

## JOU4004 HISTORY OF JOURNALISM

Fall 2020 | Class 15287, Section 2677 | Online 100% | 3 credits

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**COURSE PURPOSE:** To understand the media's continued relevancy in the lives of its audience, it is much more important to remember – and see connections among – trends and significant social movements, and to connect those trends and movements to our modern lives. Students will be introduced to major issues and themes in the history of journalism in America. This thematic approach allows students to trace the major changes in the practice of journalism and mass communications and to understand the key instances in which the practice of journalism brought change to America in the larger societal, economic, cultural, and political spheres.

**COURSE STRUCTURE:** This course is a mixture of synchronous and asynchronous learning tools through Canvas. Instructor lectures and guest speaker presentations will be a synchronous hybrid of Zoom meetings and/or prerecorded videos on class meeting days at the scheduled times (Tuesdays, 11:45 a.m.-1:40 p.m.; Thursdays, 12:50-1:40 p.m.). Synchronous online lectures will vary from one hour to 75 minutes, depending on the topic or the speaker. If possible, Thursdays will be the designated day for asynchronous materials such as required supplemental videos, podcasts, PowerPoint presentations, etc., as well as assignment submissions for the research paper/project. Quizzes on weekly lectures, textbook readings, and supplemental materials will also be tentatively scheduled for completion by Saturdays by 11:59 p.m., unless there is a conflict on the calendar.

**COURSE OBJECTIVES:** Students will learn the most important eras in journalism history and the prevailing business model in each. By the end of the course, students should be able to think creatively and analytically about key individuals and their roles in designing and defining a mass communication system to serve the changing informational needs of the American public through some of the most important eras in media history. They should also be able to evaluate assertions of the origins and purposes of ideals and values inherent in mass media operations, including media accuracy and credibility, free expression, ethical responsibility, historical trustworthiness, and diverse content.

The past is not separate from the present, nor does media history exist separately from the rest of history. In fact, the mass media often have influenced our national and world history and, thereby, shaped memory and served as an indication of “how things were” at various times. Thus, students will be able to recognize that the study of media history is also the study of the lives of the audiences and their needs and concerns and to appreciate that history is NOT just the study of names, dates, and places, but of a diverse amalgamation of people and perspectives.

**REQUIRED TEXTBOOK:** Sloan, Wm. David (ed.), *The Media in America: A History*, 11th edition (2020).

**RECOMMENDED READING:** Folkerts, Jean, and Teeter, Dwight L., *Voices of a Nation: A History of the Media in the United States*; Emery, Edwin, and Emery, Michael, *The Press and America: An Interpretive History of the Mass Media*; Barzun, Jacques, and Graff, Henry W., *The Modern Researcher*.

**GRADING:** Final grades will be determined by the student's performance on **weekly 25-question multiple-choice quizzes (taken from in-class lecture information, textbook readings, and supplemental materials); participatory discussion assignments, and a research paper or project based on primary documents.** Information on current UF grading policies for assigning grade points can be found at <[catalog.ufl.edu/UGRD/academic-regulations/grades-gradingpolicies/](http://catalog.ufl.edu/UGRD/academic-regulations/grades-gradingpolicies/)>.

**Final Grade Proportions:**

Weekly quiz average	<b>50%</b>
Participatory contributions	<b>10%</b>
Research paper/project	<b>40%</b>
<b>(Paper/project components: Secondary source list 5 pts.;</b>	
<b>Primary source list, 10 pts.; Paper/project, 85 pts.)</b>	
<b>GRADE PERCENTAGE TOTAL: 100%</b>	

**WEEKLY QUIZZES:**

- You will be provided with a study guide, as well as a list of names of noteworthy people, and correspondent chapters/pages in the textbook.
- Each correct answer for a quiz is worth 1 point.
- Each quiz has 25 questions drawn from weekly lectures, textbook readings, and/or supplemental materials. Quizzes are not cumulative.
- You will have 55 minutes to complete each quiz, for an average of 2 minutes on each question.
- All questions are multiple-choice, with five answer options each.
- For each question, select the answer that is the *most correct* in responding to what is being asked.
- Quizzes are open-book and open notes. However, you may not collaborate with others or search the internet for responses. Lockdown Browser or Honorlock will be used to monitor your activities during the exam.
- After you complete the quiz, Canvas will immediately display a score but not the correct answer.

**About Honorlock and Lockdown Browser**

All quizzes will be conducted using Lockdown Browser or Honorlock. Quizzes are not a collaborative effort. This proctoring service is a lock-down browser with a video recording feature. I watch the videos to monitor compliance.

**Quiz Honesty Requirements**

Violations can result in a failing grade and referral to the dean of students.

- Only you can take the quizzes.
- You must be alone in a quiet room.

- Only your computer, paper notes, and textbook are allowed. No other electronic devices (phone, etc.) should be visible in the vicinity of your computer.
- Notes should be written or printed out. Neither Honorlock nor Lockdown Browser will allow you to navigate away from the quiz page.

**PARTICIPATORY DISCUSSION ASSIGNMENTS:** Your **active participation in discussions** is critical to your understanding of the information discussed in this course. As a class, your combined knowledge of American culture and history -- from the history of jazz and fashion to the development of photography skills -- provides the key to understanding exactly where media history fits in to “The Big Picture.” Art, music, clothing, manufacturing, politics, agriculture, etc., all played a role in determining the operations of mass media. These assignments may range from placing a post on social media to contributing comments to discussions on Canvas.

**RESEARCH PAPER/HISTORY PROJECT:** (SEE ADDITIONAL CRITERIA INFO ON E-LEARNING SYSTEM HOMEPAGE AND ATTACHED SHEET.) The paper should be a well-written (and mechanically perfect), thoroughly documented examination of an event, issue, or aspect of advertising, public relations, journalism/print media (newspaper, magazine, book, comic book, etc.), or telecommunications (radio, television, film). It should **NOT** be a chronological history of a particular media entity (or individual), but a specific aspect of that entity's operation and development (or that individual's contribution to mass media operations). The paper may also be an analysis of a concept or aspect of a key point in media history--i.e., an event or occurrence that sparked changes or dilemmas in media operations and procedures **PRIOR TO 1989**.

The paper should be a **minimum of 8-12 double-spaced, singled-sided (NO double-sided submissions), typewritten pages of information (excluding notes/source page)**, and it should include a mixture of primary and secondary sources, with the basic argument supported predominantly with primary materials. Papers must be fully documented with full citations. Concentrate on the historical perspective and not on how the publication operates today. **There is no maximum length restriction.**

**ALTERNATIVE PROJECT OPTION:** Requirements for the **alternative history project** will vary, depending on each project design, but the **project must still be based on primary sources and include a 3-5-page summary of contextual information and analysis/discussion of your interpretations and conclusions**, in addition to the project materials. This may be either an individual submission or a group collaboration.

**E-LEARNING/CANVAS SYSTEM:** Grades, instructional information, lecture outlines, practice exams, additional paper requirements, etc. will be posted regularly on the E-Learning/Canvas System. To access the system, go to the Learning Support Systems homepage at <http://elearning.ufl.edu/> and click on the link. Students must have an active Gatorlink ID to access the class homepage. If you encounter technology difficulties, contact the UF Computing Help Desk [website](#), or phone 24/7 at 352-392-4357, or email [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

## **ACADEMIC INTEGRITY**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code.” On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor

received unauthorized aid in doing this assignment.” The Honor Code (<https://sccr.dso.ufl.edu/process/student-conduct-code>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Also, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with me.

For the purposes of this course, plagiarism also includes (but is not limited to) submitting work that was written to fulfill requirements for another class, making up information, and failing to cite your use of the work of others. Failing to adhere to the Academic Honesty Guidelines will result in serious disciplinary action, which may include expulsion from the class, as well as the college and university. For further definitions of plagiarism and how to avoid it, as well as a plagiarism checker tool, try the following Website: <http://www.plagiarism.org/>.

## **DIVERSITY**

The College of Journalism and Communications embraces an intellectual community enriched and enhanced by diversity along several dimensions, including race, ethnicity and national origins, gender and gender identity, sexuality, class, and religion. Each course is expected to help foster an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society. While the craft of modern-day journalism strives to be objective, other eras of media development did not. Much of the information gathered as news often came from subjective sources that were historically built on subsets of privileged voices and framed through the perspectives of a specific segment of society and not representative of American voices in their entirety. In many instances, both overt and covert biases are reflected in the course’s material based on primary source materials, due to the lens and/or period of time in which it was written.

Please contact me with feedback if you have any suggestions to improve the quality of the course materials. Although the intent is not to cause discomfort or offense, the impact of what happens throughout the course is not to be ignored and is something that I consider to be very important and deserving of attention. My goal is to acquaint students from all diverse backgrounds and perspectives with the historical contributions of media entities that represent a variety of cultures and that students’ learning needs be addressed both in and out of class. I view the diversity that the students bring to this class as a resource, strength and benefit. That being the case:

1. Please let me know if you find any material in the course that is particularly troubling or causes discomfort or offense. Although we cannot change the harsh realities of much of our history, we can attempt to create a learning environment that supports a diversity of thoughts, perspectives and experiences, and honors all identities.
2. In many of the historical events we will examine in this course, how we address members of specific groups of people is a critical component of the culture and a sign of respect. Please alert me if you have a name or preferred pronoun that differs from the class roll information, which is my only source of information about you. Names are a part of who we are, and they do matter.
3. If you have any concerns involving diversity in this course that you feel uncomfortable discussing with me, I encourage you to contact Professor Joanna Hernandez, CJC director of inclusion and diversity, at [jhernandez@jou.ufl.edu](mailto:jhernandez@jou.ufl.edu).

**ATTENDANCE:** Just as viewing supplemental materials is important to passing the quizzes, attendance during Zoom meetings is critical to this course. Despite attempts to be inclusion, many American mass media history textbooks have failed to examine certain aspects of, and participants in,

media development outside the mainstream. This course will at least attempt to highlight a few of those moments and entities previously ignored in standard history texts. This information, available only during lectures, will represent a significant portion of the quizzes.

**PROFESSIONAL CONDUCT:** Whether class is taught in a virtual setting or in a brick-and-mortar building, class starts when the instructor walks into the room or enters the virtual classroom. Cell phones and other personal electronic devices must be turned off or placed on ‘vibrate’ at the beginning of class. Please provide your instructor and fellow classmates with your undivided attention. **When one person speaks, whether instructor or classmate, we ALL listen.** However, if the unexpected happens, use the mute feature or the black screen to avoid distracting the class.

**STUDENT PRIVACY:** Our class sessions may be recorded for students in the class as a reference source and for enrolled students who are unable to attend a live session. Students who choose to participate with their camera engaged or to utilize a profile image are agreeing to have their participation activities recorded. If you are unwilling to consent to being recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

**COURSE ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:** Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

**COURSE EVALUATIONS:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

**FINAL THOUGHTS ON THE STUDY OF MEDIA HISTORY:** This is **NOT** a course based on memorization. It is a combination of information and reasoning. The history of journalism is not an entity unto itself, made up of a set of names, facts, and dates. The media and society maintain a relationship that influences both participants. This course is designed to show that interrelationship as it developed in a shared historical setting. Emphasis will be placed on how these incidents affected the media, as well as how the media impacted on society during those incidents. Attention will also be given to critical changes in society and how the media were forced to adapt to suit the changing needs of their intended audiences.

## **Tentative Schedule of Themes/Topics**

(Schedule and discussion topics may change during the semester.)

(Additional assignments/deadlines will be posted on the **E-Learning** class calendar.)

	<b>Deadline/Date</b>	<b>Theme</b>	<b>Key Topics</b>	<b>Assessment</b>
<b>1</b>	<b>Sept. 5</b>	Introduction	Why Journalism Matters	
<b>2</b>	<b>Sept. 12</b>	Public Trust	Origins of Public's Trust in the Media	Q1 Public Trust
<b>3</b>	<b>Sept. 19</b>	Crusades for Justice	Journalistic crusades or participatory journalism?	Q2 Crusades
<b>4</b>	<b>Sept. 26</b>	Press on Trial	Press Freedom and Trials that changed the media	Q3 Press Trials
<b>5</b>	<b>Oct. 3</b>	Press in Wartime I	Journalists as agitators and combatants	Q4 Press in Wartime I
<b>6</b>	<b>Oct. 10</b>	Press in Wartime II	Evolution of War Coverage	Q5 Press in Wartime II
<b>7</b>	<b>Oct. 17</b>	Press and Politics I	Political coverage and press power	Q6 Press and Politics
<b>8</b>	<b>Oct. 24</b>	Press and Politics II	Press and Propaganda	Q7 Press and Propaganda
<b>9</b>	<b>Oct. 31</b>	Women in the Press	Women's Voices	Q8 Women in the Press
<b>10</b>	<b>Nov. 7</b>	Women's and Ethnic Presses	Voices outside the margins	Q9 Marginal Voices
<b>11</b>	<b>Nov. 14</b>	Ethnic and Religious Press	Coverage of public "outside the margins"	Q10 Marginal Voices II
<b>12</b>	<b>Nov. 21</b>	News as a Commodity	Communications as a Business	Q11 News as a Commodity
<b>13</b>	<b>Nov. 28</b>	<b>THANKSGIVING HOLIDAY</b>	<b>NO CLASS</b>	<b>NO QUIZ</b>
<b>14</b>	<b>Dec. 5</b>	Progressive Reform Press	"Journalism of Action"; quest for change	Q12 Progressive Reform
<b>15</b>	<b>Dec. 12</b>	"Credibility Gap" and "Fake News"	Media Hoaxes and rise of skepticism	Q13 Credibility (OPTIONAL)
<b>16</b>	<b>Dec. 15 5 p.m.</b>	<b>FINALS WEEK Research Papers/Projects Due</b>		

## **OTHER IMPORTANT INFORMATION:**

### **Campus Resources: Health and Wellness**

*U Matter, We Care:* If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

*Counseling and Wellness Center:* [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

*Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

*University Police Department:* [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

*UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

### **Academic Resources**

*E-learning technical support:* Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

*Career Connections Center:* Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

*Library Support:* Various ways to receive assistance with respect to using the libraries or finding resources.

*Teaching Center:* Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

*Writing Studio:* 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

*Student Complaints On-Campus:* [Visit the Student Honor Code and Student Conduct Code webpage for more information](#).

*On-Line Students Complaints:* [View the Distance Learning Student Complaint Process](#).

## **JOU 4004 HISTORY OF JOURNALISM RESEARCH PAPER/PROJECT REQUIREMENTS**

**OBJECTIVE:** This is **NOT** an essay. The purpose of this research paper/project is to provide a comprehensive analysis of a particular aspect of media history or a significant event that influenced the development (or operation) of the mass media, a specific medium, or a particular media organization. The paper/project should be based on the results of **a simple contextual analysis of media content** “situated” within the cultural background of its time period and assessed by considering the original intent of the author, as well as how it was perceived/received by the intended audience.

**TOPIC:** Pick a subject that interests you. This is **NOT** to be a chronological calendar on the history of a newspaper or a summary of the contents of a movie, TV program, radio show, or ad campaign. You are looking for patterns of change, explanations of occurrences, turning points in media history (or in the operations of a single paper, station, agency), etc. In other words, you are looking for "how" or "why" the media provided coverage of certain events or occurrences, as well as why the industry (or components of it) turned out the way it has. **For example:** how the Civil War altered reporting techniques; how and why the black press was forced to establish its own press association of correspondents during World War II; how women were depicted in magazines prior to the '60s; how local Southern television stations covered the church bombings, riots, etc. of the civil rights movement; a comparison of how Northern and Southern papers covered rape trials in the '50s; the development of target audiences for advertising; why the media failed to report the atrocities of the Holocaust. **NOTE: NO PAPER/PROJECT SHOULD DEAL WITH A TOPIC OCCURRING AFTER 1989, UNLESS IT IS A COMPARISON OF HOW SIMILAR EVENTS OR ASPECTS WERE COVERED OR ADDRESSED IN THE PAST AND PRESENT.** For example, how coverage of the Gainesville murders differed from other mass murders (such as the Jeffrey Dahmer and Son of Sam cases), or compare how marketing strategies for Barbie dolls in the 1960s differed from marketing in the 21<sup>st</sup> century.

Develop the topic idea to focus on a central thesis or argument about media-related events in history. **For example:**

- **Unacceptable:** “A biography of John F. Kennedy”
- **Good:** “How the press coverage created a particular “image” of JFK’s family and presidential administration after his assassination.”
- **Weak:** “Why James Brown was a great musician.”
- **Better:** “The impact of James Brown’s music career on race relations in the 1960s.”
- ✓ **Weak:** “Media discussions of slavery in America before the Civil War.”
- ✓ **Good:** “How media coverage of the Nat Turner rebellion altered perceptions of the slavery system in the South.”
- **Weak:** “The status of women in society as depicted in *Gone with the Wind*.”
- **Better:** “The evolution of female empowerment of Melanie, Scarlett, and Mammy in *Gone with the Wind*.”
- **Weak:** “Sex and the single female in TV sitcoms.”
- **Better:** “A comparison of female sexuality in *Sex in the City* vs. *Laverne and Shirley*.”
- ★ **Weak:** “The history of Superman comics.”
- ★ **Better:** “Superheroes as symbols of hope during the Depression Era and WWII.”

**SOURCES:** Use a mixture of primary sources (as evidence or support for your main points) and secondary sources (to provide background or context). Books, such as your textbook, are secondary sources (a historian's explanation of what took place or why it happened). Primary sources are letters, newspapers, magazines, advertisements, documents, interviews, speeches, etc. (including transcripts and descriptions of the contents of audio/visual items) produced by or about the individuals or organizations being discussed in your paper/project. Published letters, diaries, memoirs, etc. are also considered primary sources. On-line primary sources and oral history interviews with key participants in the event are also acceptable. This is NOT to be merely a collection of information from various books pulled together into paper form, nor is this meant to be a book report (based on a single source). **SINGLE-SOURCE PAPERS OR PAPERS BASED SOLELY ON SECONDARY SOURCE MATERIALS WILL RECEIVE UNSATISFACTORY GRADES.**

**Cite all sources you use and information that is not common knowledge, including information from personal interviews and on-line information.** Failure to acknowledge information that is not your own work is PLAGIARISM, which is a violation of the academic honesty policy. UF Student Honor Code: "Plagiarism includes, but is not limited to, quoting oral or written materials without citation on an exam, term paper, homework, or other written materials or oral presentations for an academic requirement; submitting a paper which was purchased from a term paper service as your own work; submitting anyone else's paper as your own work." Papers without proper citations **WILL NOT BE GRADED.** A grade of "Incomplete" will be issued until all citations requirements are met.

Papers that were prepared for other classes, but submitted to fulfill this course's research paper requirement, are also **UNACCEPTABLE**, as well as a violation of the academic honesty policy unless both instructors agree to the simultaneous submissions.

**ALTERNATIVE PROJECT:** Students have the option of completing a historical project in lieu of the paper. Examples of possible alternative projects: an oral history interview and documentation project (talk to people who witnessed history and place their comments within a frame provided by scholarly and contemporary accounts of the incidents); radio, television or online programs, kind of like an in-depth NPR program, a TV short or a special interactive Web site. However, the final project must not be simply a collection of information. There must be a solid argument point or thesis that clearly relates to all components of the project and an organizational structure that directly ties the primary source evidence to elements of that thesis. The project must also provide a conclusion that makes the connections between this main argument and the larger implications of media evolution. Requirements will differ for each project design, but the project **MUST still be based on primary source evidence and include a 3-5-page summary of contextual (background) information and analysis/discussion of your interpretations and conclusions.** Students are also still required to submit preliminary secondary list and primary source list components.

### **STYLE REQUIREMENTS:**

- **Structure.** You may use narrative (chronological), geographical, or topical structure. However, make sure the theme or the point you are trying to make is clearly understood at the beginning. The introduction should include a clear statement of the main point of the paper/project. [Although you cannot prove causality (or argue influence or impact) with a simple contextual analysis, you CAN use

primary sources other than media content to make a case for high probability of media content as a contributing factor in bringing about pattern changes noted in the contextual analysis.] Follow with the evidence to support your position, providing context and citing the sources for all information used as the basis for your argument. **You MUST provide examples or excerpts from primary sources within the body of the paper/project** to add to the credibility of your analysis. End with a summary and the implications of your research or the significance of the results to media history. **Attach copies from the original documents to your final paper/project.**

- **Length.** The paper should be **eight to 12 typed** (double-spaced) pages (with standard 1-inch margins and 12-point typeface), including endnotes or footnotes. Please print on **ONLY one side of the paper.** Do NOT submit double-sided (or duplex) hard copies!

- **Style.** Use the *Chicago Manual of Style* or Kate Turabian's *A Manual for Writers of Term Papers, Theses and Dissertations*. [Guidelines from both are available on-line at numerous writing sites. A good starting point is the "Web Links" on the *Writing Studio* of the UF University Writing Program (formerly the Writing Center) Web site at <https://writing.ufl.edu/writing-studio/>. See also guidelines at the end of this criteria sheet.] **Number pages in the upper right-hand corners and provide a title.**

- **Title Page.** Use a cover sheet. Center the title, your name, course number (JOU 4004: History of Journalism) and the date on the cover. Staple the cover sheet to the front of your paper. **Do not place the paper in a cover or have it bound.**

- **Source Page.** The use of fabricated information will NOT be tolerated. **Provide a source sheet that includes a full cite of all materials used, as well as the call number and/or location of each resource.** For Web sites, include the name of the organization or individual who produced the site or edited the content. Staple the sheet to the back of your paper.

[For example: Humphrey, Carol Sue. *This popular engine: New England newspapers during the American Revolution, 1775-1789*. (Newark: University of Delaware Press, 1992. UF LIBRARY WEST, PN4891.H86 1992;

"Presidential Elections, 1860-1912," <http://elections.harpweek.com>. Accessed March 3, 2005. Produced by Dr. Robert C. Kennedy of HarpWeek.]

- **Proofread.** Copyedit for errors. Factual errors will result in a significant reduction in your grade. Spelling and grammar errors (including typos) will also hurt your grade.

- **Copies.** Turn in **TWO COPIES** of your paper, a hard-copy version and an electronic version to be submitted to E-Learning. The hard-copy version will be graded and returned. I grade **ONLY the hard copy version**. The other will be kept on file. However, **I WILL NOT GRADE the hard copy version UNTIL I RECEIVE THE ELECTRONIC COPY. IF YOU DO NOT TURN IN A HARD-COPY VERSION AND THE ELECTRONIC VERSION BY THE DUE DATES FOR EACH, YOU WILL RECEIVE A ZERO GRADE FOR THE PAPER/PROJECT ASSIGNMENT.**

- **Content and Writing Quality.** I expect a well-written, thoughtful, and interesting piece of writing. The paper/project **MUST** be an **analysis**, rather than simply a summary, of information. However, it does not have to be just another boring research paper to get you through a class. Think "creative" and pick a topic that showcases your interests.

**GRADING:**

Papers and projects will be judged on how well you have adhered to the criteria. However, the greater significance will be placed on content. While points will be lost on a paper that is poorly edited or grammatically incorrect, bonus points will be given for papers that exhibit originality, skillful use of primary sources (as well as secondary sources for background), comprehensive analysis of information, and strength of argument. **Grading standards for the paper/project content, as well as sample papers and other research resources, will be posted on the E-Learning class site.**

**DEADLINE:**

**HARD COPIES** of papers/projects are **due by 5 p.m. on TUESDAY, DEC. 15**. No extensions will be granted unless extenuating circumstances exist. Advance notice, documentation, and a specific deadline for completion of the work will be required before any extensions are granted.

## Guidelines for Footnotes/Endnotes

### **I. Basic Forms**

#### **1. Book**

<sup>1</sup>Bingham Duncan, *Whitelaw Reid: Journalist, Politician, Diplomat* (Athens: University of Georgia Press, 1975), 75-76.

#### **2. Volume in a multivolume series with the same title**

<sup>1</sup>Elizabeth Bisland, *The Life and Letters of Lafcadio Hearn*, 2 vols. (Boston: Houghton Mifflin, 1906), 1: 2.

#### **3. Separately titled volume in a multivolume series**

<sup>1</sup>Carol Sue Humphrey, *The Press of the Early Republic, 1783-1833*, vol. 2, *History of American Journalism* (Westport, Conn.: Greenwood Press, 1996), 44.

#### **4. Reprint edition of a book**

<sup>1</sup>James C. Austin, *Petroleum V. Nasby* (1948; reprint ed., New York: Twayne, 1965), 91.

#### **5. Component by one author in a work by another**

<sup>1</sup>Edward P. Mitchell, "The Newspaper Man's Newspaper," in *Dana of the Sun*, ed. Alfred H. Fenton (New York: Farrar & Rinehart, 1941), 176.

#### **6. Journal**

<sup>1</sup>Earl B. Braly, "William Dean Howells, Author and Journalist," *Journalism Quarterly* 32 (1955): 456-57.

#### **7. Dissertation**

<sup>1</sup>William M. Armstrong, "E.L. Godkin and American Foreign Policy, 1865-1900," Ph.D. dissertation, Stanford University, 1954, 47.

#### **8. Magazine**

<sup>1</sup>Edward P. Mitchell, "Mr. Dana of 'The Sun,'" *McClure's Magazine*, 3 October 1894, 374.

#### **9. Newspaper**

<sup>1</sup>New York *Times*, 15 March 1880, 15. (Add author and title for a signed article.)

#### **10. Newspaper without location in title**

<sup>1</sup>*The Times* (London), 15 April 1870, 6.

#### **11. Primary item in a primary source**

<sup>1</sup>E. L. Godkin to Henry Villard, 13 October 1887, Rollo Ogden, ed., *Life and Letters of*

*Edwin Lawrence Godkin* (New York: Macmillan, 1907), 447.

## 12. "Primary" item in a secondary source

<sup>1</sup>Horace Greeley to Whitelaw Reid, 2 September 1872, quoted in Royal Cortissoz, *The Life of Whitelaw Reid* (New York: Scribner, 1921), 283.

(For primary references in secondary sources, use "quoted in" for direct quotations and "cited in" for references to indirect quotations.)

## II. Electronic Sources

**Basic citation components and punctuation:** note number. Author's First name and Last name, <author's internet address, if available>, "Title of Work" or "title line of message," in "Title of Complete Work" or title of list/site as appropriate, <internet address>, [menu path, if appropriate], date if available, archived at if appropriate.

### 1. Listserv Message

Phillip Curtin, <curtinpd@jhunix.hcf.jhu.edu>, "Goree and the Slave Trade," in H-AFRICA, <h-africa@msu.edu>, 31 July 1995, archived at <gopher.h-net.msu.edu>, [path: H-NET E-Mail Discussion Groups/H-AFRICA/ Discussion Threads/Goree and the Atlantic Slave Trade--item number 465].

Richard Lobban, <RLobban@grog.ric.edu>, "REPLY: African Muslim Slaves in America," in H-AFRICA, <h-africa@msu.edu>, 4 August 1995, archived at <http://h-net.msu.edu/~africa/archives/august95>.

Gretchen Walsh, "REPLY: Using African newspapers in teaching," in H-AFRICA, <h-africa@msu.edu>, 18 October 1995.

### 2. World Wide Web

Peter Limb, "Relationships between Labour & African Nationalist/Liberation Movements in Southern Africa," <http://neal.ctstateu.edu/history/world\_history/archives/limb-l.html>, May 1992.

### 3. E-Mail Messages

Mel Page, <pagem@etsuarts.east-tenn-st.edu>, "African dance...and Malawi," private e-mail message to Masankho Banda, 28 November 1994.

## II. General Rules

1. For later references, use the author's last name and a shortened title of the work (e.g., Wall, *Henry Watterson...*, 106).

2. The author's name should appear in a note even if it is mentioned near the citation in the

text.

3. “Ibid.” is used for a reference to the work in the preceding footnote. Do not underline or italicize “Ibid.”

4. Number footnotes consecutively (i.e., 1, 2, 3, 4...) throughout the manuscript, and use supernumerals for the footnote numbers in both the body text and the footnote text.

5. For additional guidelines, consult a generally accepted manual (such as *The Chicago Manual of Style* or *Turabian’s Guide*) and consistently follow the forms of that specific manual.

6. Additional formatting Web sites:

1. UF University Writing Program (formerly the Writing Center)

<http://writing.ufl.edu/writing-studio/writing-resources/>

2. Purdue Online Writing Lab

<https://owl.english.purdue.edu/owl/resource/717/01/>

3. BibMe: Free Bibliography & Citation Maker

<http://www.bibme.org/>

4. Landmark Project *Son of Citation Machine* <<http://citationmachine.net/>>