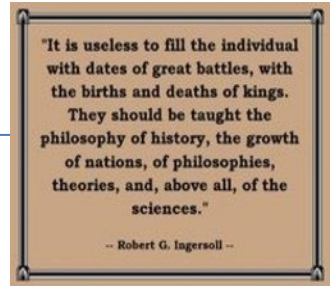


## JOU5007 HISTORY OF JOURNALISM

Fall 2022 | Class# 14135/ Sect. 2880 | Tuesdays (1070 Weimer), 11:45 a.m.-1:40 p.m.; Thursdays (1070 Weimer), 12:50-1:40 p.m. | 3 credits

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### Dr. Bernell E. Tripp

Office: 3055 Weimer Hall

Office hours: Tuesdays 2:00 to 5:00 pm / All other available times by appointment.

Office Phone: 352-392-2147 (During this pandemic, my response may be delayed.)

E-mail: [btripp@jou.ufl.edu](mailto:btripp@jou.ufl.edu) (Preferred method: Response within 24 hours most days.)

**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 is an in-person class, and barring unforeseen circumstances, weekly instructor lectures will be conducted at normally scheduled times (Tuesdays, 11:45 a.m.-1:40 p.m.; Thursdays, 12:50-1:40 p.m.). However, asynchronous materials may include guest presentations, required supplemental videos, reading materials (in addition to your textbook readings), podcasts, PowerPoint presentations, etc. Quizzes on weekly lectures, assigned readings, and supplemental materials will also be tentatively scheduled for completion by **Mondays by 11:59 p.m.**, unless there is a conflict on the calendar.

**COURSE OBJECTIVES:** To survey the development of journalism and communications; to introduce the academic and journalistic value of historical method and the use of primary documents; and to engender thought and discussion about the issues facing (and shaping) journalism throughout history. The course challenges students to think creatively and analytically about key individuals, as well as about great ideas and values such as media accuracy, free expression, ethics, history and diversity, and how each influenced the evolution of mass communication as we know it today, including its modern-day dilemmas. By the end of the course, students should be able to evaluate assertions about media practices and/or the actions of key individuals within the framework of their own time and, perhaps, assist us in envisioning how its past may provide answers to its future.

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 their motivations and perspectives.

**REQUIRED READING:** Sloan, Wm. David (ed.), *Perspectives on Mass Communication History*. (Hillsdale, NJ: Lawrence Erlbaum Associates, Inc., 1991).

**RECOMMENDED READING:** Sloan, Wm. David (ed.), *The Media in America: A History*; Folkerts, Jean, and Teeter, Dwight L., *Voices of a Nation*; Emery, Edwin, and Emery, Michael, *The Press and America: An Interpretive History of the Mass Media*.

**GRADING:** Final grades will be determined by the student's performance on **weekly short answer/essay quizzes (taken from in-class lecture information, textbook readings, and supplemental materials); participatory discussion assignments; a preliminary/revised research prospectus for a paper on an issue or aspect that influenced the development of mass communication; a presentation of the research; and a historical research paper, 20-25 pages, or a research project (additional option for Master's students only).** (SEE THE ATTACHED SHEET AND ADDITIONAL CRITERIA INFO ON THE E-LEARNING SYSTEM HOMEPAGE.)

**Final Grade Proportions:**

|                             |            |
|-----------------------------|------------|
| Average of quizzes          | <b>60%</b> |
| Participatory contributions | <b>5%</b>  |
| Prospectus                  | <b>10%</b> |
| Presentation                | <b>5%</b>  |
| Final paper                 | <b>20%</b> |

**GRADE PERCENTAGE TOTAL: 100%**

**Grades of “Incomplete”**-- Instructors are not required to assign “I” grades. However, they may be given at the discretion of the instructor, in compliance with the terms and completion of the “Incomplete-Grade Contract”. As decided by the graduate faculty of the College of Journalism and Communications, the **maximum** number of “I” grades a doctoral student is allowed during the course of his/her studies at UF is three, while the **maximum** for master's students is two. Information on current UF grading policies for assigning grade points can be found at this [link](#).

**WEEKLY QUIZZES:**

- These questions are designed to enhance your ability to 'build a case' (or structure an argument) because the nature of historical research is to provide a plausible explanation for why mass media history developed the way it did.
- You will be provided with a study guide, as well as the correspondent chapters/pages in the textbook.
- Each quiz has 1-5 short answer/essay/opinion questions drawn from weekly lectures, textbook readings, and/or supplemental materials. Quizzes are not cumulative. Your answers will be judged on the skillful use of information, which can be drawn not only from class notes and reading assignments, but also from any outside materials you may have read (no citations necessary), as well as the strength of your reasoning in dealing with each question. Required response length is a **minimum of TWO double-spaced pages**.
- The point of an advanced-level course is to teach graduate students **not only to think, but to think well**. Points for each correct answer in a quiz will vary, depending on the number and difficulty of questions.
- Quizzes are open-book and open notes. However, you may not collaborate with others or search the internet for responses.

**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 entertainment and cultural trends 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.

**PROSPECTUS:** You will research a topic and prepare a paper/project providing analysis and interpretation of **an event or aspect of media history prior to 1989**. You will also provide a **preliminary research prospectus** that outlines the scope and structure of the research for this paper/project, along with a list of sources. After receiving feedback/comments on the ungraded preliminary prospectus draft, you will revise and resubmit the final version for grading, along with your final paper/project.

**PRESENTATION:** You will provide at least a 15-minute presentation for the undergraduate class on the media-related topic you have chosen for your final paper. The presentation may consist of an overview of your research or focus on a small aspect of the topic. In addition to how well you analyze the media's development in your chosen subject, your presentation will be graded on originality and thoroughness of information, organization of presentation, form of presentation, and knowledge of subject. Any additional effort you extend to facilitate the undergraduates' understanding of your main points will earn bonus points – for example, handouts, PowerPoint, hyperlinks to related research, etc.

**RESEARCH PAPER/PROJECT:** This **20-25-page conference-quality paper** (or comparable research project) will be based on a combination of primary and secondary source materials. Secondary sources are books, journal articles, etc. of other historians' interpretation of how and why something occurred in the development of media history. This information is to be used **only** as background information or as supporting data, **NOT** as the basis of your argument. Primary sources are the original documents, words, visuals, etc. produced during the chosen time period. You will analyze and interpret these original documents to draw your own conclusions about what took place and why. Your grade for this paper will be based on originality and significance of your research question, use of primary sources, and the strength of your argument.

**ALTERNATIVE PROJECT OPTION:** Requirements for the **alternative history project** will vary, depending on each project design, but the project would still need to be based on primary sources and **include a 5-8-page summary** of contextual information and analysis/discussion of your interpretations and conclusions, in addition to the project materials. This alternative option is available ONLY for master's students who do not wish to have the course count as an **advanced class**.

**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

*Any plagiarism or falsification of information earns an E and a failing grade for the course.* 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, your presence in the classroom is critical to this course. Despite attempts to be inclusive, 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 and learn.**

**Privacy and In-Class Recording:**

All lectures and presentation are copyrighted by UF, which means they cannot be copied or shared. Likewise, all quiz and exam questions are protected to preserve academic integrity. They cannot be copied, even for personal use. But as noted earlier, I am happy to review your answers with you in person or online, as often as you like.

Otherwise, here is the official UF statement regarding in-class recording:

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a

recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

**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, including how and why the media documented and represented issues and events throughout the centuries. Thus, 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>Monday QUIZ<br/>Deadline/Dates</b>                | <b>Theme</b>                                      | <b>Key Topics</b>  | <b>Assessment</b>                                |
|------------------------------|--|---|--|--|
| 1                            | <b>Mon, Aug. 22,<br/>No Quiz</b>                     | Introduction                                      | Why Journalism Matters<br>/Modern Press in Conflict                | Q1 Intro to Journalism<br>(Chapter 25)           |
| 2                            | <b>Q1, 11:59 pm<br/>Mon, Aug. 29</b>                 | Public Trust                                      | Origins of Public's Trust<br>in the Media                          | Q2 Public Trust                                  |
| 3                            | <b>Q2, 11:59 pm<br/>Mon, Sept. 5</b>                 | Crusades for Justice                              | Journalistic crusades or<br>participatory journalism?              | Q3 Crusades                                      |
| 4                            | <b>Q3, 11:59 pm<br/>Mon, Sept. 12</b>                | Press on Trial                                    | Press Freedom and Trials<br>that changed the media                 | Q4 Press Trials                                  |
| 5                            | <b>Q4, 11:59 pm<br/>Mon, Sept. 19</b>                | Press in Wartime I                                | Journalists as agitators and<br>combatants                         | Q5 Press in Wartime I                            |
| 6                            | <b>Q5, 11:59 pm<br/>Mon, Sept. 26</b>                | Press in Wartime II<br>(19 <sup>th</sup> Century) | Evolution of War<br>Coverage                                       | Q6 Press in Wartime I                            |
| 7                            | <b>Q6, 11:59 pm<br/>Mon, Oct. 3</b>                  | 20 <sup>th</sup> -Century<br>Wartime Practices    | Age of Visuals in War<br>Coverage                                  | Q7 20 <sup>th</sup> -Century<br>Wartime Press    |
| 8                            | <b>Q7, 11:59 pm<br/>Mon, Oct. 10</b>                 | Wartime<br>Propaganda                             | War Politics and Press<br>Power                                    | Q8 War Politics and<br>the Press                 |
| 9                            | <b>Q8, 11:59 pm<br/>Mon, Oct. 17</b>                 | Press and Politics                                | Press and Political<br>Propaganda/Agendas                          | Q9 Press and<br>Propaganda                       |
| 10                           | <b>Q9, 11:59 pm<br/>Mon, Oct. 24</b>                 | Women of the Press                                | Women's Voices   | Q10 Women of the<br>Press                        |
| 11                           | <b>Q10, 11:59 pm<br/>Mon, Oct. 31</b>                | Ethnic and<br>Religious Press                     | Communication voices<br>outside the margins                        | Q11 Marginal Voices                              |
| 12                           | <b>Q11, 11:59 pm<br/>Mon, Nov. 7</b>                 | News as a<br>Commodity                            | Communication as a<br>Business                                     | Q12 News as<br>Commodity                         |
| 13                           | <b>Q12, 11:59 pm<br/>Mon, Nov. 14</b>                | Journalists as News-<br>Makers                    | Stunts and Media Hoaxes  | Q13 Stunts and Hoaxes                            |
| 14                           | <b>Q13, 11:59 pm<br/>Mon, Nov. 21</b>                | Progressive Reform<br>Press                       | "Journalism of Action";<br>quest for change; rise of<br>skepticism | Q14 Progressive<br>Reform                        |
| 15                           | <b>NO QUIZ<br/>Mon. Nov. 28</b>                      | Editorial<br>Commentary                           | Opinion and Journalistic<br>Observation                            | Q15 Editorial<br>Commentary<br><b>(OPTIONAL)</b> |
| 16                           | <b>Q14, 11:59 pm<br/>Mon, Dec. 5</b>                 | Does Social Media<br>Matter?                      |  |  |
| 17<br><b>FINALS<br/>WEEK</b> | <b>Q15, 11:59 pm<br/>Mon, Dec. 12<br/>(OPTIONAL)</b> | Editorial<br>Commentary Quiz                      |  |  |

## **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 911 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. Visit the UF Health Emergency Room and Trauma Center [website](#).

### **Academic Resources**

- **E-learning technical support:** Contact the UF Computing Help Desk [website](#), or phone 24/7 at 352-392-4357, or email [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- **Career Connections Center:** Career assistance and counseling services. Visit the [website](#). Reitz Union Suite 1300, 352-392-1601.
- **Library Support:** Various ways to receive assistance with respect to using the libraries or finding resources. Visit the [website](#).
- **Teaching Center:** General study skills and tutoring. Visit the [website](#). Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420.
- **Online Student Complaints:** View the Distance Learning Student Complaint Process [website](#).
- **Writing Studio:** 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.



**PRACTICE PROSPECTUS TO HELP YOU DESIGN  
YOUR HISTORICAL RESEARCH PROJECT**

**(Sample Prospectuses from previous student research will be available on E-Learning)**

I. Title of project

II. Thematic statement

This statement need be only a couple of paragraphs. It should include the central thesis and the envisioned scope of the project.

III. Preliminary outline

An idea-by-idea (or section-by-section) outline with topical divisions for each section will suffice.

IV. Primary sources to be consulted

It can be assumed that appropriate secondary sources will be used as work proceeds. Historical research, however, must be based on primary sources; and the historian should use as wide a variety of primary sources as possible. Indicate the primary sources to be consulted in the following categories:

1. Unpublished collections of personal papers
2. Published collected papers, works, etc.
3. Newspapers, periodicals, broadcasts, films, and other media content
4. Other media primary sources (e.g., pamphlets, contemporaneous literature, etc.)
5. Other primary materials (e.g., diaries, documents, etc.)

## RESEARCH PAPER/PROJECT REQUIREMENTS

**OBJECTIVE:** The purpose of the research paper is to provide a comprehensive examination 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 industry (or components of it) turned out the way it has, as well as the extent of the media's role in American history. In selecting the topic, ask yourself the question, “What does this have to do with media history?” For example: the influence of Native American or Hispanic stereotypes in movies and television; the turning point for journalism as a business; the effects of FCC regulation changes on radio programming; the development of women's roles in D.W. Griffith movies; how women journalists altered newspaper coverage at the turn of the century; public relations and political images; media's promotion of Jesus Rock. **NOTE: NO PAPER SHOULD DEAL WITH A TOPIC OCCURRING AFTER THE 1989, UNLESS IT IS A COMPARISON OF HOW SIMILAR EVENTS OR ASPECTS WERE COVERED OR ADDRESSED IN THE PAST AND PRESENT.** For example, how sports coverage of the '90s differed from coverage in sports' “Golden Age.”

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

- **Unacceptable:** “A biography of Hunter S. Thompson.”
- **Good:** “How the writing style of Hunter S. Thompson altered standard media-writing styles of the '70s and '80s.”
- **Weak:** “Why Elvis Presley was a great musician.”
- **Better:** “The impact of Elvis Presley's music on social attitudes of the 1960s.”
- ✓ **Weak:** “Media discussions of the Vietnam War.”
- ✓ **Good:** “How media coverage of the Tet Offensive altered public perceptions of the Vietnam War.”
- **Weak:** “The status of women in society as depicted in Friedan's *Feminine Mystique*.”
- **Better:** “The evolution of female empowerment in *Nancy Drew* novels.”
- **Weak:** “Single-parent homes as depicted in TV sitcoms.”
- **Better:** “A comparison of single-parent home life in *Two and a Half Men* vs. *The Andy Griffith Show*.”
- ★ **Weak:** “The evolution of Batman.”
- ★ **Better:** “Superhero identities as a reflection of societal change.”

**SOURCES:** Use a mixture of primary and secondary sources, with **primary source excerpts as supporting material** and secondary resources for 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. 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. Papers that are not properly cited **WILL NOT BE GRADED**. 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**.

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 OPTION:** Students have the option of completing a historical project in lieu of the paper. This alternative option is available ONLY for master's students who do not wish to have the class count as an **advanced class**. 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, similar to 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, supported by evidence that clearly relates to this thesis (or set of component points in the argument), as well as a thoughtful conclusion that presents a new way of thinking about the topic or that demonstrates how this examination of the topic adds to the current pool of historical knowledge in mass media development. Requirements will differ for each project design, but the project **MUST still be based on primary source evidence and include a 5-8-page summary of contextual information and analysis/discussion of your interpretations**. Thus, the project **MUST include** this written component (or as a link on that site, if producing a website) that sets up an argument, analyzes the evidence, reaches a logical conclusion about the findings, AND establishes why this information is relevant (and helpful) to researchers' existing knowledge of some aspect of mass communication history.

### **PAPER 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. Follow with the evidence to support your position, providing context and citing the sources for all information used as the basis for your argument. [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.] **You MUST provide examples or excerpts from primary sources** to add to the credibility of your analysis. End with a summary and implications of your research or the significance of the results to media history. Attach copies from the original documents to your final paper.

- **Length.** The conference-quality paper should be **20 to 25 double-spaced pages** (with standard 1-inch margins and 12-point typeface), including endnotes or footnotes.

- **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 5007: History of Journalism) and the date on the cover.

- **Source Page.** The use of fabricated information will NOT be tolerated. At the end of the paper, 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.

[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.

- **Submission.** Upload your paper/project to the designated E-Learning drop box.

- **Content and Writing Quality.** I expect a well-written, thoughtful, and interesting piece of writing. The paper must be an analysis, rather than simply a summary, of information. This is NOT an essay. It must add something to the current pool of historical knowledge and not a rehash of what has already been done on the topic. However, it does not have to be just another boring research paper to get you through a class. Think "creativity." **It can also be something you would use as part of your thesis or dissertation.**

### **GRADING:**

Papers will be assessed on how well you have adhered to the criteria. However, the greater significance will be placed on content. Papers must exhibit originality, skillful use of sources, comprehensive analysis of information, and strength of argument. Grading standards for the paper/project content and prospectus, as well as sample papers and other research resources, will be posted on the E-Learning class site.

**DEADLINE:**

**Papers/projects and the revised prospectus are due on or before THURSDAY, DEC. 15.**

Advance notice and a specific deadline suggested 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-1.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/>](http://www.bibme.org/)

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