOES NOT TRANSLATE INTO IDENTICAL RESPONSES TO IDENTICAL QUESTIONS!**

**BE AWARE THAT EVEN IDENTICAL SENTENCES, QUOTES AND PHRASES, AND SIMILAR STRUCTURES OF YOUR RESPONSES WILL BE PENALIZED BY AUTOMATICALLY REDUCING YOUR GRADE.**

**IN GRAVER CASES, 'COLLECTIVE WORK' COULD LEAD TO A FAILING GRADE FOR ALL PARTIES INVOLVED.**

**IMPORTANT WARNING WITH REGARD TO OVERLAPS:**

Please, aim at **MAXIMUM DIVERSITY AND ORIGINALITY** in each response and make **ABSOLUTELY** sure that **THERE IS AS LITTLE OVERLAP AS POSSIBLE** with respect to **YOUR CLASS PRESENTATION. YOUR RESPONSE AND YOUR CLASS WRITE-UP** as well as with regard to **FILM EXAMPLES** used and **ARTICLES** referenced.

**Overlaps will AFFECT YOUR GRADE NEGATIVELY.**

### **PART ONE – PROPAGANDA DEFINED**

1. On the basis of the propaganda and persuasion definitions, by referencing at least two films seen in class, and at least four sources, please explain how the various anchors identified in class are targeted in propaganda proper, in persuasion, in information, and in education?
2. On the basis of historical interrelatedness between propaganda and ethics, by referencing at least two films seen in class, and at least four sources, please explain the contemporary interrelatedness between