



Visual Persuasion and the Use of Propaganda

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Hopewell High School

This curriculum unit is recommended for:
Art Grades 9 -12

Keywords: War, Peace, Propaganda, Propaganda Posters, Media Arts, Digital Art, Photoshop

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: This curriculum unit will make connections between art and history. The focus will be on how propaganda has influenced our perceptions in relation to its use in history especially during wartime. Students will explore how in both the past and present, propaganda has influenced our perception of war and has been used to sway public opinion in support of national causes and ideology. By studying the numerous propaganda posters created during war time, students will discover the relationship between the media arts and persuasion. In today's society, however, recognizing propaganda is becoming more and more difficult as people become more technology dependent. Propaganda is pervasive on television, the internet, social media, cell phones, games, radio, and more. Our students need to become discerning citizens when it comes to the massive amounts of media they encounter.

I plan to teach this unit during the coming year in to 75 students in Digital Art classes.

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Visual Persuasion and the use of Propaganda

Deborah Watson

Background

“We must remember that in a time of war what is said on the enemy’s side of the front is always propaganda, and what is said on our side of the front is truth and righteousness, the cause of humanity and a crusade for peace.” - Walter Lippmann.

Discerning the truth is not easy. We are bombarded with media in unimaginable quantities on a daily basis. Both sides of an issue can sway people’s opinions and beliefs with manipulation, bias, misinformation and even falsehoods in an effort to gain support and validation. Propaganda is most often utilized in times of war, however it is also used in our daily life.

Propaganda is simply mass communication with the goal of influencing the attitude of a targeted audience. Many people are suspicious of propaganda since it has as a goal to coerce one into following someone else’s agenda. In today’s society, however, recognizing propaganda is becoming more and more difficult as people become more technology dependent. Propaganda is pervasive on television, the internet, social media, cell phones, games, radio, and more. Our students need to become discerning citizens when it comes to the massive amounts of media they encounter.

My School District

Mecklenburg County is located in the south central portion of North Carolina and is bordered on the west by the Catawba River, on the north by Iredell County, on the east by Cabarrus and Union counties, and on the south by the state of South Carolina.

North Carolina consists of 48,711 square miles of land and over 5,000 square miles of inland water including large areas of Lake Norman. The total area of nearly 54,000 square miles ranks North Carolina 29th in area among the states. According to the U.S. Census Bureau, Mecklenburg County contains a total area of 546 square miles, of which 526 square miles is comprised of land and the remaining 20 square miles is water.

Charlotte is a very large city located in the state of North Carolina. In 2014, Charlotte had an estimated population of 1,012,539, with seven incorporated municipalities and 200 constituent neighborhoods. Charlotte is the largest community in North Carolina. Charlotte-Mecklenburg Schools, with over 145,000 students enrolled, is the second-largest school district in North Carolina and the eighteenth-largest in the nation. There are

168 schools in the district; 95 elementary schools, 39 middle schools and 31 high schools and three special program schools. There were a total of 8,619 graduates in 2014. The average years of teaching experience in Charlotte- Mecklenburg Schools is 10.5 years. The overall ethnic distribution for the school system is 3 percent American Indian or multiracial, 5 percent Asian, 42 percent African-American, 18 percent Hispanic, and 32 percent White. There are 175 native languages spoken by students in CMS and 158 countries represented.

My School

Hopewell High School is ranked 28th within North Carolina. The total enrollment is 1,725. The student body makeup is 53 percent male and 47 percent female, and the total minority enrollment is 65 percent. Hopewell High School is 1 of 34 high schools in the Charlotte-Mecklenburg School system. The largest class is ninth grade with 500 enrolled.

Hopewell is part of the Cambridge Program, an innovative and accelerated method of academic study offered solely through the University of Cambridge International Examinations (CIE), part of England's renowned University of Cambridge. One middle and four elementary schools feed into the program. This is the first year for the program with only ninth grade students enrolled. The program will expand each year.

Students have the opportunity to take Advanced Placement coursework and exams. The Advanced Placement participation rate at Hopewell High School is 31 percent.

There are four art teachers at Hopewell; ceramics, visual art, crafts and digital art. I teach digital art. My classroom has 26 computers, all with Adobe Creative Suite 5, two scanners, an LCD projector, and a color printer. I teach four beginning digital art classes with 25 students in each, an intermediate digital course with 27 students and an Advanced Placement digital class with 2 students. The classes meet every other day on an A day, B day schedule for the entire school year. Students have a prerequisite of a beginning art class, which can be either a 2D or crafts class before taking digital art. The student body makeup in my classes closely resembles the schools with more males than females and more minority students. The majority of my students have chosen this as their elective, for a few however, it was the only class that fit into their schedule. Typically, the students are interested and engaged in the class. My assignments have included as many real world graphic design and digital art projects as possible. Projects have included creating logos, business cards, web pages, package design, illustration, animation, posters, T shirt design, advertisements, brochures, playbills, as well as creating artwork using the computer as they would paint or pencil.

Rationale

My curriculum unit is based on the 2015 CTI seminar titled Peace Education: Psychological Factors that Endorse War. Readings for the seminar focused around Nel Noddings book *Peace Education How We Come to Love and Hate War*.

When hearing the word propaganda as a child it had an ominous sound. I quickly became of its meaning and manipulation capabilities. Intrigued by the concept, I have tried to maintain an awareness of its ability to influence beliefs and behavior. As an art teacher I understand how art can mold and shape opinions. Teaching digital art and graphic design where the purpose of many of the art forms is to manipulate public opinion, propaganda is essentially part of my curriculum.

The rationale for writing this curriculum unit is to focus on how propaganda has influenced our perceptions in relation to its use in history especially during wartime. In both the past and present, propaganda has influenced our perception of war and has been used to sway public opinion in support of national causes and ideology. This curriculum unit will focus on WWI and WWII propaganda in the form of posters. George Orwell summed up propaganda in his novel 1984. He introduced the theory of “doublethink,” which he defined as “the power of holding two contradictory beliefs in one’s mind simultaneously, and accepting both of them...To tell deliberate lies while genuinely believing in them.” By studying the numerous propaganda posters created during war time, students will discover the relationship between the media arts and persuasion. Susan Sontag asked “How do *we* perceive the images of war from our personal position of men, women, mature or young, educated or not enough, Americans or others, relatives of the victims or strangers?” What influence did the images have on everyday Americans in the call to rally behind the soldiers and politicians in support of the war effort?

War is multidimensional and the reasons we go to war vary. In the text for this seminar, Nel Noddings suggests several factors that lead our rush to wage war and our acceptance of it. Nodding’s purpose is to educate students by introducing them to the psychological factors that lead to violence. It opens up many questions and considerations as to why we live in an era of war when we would prefer to live in an era of peace. Noddings explores factors that promote war both intrapersonal and interpersonal in a variety of contexts. Religion, patriotism, and hatred are explored as foundations of man’s deep-rooted need for aggression. Ideological commitment whether nationalism, religion, patriotism or other can influence others toward peace or war. Historically, war has been promoted on a larger scale than peace when our identity, emotions, beliefs are threatened. Psychologists can contribute in our understanding of violence and lessen on a personal level the negative consequences, but peace education must go far beyond that. Peace needs to be promoted on every level. Nelson Mandela said “If you want to make peace with your enemy, you have to work with your enemy. Then he becomes your partner.”

Martin Luther King in his Nobel lecture stated, “We will not build a peaceful world by following a negative path. It is not enough to say we must not wage war...we must shift the arms race into a peace race. If we have a will - and determination - to mount such a peace offensive, we will unlock hitherto tightly sealed doors of hope and transform our imminent cosmic elegy into a psalm of creative fulfillment.”

Additionally, as the students become aware of the historical uses of propaganda, they will learn to identify propaganda that is prevalent in their daily lives. Shea Bennett states in her article from July 31, 2013 (Life Hack) that the typical social media user consumes 285 pieces of content daily, which equates to 54,000 words and if you were to read every word it would take 12 hours out of your day. How does one recognize and analyze that amount of information?

My current teaching assignment includes graphic design, so students will review this particular art form, which is the skill of combining text and pictures in advertisements, magazines or books. AIGA, the professional association for design on AIGA.org., in an article by Juliette Cezzar states that graphic design also known as communication design is the art and practice of planning and projecting ideas and experiences with visual and textural content. She states that the form of communication can be physical or virtual and may include images, words, or graphic forms. The experience can take place in an instant or over a long period of time. Design that’s meant to be experienced in an instant is the easiest to be recognized and has been around the longest. Graphic design can be used for any purpose whether commercial, educational, cultural or political.

PBS.org in the Oxford Companion to American History lists the definition of propaganda as the deliberate attempt by the few to influence the beliefs and actions of the many through the manipulation of ideas, facts, and lies. Until the end of the 19th century the word was not common - it had a neutral, even positive definition. Propaganda changed during the 20th century. The Oxford dictionary defines it as information, especially of a biased or misleading nature used to promote a political cause or point of view. WWI deployed modern media and for the first time the Allies waged a deliberate campaign for the control of information as it sought to control public opinion. Time.com, October 25, 2014, in an article on WWI Posters titled *The Graphic Art of Propaganda* by Ben Cosgrove states that the countless recruitment and propaganda posters produced during WWI were marvels of graphic design, created with one aim in mind: to get the viewer to stop, read - and act. This curriculum unit will focus on the use and design of propaganda both as a vehicle for changing public opinion and as an art form.

Content Objectives

Essential standards for the visual arts: B.CX.1 Understand the global, historical, societal, and cultural contexts of the visual arts. Apply creative and critical thinking skills to artistic expression.

Also considered will be the National Media Arts Standards: Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts. Students will purposefully demonstrate and examine the relationship of media arts ideas and works to various a) contexts, b) purposes and c) values (e.g.) community markets, systems, vocations, social trends, social media, history, politics.

The overarching objective for this unit is to make the students aware of the pervasiveness of propaganda. How did an art form influence our perception of war? How is this art form used today? Can the students analyze the design and construction of historical works of propaganda in order to pull together its meaning and influence within the historical context? Students will be required to, as stated by George Orwell, “hold two contradictory beliefs” to create propaganda posters on each side of a contemporary issue. Students will be required to reach outside of their comfort zone and ideological thinking in order to compare and contrast both sides of an issue and justify each with conviction.

Goal One:

The history of propaganda will be introduced to the students. By examining propaganda posters from WWI and WWII students will increase their knowledge and begin to develop an understanding of propaganda usage. The common types of propaganda used in these posters will be reviewed and discussed. Also discussed will be the vulnerability to propaganda messages, their consequences and danger.

Goal Two:

There are many ways to communicate using media and apps such as Twitter, SnapChat, Vine, Instagram, Hangout, to news gathering or broadcasting apps such as Mention, Al Jazeera America News, AP Mobile, or Circa. How can we empower our students to be perceptive when they have this vast amount of information available? How many of us as teachers compete with cell phones at least occasionally in class? Propaganda can spread rapidly throughout a group or country given this new accessibility. The second goal of this unit is to have the students become aware of the pervasiveness of propaganda in their daily lives. “Propaganda becomes ineffective the moment we are aware of it” stated Joseph Goebbels. Goebbels was Germany’s Propaganda Minister from 1933-1945, who worked with Hitler and was a master of the art.

Goal Three:

This goal will flip the classroom and have the students in the role of the ones crafting the propaganda. They will take on the role of graphic artists working for the government to create a propaganda poster based on a contemporary social or political issue. In addition, they will take on the role of someone on the other side of that same issue. As stated in the opening quote: “We must remember that in a time of war what is said on the enemy’s side of the front is always propaganda, and what is said on our side of the front is truth and righteousness, the cause of humanity and a crusade for peace,” Walter Lippmann.

Teaching Strategies

This curriculum unit will be taught to my beginning digital art students during the second half of their year-long A day B day class schedule, as classes meet for 90 minutes every other day for the entire year. By this point in the year they have become familiar with working in Photoshop, so this will be the primary program used for this unit.

This unit will cover a time period of approximately eight classes with two classes for introduction of the topic, visual presentation of historical examples, self-directed research, planning, journaling and discussion. The remaining classes will focus on the creation of digital posters.

Historically, propaganda has stirred up emotions, exploited insecurities and taunted ideologies held by groups of people. These tactics are still in effect today, students will learn what to look for in their analysis when viewing the historical propaganda posters:

1. Partial facts of historical context.
2. Reinforcing reasons and motivations to act due to threats on the security of the individual.
3. Demonizing the “enemy”.

During WWI and WWII each country involved had a governmental supported propaganda machine. As the beginning skirmishes of WWI was on the horizon, both Germany and the British started a propaganda effort to influence not only their own countrymen to support the war but both tried to win the Americas support. The British propaganda machine had an advantage in both with the language and in producing the greatest number of posters with messages directed toward the USA. When the undersea communication cable going from Germany to America was cut they were able to intercept any communication coming from Germany bound for America which provided an even greater advantage.

The United States entered the war late, and its propaganda machine rapidly went to work to build up the armed forces. Just as quickly propaganda posters were created to help to mobilize the nation. Government, businesses, and private organizations created

posters as an inexpensive way to put images and messages within sight of the citizens. Using fine and graphic arts as example, the posters were crafted with both aesthetics and message in mind by the people who created them.

Discussed will be the reasons why even after the arrival of radio, movies and billboards after WWI, posters were still the major form of communication with the public during WWII. We will discuss why some of the same reasons are still in place today.

Classroom Activities

Day One/Two

WWI and WWII Posters

Instruction will begin with the viewing of posters created during WWI and WWII. Several short videos released in the 1940's by the U.S. War Department will be shown that will articulate many of the propaganda techniques also used in the propaganda posters. Also shown will be part seven of a fifteen part series produced by ABC America's Time - 1941 - 1945: Homefront. In that video, a clip of Roosevelt calling on every man, woman and child to become part of the fight. This film will help the students understand what life in America was like during that time in our history. This perspective will help their understanding of the nationalism that overtook this country and how it was represented in the artwork of the propaganda posters.

The first use of propaganda in relation to war is considered by many to be Benjamin Franklin's Join or Die cartoon, which was created to persuade the colonies to join together against French expansion. Beginning with that image, students will discuss the reasons the posters are made, tactics, vulnerability to propaganda messages, their consequences and danger. Students will identify the types of propaganda techniques used in each. Examples would be:

1. Name calling
2. Glittering Generalities
3. Euphemism
4. Transfer
5. Testimonial
6. Bandwagon
7. Fear

The posters of WWI and II will be analyzed according to the style and message. In WWI, the Central Powers relied on simplified images where words and images were integrated. The posters of the Allies were more illustrative and used literal rather than symbolic imagery.

Published for the cover of the July 6, 1916, issue of Leslie's Weekly with the title "What Are You Doing for Preparedness?" this portrait of "Uncle Sam" has become "the most famous poster in the world." The artist, James Montgomery Flagg, created forty-six posters for the war effort.

Patriotic posters urging food conservation on the home front called on the public not to waste food or use sugar or wheat. Food became a weapon in WWI and America needed to supply food not just at home, but also to send overseas to the Allies. Through voluntary conservation efforts, a 15% reduction in domestic food consumption was enough to not only feed the troops, but also created a surplus to be used in Europe after the war. Signs and posters appeared with the slogan "Food Will Win the War".

War financing posters were used to support the sale of Liberty or War bonds. The first bond issued did not create enough interest so with the issue of the second bond massive promotional materials were created. Artists were hired to design the posters and actors and actresses hosted war bond events.

Posters were also created for the Red Cross, women's services and humanitarian relief. Posters were even created to help the horses needed in the war effort.

By the start of WWII, radio and talking movies as well as print media reached millions of viewers daily. Although posters were not the main propaganda medium as in WWI they still retained an important place in the propaganda machine. After the attack on Pearl Harbor the American public did not need much persuasion to go to war.

Norman Rockwell created a series of four posters based on President Roosevelt's address to Congress where he delivered his "Four Freedoms" speech. The four are: Save Freedom of Speech, Save Freedom of Worship, Ours to Fight for Freedom from Want, and Ours to Fight for Freedom from Fear.

"We Can Do It!" is an American wartime propaganda poster produced by J. Howard Miller in 1943 for Westinghouse Electric as an inspirational image to boost worker morale.

Several other examples of propaganda posters will be utilized in the classroom and time will be available for the students to look at additional posters on their own. The students will then view the United States Holocaust Memorial Museum web site. Students will also watch [The Power of Nazi Propaganda, a YouTube video](#) from the Museum.

A discussion will follow based on the information presented. After viewing the photos and videos, students will go to the National WWII museum web site and will use the

method of inquiry presented on the web site when viewing the posters assigned. Students will choose one of the posters on the website to critique by answering the following questions below as asked on the website.

Directions: After choosing a poster, examine it carefully and answer the following questions.

1. For whom is this poster intended?
2. What is the poster trying to get the audience to do?
3. What is the theme of the poster?
4. What symbols, key words or well-known images are used?
5. Is the use of the symbol/image/word successful?
6. What is the emotion conveyed by the poster?
7. How would you change the image to make it more powerful?
8. What type of propaganda does the poster use?
9. How successful do you think this poster was during WWII?
10. Would a similar image have the same impact in today's society? Why or why not?

In their journal or sketchbook students will critique the poster for its artistic qualities and aesthetics. Students will use the four formal analysis steps, description of what you see, analyze the relationships between what you saw, interpret the meaning of the work and state a personal judgment of the work.

Students will be required to write out in complete sentences using art terminology their critique of the poster they have chosen. The visual critique skills used in this method of inquiry will be written out in detail.

For the description, students will begin by writing the name of the artist and title of the work if known. They will then state what year the work was created in. This information can usually be found in the credit line. Next they will describe all the objects they see in the poster.

For the second part, the analysis, students should begin by describing what they see locating the elements of art, line, shape, form, color, texture, and space. Next will be a description of the principles of art used. The principles of art are balance, emphasis, proportion, movement, rhythm, pattern, unity and variety. A careful study of how the elements and principles work together should be stated in the students writing.

For the third section, the interpretation, students should explain what they have observed and analyzed. They should formulate an idea of the meaning of the work. Using their prior knowledge and information gathered from watching the videos and visiting the websites prior to this section, they will write what they think the artist is trying to say in the work and reflect on why they have that thought. They will answer the question as to why they think the artist created the work. Does the work have any symbolic imagery in it and if so why and what would be the meaning? Can we observe through the use of the elements or principles any additional symbolism or meaning.

The meaning of the poster, its purpose, and significance are carefully observed next. The students will make a judgement about the work's worth based on the information they have observed. They will consider the importance of the work, as well as its success or failure to convey the intended message or feeling. Is the artwork successful? Has it delivered the intended message? The students should also offer their own opinion of the work and support their opinion with logical well thought out reasoning.

Day Three

Contemporary propaganda will be the focus of day three. Students will analyze modern propaganda, which uses all the media available to spread its message. Propaganda in our society is complex, it usually consists of more than just a poster or speech, uses media and is pervasive in all aspects of daily life. Examples the students would likely include would be propaganda that can be seen daily on the World Wide Web, in many newspapers, nightly TV news programs, and radio talk shows, posts on Facebook, tweets, music, etc. Students will view several posters they should be familiar with including posters that have been remade into modern versions, including the British war poster "Keep Calm and Carry On". Contemporary posters including the Obama "Hope" poster will be viewed and discussed. Are these posters as effective today as they were in WWII? Do we still pay attention to a poster?

Propaganda happens also when a group becomes more important to an individual than his or her own sense of identity. A discussion of various types of groups will take place including the military, political groups, social gangs, fraternities, sororities and religious groups. Messages promoting conformity in thought, action, and even what you need to wear or eat come from everywhere. Students will be given time on the internet to find examples from various sources to present to the class.

Day Four/Five

Students will be assigned a partner and together they will research a contemporary issue in order to create a propaganda poster. One student will be responsible for researching

and finding out everything they can about the facts of an issue. The student's partner will do the opposite and gather all the information and facts they can find to support the opposing viewpoint. The students should work together comparing and contrasting each viewpoint as they gather information. Students will choose from propaganda they find in advertising, entertainment, politics and government, journalism, advocacy, or education. A description of each of these can be found on the Mind Over Media website. The students as a team will, as George Orwell stated, "doublethink" by holding two contradictory beliefs on an issue. The students will decide between themselves which student will be responsible for each side of the issue and will work together as a design team.

Once the team decides on a subject they will each utilize sources available, and each will create a mood or style board. Designers use moodboards to develop their design concepts and to communicate to other members of the design team. In this planning stage, the students will focus on developing the narrative, choosing the style and colors for the poster and selecting the font for the message. Tear sheets of ideas will be gathered from images, newspaper articles, photos, and web articles. The boards created by each student on the team should concern the same issue, yet they should be different in style, color, message, etc., to reflect the two opposite and opposing points of view; fight or be passive, join or rally against, support a cause or create a rumor. The moodboards will be created on the computer. Pinterest is a very common form of moodboard where information or personal interests are collected and pinned to a virtual page. Another web site that the students will view is Niice.com a moodboard collection site. Students will then use the style of these sites to create a moodboard of their own in Photoshop to collect and display their tear sheets. This assignment will be both for homework and classwork and students will be given two class days for this activity.

Students will have the opportunity to view moodboards created by professional designers, photographers, theatrical stage designers, commercial and animation artists. They will understand how the research and planning is an important step in the creation of a design and production in many professional careers in the arts.

Day Six/Seven/Eight

During these class periods, students will use Photoshop to create their posters on the computer. The poster should have a background image, a main visual image, and text. Any images or photos used should be the original property of the artist and no copyright laws should be violated. The poster size will be set at 18" x 24" with a 300 DPI resolution. Each student will be responsible to create their own poster.

Day Nine/Ten

The students will determine how they can display their posters to a larger audience on the World Wide Web. The creation of a digital page, either web or blog, will be discussed and the students will have the opportunity to upload their work. The work will be displayed without explanation other than a title. The posters should be able to stand on their own as visuals in order for the audience to understand the message behind the artwork. An unsuccessful poster would need a written explanation, a more successful poster in term of its message would not.

Students will present their posters to the class. The team should be prepared to answer questions indicating how each dealt with the opposing sides of an issue. They should be able to articulate what form of propaganda they used.

Visuals WWI

1.



“Join, or Die,” by Benjamin Franklin, *PennsylvaniaGazette* (Philadelphia, PA), May 9, 1754. Library of Congress

2.



“I Want You” Original published title: "What Are You Doing for Preparedness?"

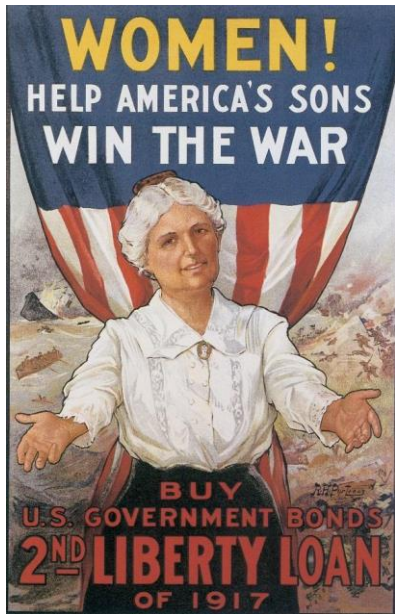
James Montgomery Flagg 1917

3.



"Food Will Win the War" Charles E. Chambers 1917

4.



"Women Help America's Sons Win the War" R. H. Porteus 1917

5.



“The Spirit of America” Howard Christy Chandler 1919

5.



“Help the Horse to Help the Soldier” James Montgomery Flagg 1918

Rubric for the Moodboard

Mood Board Rubric	3 Exceeds Expectations	2 Meet Expectations	1 Does Not Meet Expectations
Color	One can clearly tell which type of color scheme will be used from the moodboard.		One is unable to tell which type of color scheme will be used from the moodboard.
Fonts	One is clearly able to tell which specific font types will be used from the moodboard.		One is unable to tell which specific font types will be used from the moodboard.

Photos	One is clearly able to tell what kind of photos will be used and is clearly able to understand why.		One is unable to see any continuity in the type of photos or why they are used.
Balanc e	One is clearly able to tell which type of balance will be present from the moodboard.		One is unable to tell which type of balance will be present from the moodboard
Unity	One is clearly able to tell that the poster will be unified by simply looking at the moodboard.		One is unable to tell that there is any unity from the looks of the moodboard.

Appendix 1: Implementing Teaching Standards

North Carolina Essential Standards

B.V.1 Use the language of visual arts to communicate effectively. Students will create a propaganda poster to communicate a contemporary social issue.

B.V.1.1 Students will use art vocabulary when discussing art and artistic styles. This will be utilized as the students are working on their critique of a WWI or WWII poster.

B.V.1.4 Students will recognize how the Elements of Art and Principles of Design are used in art. In the analysis in section two of the critique activity, students will utilize art vocabulary when evaluating a Propaganda poster from WWI or WWII.

C.1 Understand the global, historical, societal and cultural contexts of the visual arts.

B.CX.1.1 Use visual arts to explore concepts in world history and relate them to significant events, ideas and movements from a global context. Students will explore the necessity and utilization of posters during WWI and WWII.

B.CX.1.2 Explain how art influences historical perspectives on society. Ex: Explain the use of Propaganda.

Resources

Materials for Classroom Use

<https://niice.com> a moodboard website the student should become familiar with in order to create their own moodboard.

<http://www.ushmm.org/propaganda> The United States Holocaust Museum several interesting items on this site, readings, photos and videos

<http://www.nationalww2museum.org> The National WWII Museum

Reading List for Students

<http://www.ushmm.org/propaganda> [The Power of Nazi Propaganda a YouTube](#) video from the Museum.

Mind over Media Analyzing Contemporary Propaganda,
propaganda.mediaeducationlab.com

Moore, Colin. *Propaganda Prints*. London: & C Black, 2010. Print.

Bibliography for Teachers

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