

HI231 MEDIA & POLITICS IN MODERN AMERICA Meets with JO523 THE PRESIDENCY & THE MEDIA

Profs. Chris Daly and Bruce Schulman

Boston University
Syllabus, Fall 2018

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General Course Objectives: In what ways have American politicians interacted with the mass media over the past century and more? How have the development of the new media and the evolution of journalism and mass entertainment transformed the politics and policymaking? How has the “public sphere” of media, politics and governance evolved? Students will investigate the changing role of the news and entertainment media in American politics and governance as well as the evolving relationships between politicians and the media. The course will also examine the many ways in which holders of national power have attempted to manipulate, censor, court, and regulate the media.

In addition, students should develop a set of skills and habits of mind that derive from serious study of history and journalism, including:

- appreciation for how a historical perspective can enrich understanding of contemporary problems;
- the ability to analyze the value and limitations of various sources as evidence;
- a capacity to weigh multiple perspectives and evaluate the merits of competing interpretations,
- research skills using both primary and secondary sources,
- and proficiency in constructing persuasive and evidence-based arguments in written, oral, and digital formats.

BU HUB Objectives:

This course will meet [BU Hub Learning Outcomes](#) for Historical Consciousness and for Research and Information Literacy

In particular, students will:

-- complete a series of writing assignments that ask them to **create historical narratives, evaluate interpretations based on evidence, and construct historical arguments**. Lectures and readings will model these skills, as will class discussions.

--In class (and through writing assignments), **students will demonstrate an ability to interpret primary source material (textual, visual, or aural) using a range of interpretive skills and situating the material in its historical and cultural context**.

--In their assessments of sources and writing assignments, **students will demonstrate knowledge of intellectual paradigms (such as “objectivity” and “popular culture”), forms of political organization, and socio-economic forces, and how these have changed over time**.

--In their documentary editing assignment, research proposal, bibliography, and final research paper, students will learn and **demonstrate the ability to search for, select, and use a range of publicly available and discipline-specific information sources ethically and strategically to address research questions**.

--By producing a substantial research paper in a series of iterative phases, students **will demonstrate understanding of the overall research process and its component parts and be able to formulate good research questions or hypotheses, gather and analyze information, and critique, interpret, and communicate findings**.

Attendance:

Attendance at all classes is mandatory. (It is also educational!) If you are unable to attend a lecture, there is no need to e-mail the TA or the professor. Return to class as soon as you are able, and ask another student for notes on the class you missed.

Required Readings:

All required books are available in paperback at the Bookstore. Students can find additional assignments, marked with an asterisk (*) on the course schedule below, at the Blackboard Learn website. The following books are available for purchase at the BU bookstore (and many other booksellers):

David Greenberg, *Republic of Spin*.

Nicole Hemmer, *Messengers of the Right*

Hunter S. Thompson, *Fear and Loathing on the Campaign Trail, 1972*.

Plagiarism:

Plagiarism -- the presentation of another's work as your own, even by mistake -- is an abomination and will not be tolerated. In the fields of history and journalism, truth and candor are the bedrock of our work. Plagiarism will result in failing this course and possible further penalties. Never do it, and never tolerate it in others. If in doubt, consult a professor.

BE SURE TO READ AND COMPLY WITH B.U.'s UNIVERSAL ACADEMIC CONDUCT CODE FOR UNDERGRADUATE STUDENTS. It is available at: <http://www.bu.edu/academics/resources/academic-conduct-code/>

“Please note that classroom proceedings for this course may be recorded for purposes including, but not limited to, student illness, religious holidays, disability accommodations, or student course review. Note also that you may not use a recording device in the classroom except with the instructor’s permission.”

A NOTE ON TECH:

Use of laptops (and other digital devices) is not permitted in class (except at times designated by the instructors). Please stow your devices before the start of every class. If you have a certified condition that requires the use of a digital tool, let us know.

A NOTE ON PARTISANSHIP:

In this course, all views are welcome. We believe that the classroom is a realm of free inquiry, thought, and expression. Classes are also a place where students and faculty can insist on good-faith arguments that are supported by evidence and reason. There are no “politically correct” answers or viewpoints in this class. We expect all comments and essays to be based in fact, rather than political loyalties or sentiment. Citizenship demands that we treat our fellow citizens with all due respect.

Your instructors:

Chris Daly is a professor of Journalism at Boston University. He is also a veteran journalist with experience in wire services, newspapers, magazines, books, and on-line. A Harvard graduate, he spent 10 years at The Associated Press. From 1989 to 1997, he covered New England for *The Washington Post*. As a reporter, he covered state government and the presidential elections in 1988, 1992 and 1996. He is the author of a narrative history of the U.S. news business titled *Covering America*. His latest book is *The Journalist’s Companion*. He holds a master’s degree in history from the University of North Carolina, where he was a co-author of *Like a Family*, a social history of the South’s industrialization. His writing has appeared in *Atlantic Monthly*, *Columbia Journalism Review*, *Parents*, *New England Monthly*, *Boston*, *American Prospect*, and other magazines. He contributes free-lance articles and essays to newspapers and magazines, and he blogs at www.journalismprofessor.com.

Bruce J. Schulman is the William E. Huntington Professor of History at Boston University. He is the author of three books and editor of six others, including *From Cotton Belt to Sunbelt; Lyndon B. Johnson and American Liberalism; The Seventies: The Great Shift in American Culture, Politics, and Society; Rightward Bound: Making America Conservative in the 1970s; Recapturing the Oval Office: New Historical Approaches to the American Presidency*; and, *Media Nation: The Political History of News in Modern America*. The *New York Times* named *The Seventies* one of its Notable Books of the Year for 2001. He has contributed to the *New York Times*, the *Washington Post*, the *Los Angeles Times*, the *Christian Science Monitor*, the *International Herald Tribune*, as well as websites such as *Politico* and *Reuters*.

COURSE REQUIREMENTS:

Film Series and Blog Posts (rolling dates)	10%
Documentary Editing Assignment (Due Sept. 27)	10%
Historical Essay (Due October 25)	20%
Research Project	40%
--Proposal (Due Oct. 11)	5%
--Bibliography (Due Nov. 6)	5%
--Final project (Due Dec. 6)	25%
--Reflection (Due Dec. 14)	5%
Final Exam (Wednesday, December 19)	<u>20%</u>
	100%

1. Film Series and Blog Posts. The intersection of journalism and politics is a recurring theme in American movies. Students are expected to watch at least four films from a list that appears on the Blackboard Learn site. At your own pace, you should choose four films from the list and, for each film, post a brief (250-word) response to the BBLearn site. You must post at least two responses before 5PM on Thursday November 1. All 4 responses must be posted by 5PM on Thursday November 29. In your post, use the space to comment on how the film depicts the relationship between media and government *and* how that depiction does or does not reflect the ethos of the period in which the film was made. You can find specific instructions for the blog posts under the Assignments tab on the course website.

2. Documentary Editing Assignment. Imagine that a prestigious publisher has commissioned you to edit a collection of primary sources. Your job is to make a historical document (or in some cases, multiple short documents) meaningful to a contemporary reader by identifying its key features, putting the document in context, and explaining any unfamiliar terms or references. Each student will edit two documents--one textual, the other not (a photo, cartoon, or film). The documents (or links to them) are posted on the Assignments page of the Blackboard site. After choosing your documents, complete and turn in on **Thursday, September 27**, the following 3 tasks, which are designed to develop both historical consciousness and information literacy:

-- Situate the Document(s). Identify the creator(s), and explain what kind of document it is, what its purpose was, who was the audience for it (and if appropriate, how it was distributed). You may not be able to answer all of these questions, but do your best. This should be a brief straightforward account--normally a single paragraph, two at most.

--Annotate the textual document. Print a copy of the document. Using an easily detectable marker, highlight or underline references in the document that require identification or explication for a contemporary reader.

--Introduce and analyze the document(s). In a brief headnote (one substantial paragraph), you will introduce the document (explaining the background to its production and dissemination) and analyzing its historical significance. Sample headnotes are posted on the Blackboard site.

In sum, on **September 27**, each student will turn in:

- a paragraph (or two) situating each document
- a copy of the textual document with appropriate references marked
- the annotations for marked items
- a headnote for each document

Late papers will be penalized one third of a grade per day (A grade of B+ becomes a B, a B becomes a B-, etc.). This assignment will account for 20% of your term grade in the course.

3. **Historical Essay.** On Tuesday, October 16, the instructors will distribute questions for the first essay, covering topics from the first six weeks of the course. In class, **on Thursday, October 25**, students will turn in a paper of approximately six double-spaced, typewritten pages (1,500 words), analyzing one of the questions in an intelligent and coherent essay. Each question will ask you to **craft a historical narrative, evaluate interpretations based on historical evidence, and construct historical arguments.** Late papers will be penalized one third of a grade per day. This essay will account for 10% of your final grade in the course.

4. **Research Project.** Each student will complete a significant work of original research, either individually or as part of a two-person collaboration. Following the guidelines on the Research Assignment instruction sheet (posted under Assignments on the course Blackboard site), each student will identify an important historical problem related to media and politics in modern U.S. history; research that problem; select, curate, and annotate primary sources; and present their conclusions in a digital format.

Students will develop and submit their projects in a series of stages:

--**On October 11**, you will submit a brief proposal (250-500 words), describing your research question and explaining the significance of the problem. The proposal will account for 5% of your final grade in the course. If it is late, you will lose points.

--**On November 6**, you will turn in a preliminary bibliography. The bibliography should list at least ten sources that you are consulting for this project, group them by category (categories depend on the question being researched; in some cases, the categories might be type of source, in some cases subject areas, in some cases time periods), and provide a brief description (one to three sentences of each category). The bibliography will account for 5% of your final grade in the course.

--During **November**, each student will meet at least once with an instructor or teaching fellow to discuss progress on the research project.

--By 5 PM **on Thursday, December 6**, students will submit the final project. It will account for 25% of your final grade in the course.

--By 5 PM **on Friday, December 14, 2018**, students will complete and turn in the reflection worksheet (posted on the Assignments page). It asks a series of short questions about what you learned in the course of the research project. The reflection will account for 5% of your final grade in the class.

5. **Final Exam.** The Final Exam will take place from 3 to 5 PM on Wednesday, December 19, 2018. The exam will count for 20% of your final grade in the course. The exam is designed to reward students who have attended class and completed reading assignments.

6. Participation. Even though HI 231/JO523 is a relatively large course, student participation remains an important component in the course, so active, engaged participation will improve your performance on the assignments and help decide borderline cases in your favor. Students can demonstrate such engagement in numerous ways: by participating in the colloquies and other class discussions, by answering questions in class, and by visiting the instructors at office hours.

Course Schedule:

Readings marked with an asterisk (*) are available on the Blackboard Learn website.

In general, one meeting each week (normally Tuesday) is dedicated to a particular topic of inquiry, and the second day is split between a mini-lecture and a “colloquy.” The colloquies involve discussion of course readings and assignments, reflections on the relations between historical developments and current affairs, development of research skills, and consultations with the Mugar Library.

Week 1

Sept. 4--Introduction to the Course

Sept. 6--Deep Background: Media and Politics in the 1890s

READINGS

(Do these readings for **Week 2**. Finish **Group A** by Tuesday and **Group B** for Thursday.)

Group A.

1. David Greenberg, *Republic of Spin*, Introduction, chs. 1-2.
2. Jill Lepore, “Party Crashers,” *The New Yorker*, February 22, 2016.*
3. Susan Douglas, “Presidents and the Media,” in Brian Balogh and Bruce J. Schulman eds., *Recapturing the Oval Office*, 143-161.*
4. Chris Daly, *Covering America*, chapter 5.*

Group B.

1. Greenberg, *Republic of Spin*, chs. 3-5.
2. “S.S. McLure Discovers A Trend of the Times, 1903,” in Richard Hofstadter, *The Progressive Movement, 1900-1915*.*
4. Ida B. Tarbell on the Methods of the Standard Oil Company (1902), in Richard Hofstadter, *The Progressive Movement, 1900-1915*.*
5. David Graham Phillips, “The Treason of the Senate,” *Cosmopolitan*, Feb 1906.*
6. Theodore Roosevelt, “Man with a Muck Rake” Speech, April 14, 1906.*

Week 2

Sept. 11—The Bully Pulpit and Rise of the Media Presidency

Sept. 13—Muckraking and the Debate over “Objectivity”

READINGS (Complete by the start of Week 3)

1. Greenberg, *Republic of Spin*, chs. 6-7.
2. Ida B. Wells-Barnett, *Southern Horrors*, excerpts.*
3. Excerpts from the African-American Press.*
4. Laura Wittern-Keller, [Timeline](#), “[The History of Film Censorship](#).”

Week 3

Sept. 18--The Fight over the Movies

Sept. 20—Race, the Media, and the Presidency

Intro to Research and Information Literacy with Ken Liss, Mugar Library

(DOCUMENTARY EDITING ASSIGNMENT DUE)

READINGS (Complete by the Start of Week 4)

1. Greenberg, *Republic of Spin*, chs. 8-14, 16-17.
2. Walter Lippmann, *Public Opinion*, part 1, part 7.*
3. Daly, *Covering America*, pp. 154-182.
4. Digital Archive: Cartoons and Film on Inventing Media Presidency.*

Week 4

Sept. 25—Censorship and Propaganda: Government and Media in Early 20th Century

Sept. 27—The Twenties

READINGS (Complete by the Start of Week 5)

1. Greenberg, *Republic of Spin*, chs 20-25.
2. Kathryn Brownell, *Showbiz Politics*, Introduction and Ch. 1.
3. Lawrence and Cornelia Levine, *The President and the People*, pp. 1-24.*
4. Brian Balogh, “ ‘Mirrors of Desires’ ” in Jacobs et al. , eds., *The Democratic Experiment*, pp. 222-249.*
5. Digital Archive: Images and Film from the 1930s.*

Week 5

- Oct. 2 Radio, Hollywood, and FDR
 Oct. 4 Creating Big Media, 1945-1963

READINGS (Complete by the Start of Week 6)

1. Greenberg, *Republic of Spin*, chs. 26-29
2. Kathryn Brownell, *Showbiz Politics*, Ch. 2-4.
3. Kathryn McGarr, "'We're All in This Thing Together': Cold War Consensus in the Exclusive Social World of Washington Reporters," in Bruce J. Schulman and Julian Zelizer eds., *Media Nation*, pp. 77-95.*
4. Kevin Kruse, "'Why Don't You Just Get An Actor': The Advent of TV in the 1952 Campaign," in Gareth Davies and Julian Zelizer eds. *America At the Ballot Box*, pp. 167-183.*

Week 6

- Oct. 9. **MONDAY SCHEDULE ON TUESDAY--NO CLASS MEETING**
 Oct. 11. Paid/Unpaid Media

(RESEARCH PROPOSAL DUE)**READINGS (Complete by the Start of Week 7)**

1. Brownell, *Showbiz Politics*, ch. 5.*
2. Hemmer, *Messengers of the Right*, Part I.
3. Greenberg, *Republic of Spin*, chs. 30-33.
4. Videos on the Television Presidency.*

Week 7

- Oct. 16 Toward the Television Presidency
 Oct. 18 The Conservative Critique of "Liberal Media."

READINGS (Complete by the Start of Week 8)

1. Greenberg, *Republic of Spin*, Chs. 36-39.
2. Hemmer, *Messengers of the Right*, Part II.
3. "Top 10 Campaign Ads," *Time Magazine*,
http://content.time.com/time/specials/packages/article/0,28804,1842516_1842514_1842649,00.html

Week 8

- Oct. 23 The '60s: New Left, Black Power, and Media
 Oct. 25 Resources for Final Research Projects with Mugar Staff

(HISTORICAL ESSAY DUE)

READINGS (Complete by the Start of Week 9)

1. Greenberg, *Republic of Spin*, Chs. 43-44.
2. Todd Gitlin, *The Whole World Is Watching*, Preface to the 2003 edition and Introduction.*
3. Video: “Selma, Alabama: The Role of News Media in the Civil Rights Movement,” | <https://mass.pbslearningmedia.org/resource/mr13.socst.us.selma/selma-alabama-the-role-of-news-media-in-the-civil-rights-movement/>
4. Visit “The Media and the Movement” website and read one interview. <http://mediaandthemovement.unc.edu/the-interviews/>
5. Brownell, *Showbiz Politics*, chs. 6-7.

Week 9

Oct. 30. Nixon

Nov. 1. Vietnam, the Presidency, and Media

COLLOQUY: Changing Meanings of Objectivity, Progressive, Conservative

READINGS (Complete by the Start of Week 10)

1. Greenberg, *Republic of Spin*, Ch. 45.
2. Joe McGinnis, *The Selling of the President 1968*, Ch. 2.*
3. Hunter S. Thompson, *Fear and Loathing on the Campaign Trail, 1972*, “Author’s Note,” “February 1971,” “January,” “June,” “Later in June,” and “Epitaph.”
4. Timothy Crouse, *The Boys on the Bus*, chs. 1-2.*
5. Irina Aleksander, “Have Female Journalists Ended the Boys-on-the-Bus Era of Campaign Reporting,” *Vogue*, May 19, 2016, <http://www.vogue.com/13436451/campaign-reporting-politics-female-journalists/>

Week 10

Nov 6 Boys on the Bus, Culture of Journalism

(PRELIMINARY BIBLIOGRAPHY DUE)

Nov 8. Election 2018: A Post-Mortem (Entire Class is Colloquy on Election)

READINGS (Complete by the Start of Week 11)

1. David Carr, "Campaign Journalism in the Age of Twitter," *New York Times*, September 1, 2013.*
2. David Greenberg, *Nixon's Shadow*, Ch. 4.*
3. Hemmer, *Messengers of the Right*, Part III.
4. Matt Bai, "How Gary Hart's Downfall Forever Changed American Politics," *New York Times* Sunday magazine, Sept. 18, 2014.
5. Chris Daly, Timeline of Conservative Media.*

Week 11

- Nov. 13 Frenemies: Special Guest, COM Dean Tom Fiedler
 Nov. 15. The Red and the Blue: Guest: Steve Kornacki

READINGS (Complete by the Start of Week 12)

1. Sherman, *The Loudest Voice in the Room*, Prologue, Chs. 11-12, 17, 20, and pp. 375-91.*
2. Susan Douglas, *Where the Girls Are*, chs. 8-10.*
3. Liza Mundy, "The Media Has a Woman problem," *New York Times*, April 26, 2014, http://www.nytimes.com/2014/04/27/opinion/sunday/the-media-has-a-woman-problem.html?_r=0

Week 12

- Nov. 20. The Rise of Right-Wing Media
 Nov. 22. **THANKSGIVING--NO CLASS**

READINGS (Complete by the Start of Week 13)

1. Greenberg, *Republic of Spin*, ch. 46-47.
2. Daly, *Covering America*, pp. 401-09.*
3. "In a World of Online News, Burnout Starts Younger," *NYT*, 7/18/2010
http://www.nytimes.com/2010/07/19/business/media/19press.html?_r=3&ref=media
4. Stephen Cushion, "Three Phases of 24-Hour News Television," in Stephen Cushion and Justin Lewis eds., *The Rise of 24-Hour News Television*, ch. 1*

Week 13

- Nov 27 Cable News and the 24/7 news cycle
 Nov 29 Feminism and the Media

READINGS (Complete by the Start of Week 14)

1. Richard Fry, “Millennials match Baby Boomers as largest generation in U.S. electorate, but will they vote?,” Pew Research Center, May 2016,
<http://www.pewresearch.org/fact-tank/2016/05/16/millennials-match-baby-boomers-as-largest-generation-in-u-s-electorate-but-will-they-vote/>
2. Amy Mitchell et al., Political Polarization & Media Habits, Pew Research Center, October 21, 2014,
<http://www.journalism.org/2014/10/21/political-polarization-media-habits/>
3. Brownell, *Showbiz Politics*, Conclusion.
4. Hemmer, *Messengers of the Right*, Part IV.
- 5.. “How Trump Trumped the TV Networks.”
*<http://www.usnews.com/news/blogs/data-mine/articles/2016-04-13/how-donald-trump-trumped-the-tv-networks>
6. Jeffrey Toobin, “Money Unlimited,” *The New Yorker*, May 21, 2012.
<http://www.newyorker.com/magazine/2012/05/21/money-unlimited>
7. Daly, *Covering America*, pgs. 474-89.*

Week 14

Dec 4 Media Wars: The weaponizing of information

Dec 6 Entertainer-in-Chief

(RESEARCH PROJECTS DUE)

READINGS (Complete by the Start of Week 15)

1. Greenberg, *Republic of Spin*, ch. 48-49.
2. Andrew Marantz, “How “Fox & Friends” Rewrites Trump’s Reality,” *The New Yorker*, Jan. 15, 2018.*
3. Brownell, *Showbiz Politics*, Conclusion.

Week 15

Dec 11 Conclusions: The Presidency, American Politics, and the Media Today.

(Reflection on Research Project Due Friday, December 14, 2018)

**FINAL EXAM
DECEMBER 19, 2018,
3-5 p.m.**