Constructing The Political Spectacle | 9f4875fda0dc849f38fa56ed00c8bce4

NegaraDisenfranchising DemocracyThe X enofeminist ManifestoEvents and Urban Image ConstructionFrom Art to PoliticsEncyclopedia of Activism and Social JusticeThe Ethics Primer for Public Administrators in Government and Nonprofit OrganizationsThe Latino ThreatImagining CommunitiesConstructing the Black Male SpectacleStorytelling and Constituting ReligionInterpretive Approaches to Global Climate GovernanceSeeing StatesAmerican and the Politics of InsecurityThe Public DefenderSociety Of The SpectacleIn the ArenaPutin as Celebrity and Cultural IconBlack Mirror Spectrum Teaching the Geopolitics of SpectacleTeach the Political Language of the Helping ProfessionsAsymmetric Constructions of Korean NationalismInfinitely Demanding City and Spectacle in Medieval EuropeThe Performance of PowerCitizen GovernanceConstructing the Political SpectacleConstructing the Political Spectacle 2.0 falsely Alarm Reframing Public PolicyCracked CoverageTeaching By NumbersThe Symbolic Uses of PoliticsDamned Lies and StatisticsThe Politics of MisinformationGlobal Media Spectacle and Radical Possibilities

Drawing on fundamental ideas about the relationship of citizens to the public sphere, Richard C. Box presents a model of 'citizen governance.' Recognizing the challenges in the community governance setting, he advocates rethinking the structure of local government and the roles of citizens, elected officials, and public professionals in the twenty-first century. His model shifts a large part of the responsibility for local public policy from the professional and the elected official to the citizen. Citizens not only take part directly in creating and implementing policy, elected officials coordinate the policy process, and public professionals facilitate citizen discourse, offering the knowledge of public practice needed for successful 'citizen governance.' Seeing Stars: Spectacle, Society and Celebrity Culture explores the ways in which celebrities are 'manufactured,' how they establish their hold on the public imagination and how social responses enable them to be what they are. Celebrity culture is marked by three main features: adulation, identification and emulation. These responses are generated as a result of media constructions of celebrities. Therefore, celebrity culture needs to be studied as a consequence of new forms of media representation and mass culture. The author aims to explore this phenomenon, especially from the 1990s. It is a popular introduction to celebrity culture and a new 'society of spectacle' that is visible in India today through a rigorous analyses of media sources. The core argument of Jean Anyon's classic Radical Possibilities is deceptively simple: if we do not direct our attention to the ways in which federal and metropolitan policies maintain the poverty that plagues communities in American cities, urban school reform as currently conceived is doomed to fail. With every chapter thoroughly revised and updated, this edition picks up where the 2005 publication left off, including a completely new chapter detailing how three decades of political decisions leading up to the "Great Recession" produced an economic crisis of epic proportions. By tracing the root causes of the financial crisis, Anyon effectively demonstrates the concrete effects of economic decision-making on the education sector, revealing in particular the disastrous impacts of these policies on black and Latino communities. Going beyond lament, Radical Possibilities offers those interested in a better future for the millions of America's poor families a set of practical and theoretical insights. Expanding on her paradigm for combating educational injustice, Anyon discusses the Occupy Wall Street Movement as a recent example of popular resistance in this new edition, set against a larger framework of civil rights history. A ringing call to action, Radical Possibilities reminds readers that throughout U.S. history, equitable public policies have typically been created as a result of the political pressure brought to bear by social movements. Ultimately, Anyon's revelations teach us that the current moment contains its own very real radical possibilities. Carefully documenting the deceptions and excesses of television news coverage of the so-called cocaine epidemic, Cracked Coverage stands as a bold indictment of the backlash politics of the Reagan coalition and its implicit racism, the mercenary outlook of the drug control establishment, and the enterprising reporting of crusading journalism. Blending theoretical and empirical analyses, Jimmie L. Reeves and Richard Campbell explore how TV news not only interprets "reality" in ways that reflect prevailing ideologies, but is in many respects responsible for constructing that reality. Their examination of the complexity of television and its role in American social, cultural, and political conflict is focused specifically on the ways in which American television during the Reagan years helped stage and legitimate the "war on drugs," one of the great moral panics of the postwar era. The authors persuasively argue, for example, that powder cocaine in the early Reagan years was understood and treated very differently on television and by the state than was crack cocaine, which was discovered by the news media in late 1985. In their critical analysis of 270 news stories broadcast between 1981 and 1988, Reeves and Campbell demonstrate a disturbing disparity between the earlier presentation of the middle- and upper-class "white" drug offender, for whom therapeutic recovery was an available option, and the subsequent news treatment of the inner-city "black" drug delinquent, often described as beyond rehabilitation and subject only to intensified strategies of law and order. Enlivened by provocative discussions of Nancy Reagan's antidrug activism, the dynamic death of basketball star Len Bias, and the myth of the crack baby, the book argues that Reagan's war on drugs was at heart a political spectacle that advanced the reactionary agenda of the New and Religious Right—an agenda that dismissed social problems grounded in economic devastation as individual moral problems that could simply be remedied by just saying "no." Wide ranging and authoritative, Cracked Coverage: Television News, The Anti-Cocaine Crusade, and the Reagan Legacy is a truly interdisciplinary work that will attract readers across the humanities and social sciences in addition to students, scholars, journalists, and policy makers interested in the media and drug-related issues. The Encyclopedia of Activism and Social Justice presents a comprehensive overview of the field with topics of varying dimensions, breadth, and length. This three-volume Encyclopedia is designed for readers who understand the topics, concepts, and ideas that motivate and shape the fields of activism, civil engagement, and social justice and includes biographies of the major thinkers and leaders who have influenced and continue to influence the study of activism. It uses Hong Kong's transfer from Britain to China to explore how media coverage is guided by ideological struggle. Focusing on the global media coverage of Hong Kong's transfer from Britain to China, Global Media Spectacle explores how the world media plan, operate, compete, and produce a historical record during significant global events. The authors interviewed seventy-six print and television reporters from the United States, Britain, the People's Republic of China, Hong Kong, Taiwan, Australia, Canada, and Japan to delve into the revealing world of writing first drafts of history from reporters' vantage point.
points. Punctuated with witty and incisive examples, the book provides a useful description of contestation and alliance, themes and variations, and convergence and divergence between and within various blocs of nations. Chin-Chuan Lee is Professor in the School of Journalism and Mass Communication at the University of Minnesota and Director of the China Times Center for Media and Social Studies. In the School of Journalism and Communication, Chinese University of Hong Kong, Joseph M. An Chan is Professor and Clement Y. K. So is a Associate Professor. Zhongdang Pan is a Associate Professor in the Department of Communication Arts, University of Wisconsin, Madison. This concise text is a reader friendly primer to the fundamentals of administrative responsibility and ethics. Your students will come away with a clear understanding of why ethics are important to administrators in governmental and nonprofit organizations, and how these administrators can relate their own personal values to the norms of the public sector. Since the publication of the first edition of The Ethics Primer, there has been significant change in the climate of public affairs that impacts the discussion of ethics for those who serve the public in governmental and nonprofit organizations. The new edition reflects those changes in three major areas: Ethics in an era of increasing tension between political leaders and administrators over the role and size of government. Ethical choices in making fiscal cuts or imposing new taxes in the face of the greatest economic crisis since the Depression. Ethical challenges to established practices in public organizations. The Second Edition also offers thoroughly updated data and sources throughout, as well as examples that incorporate new research and new developments in government and politics. The Second Edition of The Ethics Primer for Public Administrators in Government and Nonprofit Organizations: Introduces readers to the fundamentals of administrative responsibility and provides comprehensive coverage of the important elements of ethics. Features an accessible and interactive approach to maximize understanding of the subject. Includes information on the nature of public service and the ethical expectations of public administrators, as well factors that may lead to unethical behavior. Written from a political perspective, the book addresses questions that are highly salient to persons working in government and nonprofits. Offers helpful ways to link ethics and management in order to strengthen the ethical climate in a public organization. In seven representative episodes of black masculine literary and cultural history—from the founding of the first African American Masonic lodge in 1775 to the 1990s choreographies of modern dance genius Bill T. Jones—Constructing the Black Masculine maps black men’s historical efforts to negotiate the frequently discordant relationship between blackness and maleness in the cultural logic of American identity. Maurice O. Wallace draws on an impressive variety of material to investigate the survivalist strategies employed by black men who have had to endure the disjunction between race and masculinity in American culture. Highlighting their chronic objectification under the gaze of white eyes, Wallace argues that black men suffer a social and representational crisis in being at once seen and unseen, fetish and phantasm, spectacle and shadow in the American racial imagination. Invisible and disregarded on one hand, black men, perceived as potential threats to society, simultaneously face the reality of hypervisibility and perpetual surveillance. Paying significant attention to the sociotechnologies of vision and image production over two centuries, Wallace shows how African American men—as soldiers, Freemasons, and romantic heroes—have sought both to realize the ideal image of the African American masculine subject and to deconstruct it in expressive mediums like modern dance, photography, and theatre. Throughout, he draws on the experiences and theories of such notable figures as Frederick Douglass, W. E. B. Du Bois, Booker T. Washington, and James Baldwin. News media and pundits too frequently perpetuate the notion that Latinos, particularly Mexicanos, are an invading force bent on reconquering land once their own and destroying the American way of life. In this book, Leo R. Chavez contests this assumption’s basic tenets, offering facts to counter the many fictions about the “Latino threat.” With new discussion about anchor babies, the DREAM Act, and recent anti-immigrant legislation in Arizona and other states, this expanded second edition critically investigates the stories about recent immigrants to show how prejudices are used to malign an entire population—and to define what it means to be American. The clearest, boldest and most systematic statement of Simon Critchley’s influential views on philosophy, ethics, and politics, Infinitely Demanding identifies a massive political disappointment at the heart of liberal democracy. Arguing that what is called for is an ethics of commitment that can inform a radical politics, Critchley considers the possibility of political subjectivity and action after Marx and Marxism, taking in the work of Kant, Levinas, Badiou and Lacan. Infinitely Demanding culminates in an argument for anarchism as an ethical practice and a remotivating means of political organization. From the Trade Paperback edition. Disenfranchising Democracy examines the exclusions that accompany democratization and provides a theory of the expansion and restriction of voting rights. While societies shape the way their cities look and are represented, urban images, in turn, nurture and structure social relations in multiple ways. Nowhere is this dialectical relationship between social processes and urban representations more visible than in the hosting of global spectacles such as the FIFA World Cup and the Olympic Games, which both embody some of society’s deepest dreams and desires. The focus of this book is the image of cities. It is not only interested in the mechanisms of urban image construction but also in the politics of such a phenomenon, especially its social impacts in terms of representation and right to the city. The book investigates the complex power relationships that underscore the production of the urban landscape and the construction and diffusion of urban images, especially in the context of urban mega-events. It uses the notion of urban image construction as a lens through which to examine the mega-event spectacle, with chapters exploring the physical, social and political dimensions of the imagining event as well as emerging resistance to controversial initiatives. Through an analysis of event-related urban construction efforts in Rio de Janeiro and Beijing, this book examines the effects of mega-events upon the construction of an exclusive vision of urbanity. It demonstrates how mega-events are increasingly utilized by local political and economic elites to reconfigure power relations, strengthen their hold upon the urban territory and exclude vulnerable population groups. The book thus offers a critical analysis of the practice of urban image construction, and will be of interest to those working in geography, urban studies, tourism, sport studies, development studies and politics. Blackness is a prized commodity in American pop culture. Marketed to white consumers, it invites whites to view themselves in a mirror of racial difference, while remaining “wholly” white. From sports to literature, film, and music to investigative journalism, Eric Lott reveals the hidden dynamics of this self-and-other racial mirroring. In recent years a set of radical new approaches to public policy has been developing. These approaches, drawing on discursive analysis and participatory deliberative practices, have come to challenge the dominant technocratic, empiricist models in policy analysis. In his major new book Frank Fischer brings together this new work for the first time and critically examines it. In an accessible way he describes the theoretical, methodological, and political requirements and implications of the new “post-empiricist” approach to public policy. The volume includes a discussion of the social construction of policy...
problems, the role of interpretation and narrative analysis in policy inquiry, the dialectics of policy argumentation, and the uses of participatory policy analysis. The book will be required reading for anyone studying, researching, or formulating public policy. Murray Edelman holds a unique and distinguished position in American political science. For decades one of the few serious scholars to question dominant rational-choice interpretations of politics, Edelman looked instead to the powerful influence of signs, spectacles, and symbols—of culture—on political behavior and political institutions. His first, now classic, book, The Symbolic Uses of Politics, created paths of inquiry in political science, communication studies, and sociology that are still being explored today. In this book, Edelman continues his quest to understand the influence of perception on the political process by turning to the role of art. He argues that political ideas, language, and actions cannot help but be based upon the images and narratives we take from literature, paintings, film, television, and other genres. Edelman believes art provides us with models, scenarios, narratives, and images we draw upon in order to make sense of political events, and he explores the different ways art can shape political perceptions and actions to both promote and inhibit diversity and democracy. "Elegantly written. . . . He brilliantly contends that art helps create the images from which opinion-molders and citizens construct the social realities of politics."—Choice "It is perhaps the freshness with which he puts his case that is what makes From Art to Politics, as well as his other works, so challenging and invigorating."—Philip Abbott, Review of Politics

Thanks to the ready availability of political news today, informed citizens can protect and promote their own interests and the public interest more effectively. Or can they? Murray Edelman argues against this conventional interpretation of politics, one that takes for granted that we live in a world of facts and that people react rationally to the facts they know. In doing so, he explores in detail the ways in which the conspicuous aspects of the political scene are interpretations that systematically buttress established inequalities and interpretations already dominant political ideologies. Politics, as currently practiced, is no longer the art of the possible, but the art of the fictive. Its aim is not to change the world as it exists, but to affect the way it is perceived. This is the subject of Christian Salmon’s Storytelling, which looks at how the creative imagination has been hijacked in the twenty-first century. Salmon analyzes the timeless human desire for narrative form and how it is abused in the marketing mechanisms behind politicians and products: luxury brands trade on their embellished histories, managers tell stories to motivate employees, soldiers in Iraq train on computer games conceived in Hollywood, and spin doctors construct political lives as if they were a folk epic. Salmon unveils the workings of a "storytelling machine" more effective and insidious as a means of oppression than anything dreamed up by Orwell. The "reality-based community"—to use a phrase coined by an aide to George W. Bush—is now regularly outmaneuvered by public relations gurus and political advisers, as they construct story arcs for a population that has come to expect them. Global climate change is perceived to be one of the biggest challenges for international politics in the 21st century. This work seeks to fuse a global governance perspective together with different interpretive approaches, offering a novel way of looking at international climate politics. Equipped with a common interpretive tool-kit, the authors examine different issue-areas and excavate the contours of an overall pattern— the depoliticisation of climate governance. It is this concept which represents the overarching theme connecting the different contributions, addressing issues such as how the securitization of climate change conceals its socio-economic roots; how highly political decisions and value-judgments are couched in the terms of science; how the reframing of climate change as a matter of economic calculation and investment narrows the scope of political action; and how the prevailing concentration on technological solutions to climate change turns it into a mere administrative issue to be tackled by experts. Highlighting the depoliticisation of highly political issues provides a means to bring the political back into one of the most important issue areas of 21st century world politics. The editors have assembled a series of 14 interpretive inquiries into discourses of global climate governance which aim to fresh out an interpretive methodology, demonstrating the value it offers to those seeking to achieve a better understanding of global climate governance. This work will be of great interest to students and scholars of environmental politics, political theory and climate change. During the mid-1990s, the O.J. Simpson murder trial dominated the media in the United States and were circulated throughout the world via global communications networks. The case became a spectacle of race, gender, class, and violence, bringing in elements of domestic melodrama, crime drama and legal drama. A according to this fascinating new book, the Simpson case was just one example of what the author calls "media spectacle"— a form of media culture that puts contemporary dreams, nightmares, fantasies and values on display. Through the analysis of several such media spectacles— including Elvis, The X Files, Michael Jordan, and the Bill Clinton sex scandals— Doug Kellner draws out important insights into media, journalism, the public sphere and politics in an era of new technologies. In this excellent follow up to his best selling Media Culture, Kellner's fascinating new volume delivers an informative read for students of sociology, culture and media. Combining great learning, interpretative originality, analytical sensitivity, and a charismatic prose style, Clifford Geertz has produced a lasting book with influence throughout the humanities and social sciences, and remains the foremost anthropologist in America. His 1980 book Negara analyzed the social organization of Bali before it was colonized by the Dutch in 1906. Here Geertz applied his widely influential method of cultural interpretation to the myths, ceremonies, rituals, and symbols of a precolonial state. He found that the nineteenth-century Balinese state defied easy conceptualization by the familiar models of political theory and the standard Western approaches to understanding politics. Negara means "country" or "seat of political authority" in Indonesian. In Bali Geertz found negara to be a "theatre state," governed by rituals and symbols rather than by force. The Balinese state did not specialize in tyranny, conquest, or effective administration. Instead the elaborate ceremonies and productions the state created were "not means to political ends; they were the ends themselves, they were what the state was for. Power served pomp, not pomp power." Geertz argued more forcefully in Negara than in any of his other books for the fundamental importance of the culture of politics to a society. Much of Geertz's previous work--including his world-famous essay on the Balinese cockfight--can be seen as leading up to the full portrait of the humanities and social sciences. Murray Edelman's Negara remains a seminal text in the study of politics, and this new edition includes a substantial introduction by the author to place the book in its historical context. Combining great learning, interpretative originality, analytical sensitivity, and a charismatic prose style, Clifford Geertz has produced a lasting body of work with influence throughout the humanities and social sciences. Negara means "country" or "seat of political authority" in Indonesian. The Balinese state defied easy conceptualization by the familiar models of political theory and the standard Western approaches to understanding politics. 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Broadly construed, urban ceremonial included public functions of multiple sorts. From private, but public, celebrations of births, marriages, and deaths to the grand entries of rulers into cities, the spectacles were designed to impress events on collective memory. - from the Introduction

Though in recent months Putin's popularity has frayed at the edges, the death of comparably powerful and experienced political leaders leaves no doubt that he will continue to be a key political figure. During his tenure as Russia's President and subsequently as Prime Minister, Putin transcended politics, to become the country's major cultural icon. This book examines the nature of his iconic status. It explores his public persona as glamorous hero,
endowed with vision, wisdom, moral and physical strength—the man uniquely capable of restoring Russia's reputation as a global power. In analysing cultural representations of Putin, the book assesses the role of the media in constructing and disseminating this image and weighs the Russian populace's contribution to the extraordinary acclaim he enjoyed throughout the first decade of the new millennium, challenged only by a tiny minority. "Develops a geographic approach to the politics of spectacle and its unspectacular Others through examining recent spectacular capital city development projects in seven authoritarian, resource-rich states of Central Asia, the Arabian Peninsula, and East Asia". Here, by popular demand, is the updated edition to Joel Best's classic guide to understanding how numbers can confuse us. In his new afterword, Best uses examples from recent policy debates to reflect on the challenges to improving statistical literacy. Since its publication ten years ago, Damned Lies and Statistics has emerged as the go-to handbook for spotting bad statistics and learning to think critically about these influential numbers. Latest in Edelman's series exploring the role of symbols in political life, this volume examines the powerful social control that is exercised, largely unconsciously, through the manipulation of symbolism used in constructing the political spectacle. Defining the social construction constituted by news reporting a "political spectacle," Edelman argues that the actors in the spectacle get caught up in it and are avidly taken in by it. He describes how news constructs political realities for individuals and for society. ISBN 0-226-18399-8 (pbk.): $7.95. The definitive, bestselling book on the origins and development of nationalism "This is a very short feminist manifesto, written by the collective Laboria Cuboniks. This is an anti-humanist, materialist, accelerationist manifesto originally published online at laboriacuboniks.net"—The Das Kapital of the 20th century. Society of the Spectacle is an essential text, and the main theoretical work of the Situationists. Few works of political and cultural theory have been as enduringly provocative. From its publication amid the social upheavals of the 1960's, in particular the May 1968 uprisings in France, up to the present day, with global capitalism seemingly staggering around in it's Zombie end-phase, the volatile theses of this book have decisively transformed debates on the shape of modernity, capitalism, and everyday life in the late 20th century. This 'Red and Black' translation from 1977 is Introduced by Notting Hill armchair insurrectionary Tom Vague with a galloping time line and pop-situ verve, and given a more analytical over view by young upstart thinker Sam Cooper. Recently in the field of theatre studies there has been an increasing amount of debate and dissonance regarding the borders of its territory, its methodologies, subject matter, and scholarly perspectives. The nature of this debate could be termed "political" and, in fact, concerns "the performance of power"—the struggle over power relations embodied in texts, methodologies, and the academy itself. This striking new collection of nineteen divergent essays represents this performance of power and the way in which the recent convergence of new critical theories with historical studies has politicized the study of the theatre. Neither play text, performance, nor scholarship and teaching can safely reside any longer in the "free," politically neutral, self-signifying realm of the aesthetic. Politicizing theatrical discourse means that both the hermeneutics and the histories of theatre reveal the role of ideology and power dynamics. New strategies and concepts—and a vital new phase of awareness—appear in these illuminating essays. A variety of historical periods, from the Renaissance through the Victorian and up to the most contemporary work of the Wooster group, illustrate the ways in which contemporary strategies do not require contemporary texts and performances but can combine with historical methods and subjects to produce new theatrical discourse. Over the last decade the transformation in the field of education that is occurring under the twin banners of "standards" and "accountability" has materially affected every aspect of schooling, teaching, and teacher education in the United States. Teaching By Numbers, offers interdisciplinary ways to understand the educational reforms underway in urban education, teaching, and teacher education, and their impact on what it means to teach. Peter Taubman maps the totality of the transformation and takes into account the constellation of forces shaping it. Going further, he proposes an alternative vision of teacher education and argues why such a program would better address the concerns of well-intentioned educators who have surrendered to various reforms efforts. Illuminating and timely, this volume is essential reading for researchers, students, and professionals across the fields of urban education, curriculum theory, social foundations, educational policy, and teacher education. While most studies on Korean nationalism centre on textual analysis, Aesthetic Constructions of Korean Nationalism offers a different approach. It looks at expositions, museums and the urban built environment at particular moments in both colonial and postcolonial eras and analyses their discursive relations in the construction of Korean nationalism. By linking concepts of visual spectacle, urban space and governmentality, this book explores how such notions made the nation imaginable to the public in both the past and the present; how they represented a new modality of seeing for the state and contributed to the shaping of collective identities in colonial and postcolonial Korea. The author further examines how their different modes were associated with the change in governmentality in Korea. In addressing these questions, the book interprets the politics behind the culture of displays and shows both the continuity and the transformation of spectacles as a governing technology in twentieth-century Korea. Aesthetic Constructions of Korean Nationalism is a significant contribution to a study of the politics of visual culture in colonial and postcolonial Korea. The book will be of interest to students and scholars of Korean Studies, Culture and Heritage Studies and Asian Studies. Spectacle 2.0 recasts Debord's theory of spectacle within the frame of 21st century digital capitalism. It offers a reassessment of Debord's original notion of Spectacle from the late 1960s, of its posterior revisitation in the 1990s, and it presents a reinterpretation of the concept within the scenario of contemporary informational capitalism and more specifically of digital and media labour. It is argued that the Spectacle 2.0 form operates as the interactive network that links through one singular (but contradictory) language and various imaginaries, uniting diverse productive contexts such as logistics, finance, new media and urbanism. Spectacle 2.0 thus colonizes most spheres of social life by processes of commodification, exploitation and reification. Diverse contributors consider the topic within the book's two main sections: Part I conceptualizes and historicizes the Spectacle in the context of informational capitalism; contributions in Part II offer empirical cases that historicise the Spectacle in relation to the present (and recent past) showing how a Spectacle 2.0 approach can illuminate and deconstruct specific aspects of contemporary sociality. All contributions in this book rework the category of the Spectacle to present a stimulating compendium of theoretical critical literature in the fields of media and labour studies. In the era of the gig-economy, highly mediated content and President Trump, Debord's concept is arguably more relevant than ever. This book is about how people in power use language to generate and perpetuate misunderstandings. Americans are not invulnerable to factual information. They do not 'backfire'; facts do not make them less accurate. Instead, they become more accurate, even when corrections target co-partisans. Corrections of fake news yield similar results. Among Republicans, Trump's misstatements are less susceptible to corrections than identical misstatements
attributed to other Republicans. While we do not observe facts affecting attitudes, multiple instances of misinformation can increase approval of the responsible politician - but corrections can reduce approval by similar amounts. While corrections do not eliminate false beliefs, they reduce the share of inaccurate beliefs among subjects in this study nearly in half. Bringing the psychology of uncertainty together with contemporary case studies, this book is a sweeping diagnostic for — and antidote to — ineffective political discourse in a globalized world that imports bads as well as goods. From the center of Imperial Rome to the farthest reaches of ancient Britain, Gaul, and Spain, amphitheaters marked the landscape of the Western Roman Empire. Built to bring Roman institutions and the spectacle of Roman power to conquered peoples, many still remain as witnesses to the extent and control of the empire. In this book, Alison Futrell explores the arena as a key social and political institution for binding Rome and its provinces. She begins with the origins of the gladiatorial contest and shows how it came to play an important role in restructuring Roman authority in the later Republic. She then traces the spread of amphitheaters across the Western Empire as a means of transmitting and maintaining Roman culture and control in the provinces. Futrell also examines the larger implications of the arena as a venue for the ritualized mass slaughter of human beings, showing how the gladiatorial contest took on both religious and political overtones. This wide-ranging study, which draws insights from archaeology and anthropology, as well as Classics, broadens our understanding of the gladiatorial contest and its place within the highly politicized cult practice of the Roman Empire. Constituting Religion examines how constitutional provisions for both Islam and liberal rights catalyze conflicts over religion in Malaysia and feed a ‘rights-versus-rites’ binary. This title is also available as Open Access.