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# A NARRATIVE HISTORY OF THE AMERICAN PRESS

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Online Resources

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# ONLINE STUDY RESOURCES

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An account of the press in the United States tells a story at least in part about successful people, events, and institutions. Tied together by the American experience and the defining protections of the First Amendment, *A Narrative History of the American Press* has featured the innovations and both the successes and failures produced by journalists who utilized the press for readers, sometimes as a public service and sometimes for profit. In all, the press functioned because of its ability to provide information, and it has succeeded — in some eras more effectively than others — because of an experiment rooted in the idea that news had an intrinsic social value.



"An Early Newspaper Office," painting by Anton Refregier at Rincon Annex Post Office, San Francisco, California, photographer Carol M. Highsmith, 2012, The Jon B. Lovelace Collection of California Photographs.<sup>1</sup>

The Introduction of *A Narrative History of the American Press* presented the importance of a free press in the history of American journalism. For context, it noted that historians have traced the origins of the American press to Enlightenment ideas about natural law that have argued all people are born with unalienable rights. These rights took shape in the pre-Revolutionary trial of John Peter Zenger, which served as an antecedent for the First Amendment.

Having read the Introduction, you should now have no difficulty recapping the five freedoms guaranteed by the First Amendment, and you should recall language introduced by influential early Americans (i.e. James Madison) that framed other subjects featured in this book. Having read the rest of the book, you should also be able to differentiate between conventional methods of history compared with journalism history, as the sources featured in a history of the press reflect a vast ocean of writing produced by editors and reporters over the years.

### Video Supplements

Among a wealth of other videos, the Library of Congress has published the following collection of materials related to the history of the press. Please use these items — *all accessed originally for the Study Resources on January 10, 2018* — as additional information as you interpret the chapters of this book.

For a video to accompany the Introduction, view Mark Dimunation (curator), “The Book That Changed the World,” at:

- <<https://www.loc.gov/item/myloc8>>.

By introducing printing with moveable metal type to Western Europe, Johann Gutenberg revolutionized the very nature of communication. (2 minutes)

Chapter 1: For video about “Pre-Revolution Print: The Colonial Origins of the American Press,” view Christopher Daly, “Covering America: A Narrative History of a Nation’s Journalism,” September 19, 2012, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=5632](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5632)>.

Daly discusses the development of journalism in America from the early 1700s to the digital revolution of today, placing the current journalism crisis within a broader historical context, showing how it is only the latest in a series of transitions that have required journalists to devise new ways of plying their trade. (67 minutes)

Chapter 2: For “Thomas Paine, The Partisan Press, and the Dark Ages of Journalism,” view S. Hess and S. Northrop, “American Political Cartoons: 1764-2010,” April 27, 2011, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=5224](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5224)>.

From Benjamin Franklin’s drawing of the first American political cartoon in 1754 to Herblock’s blistering attacks on Richard Nixon, editorial cartoons have always been a part of American journalism and politics. The authors of *American Political Cartoons 1754-2010* discuss their book. (66 minutes)

Chapter 3: For “The Penny Press: Sensationalism, Populism, and Progress,” view Benz, et al, “Frederick Douglass Family Initiatives,” February 27, 2017, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=7937](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=7937)>.

Frederick Douglass Family Initiatives kicked off its “One Million Abolitionists Project” with organization leaders presenting copies of Douglass’ first autobiography to 1 million students. Frederick Douglass Family Initiatives is an abolitionist organization co-founded by direct descendants of Frederick Douglass and Booker T. Washington. (85 minutes)

Chapter 4: For “Nineteenth-Century Publishing Innovations in Content and Technology,” view Leonard Bruno, “What Hath God Wrought?” at:

- <<https://www.loc.gov/item/myloc18>>.

Samuel F. B. Morse’s first telegram marked the beginning of the telecommunications revolution. When decoded, this paper tape recording of the historic message transmitted by Morse reads, “What Hath God Wrought?” Morse has given credit to Annie Ellsworth, the young daughter of a good friend, for suggesting the message he sent. She found it in the Bible, Numbers 23:23. (3 minutes)

Chapter 5: For “The Press in the Civil War Era: Pioneers in Print and Photography,” view M. Wagner and G. Gallagher, “The American Civil War: 365 Days,” April 11, 2006, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=3857](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=3857)>.

Wagner and Gallagher discuss their new book *The American Civil War: 365 Days*, which draws on the Library’s incomparable collections to present a unique perspective on the conflict. Illustrated with more than 500 images, 253 in full color, the book features Mathew Brady’s iconic photographs and other photos that heavily influenced public perceptions of the struggle. (48 minutes)

Chapter 6: For “The Press in Transition: From Reconstruction to the Gilded Age,” view Paul S. Boyer, “Moral Guardianship and the First-Amendment Rights,” March 6, 2003, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=3388](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=3388)>.

The author discusses censorship from the Gilded Age to the computer age. (62 minutes)

Chapter 7: For “Muckraking: Reporters and Reform,” view Doris Kearns Goodwin and Michelle Krowl, “Doris Kearns Goodwin on Roosevelt & Taft,” June 18, 2014, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=6321](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6321)>.

Krowl talks to the author of *The Bully Pulpit: Theodore Roosevelt, William Howard Taft and the Golden Age of Journalism*. (55 minutes)

Chapter 8: For “Yellow Journalism: Pulitzer and Hearst Battle for Readers,” view James McGrath Morris, “Pulitzer: A Life in Politics, Print, and Power,” February 16, 2010, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=4859](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4859)>.

Although he may be best known today for the prize that bears his name, Joseph Pulitzer ushered in the era of modern mass media in the nineteenth century. “What he accomplished was as significant in his time as the creation of television would be in the twentieth century,” according to Morris, “and it remains deeply relevant in today’s information age.” (48 minutes)

Chapter 9: For “Public Relations: How the Press Launched an Agency of Its Own,” view Eileen Rockefeller, “Being a Rockefeller: Becoming Myself, A Memoir,” May 2, 2014, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=6479](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6479)>.

Rockefeller discusses and signs her memoir. (50 minutes)

Chapter 10: For “Early Infotainment in Broadcast and Film,” view W. Joseph Campbell, “Getting It Wrong: Misreported Stories in American Journalism,” October 28, 2010, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=5165](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5165)>.

Campbell discusses his new book on misreported stories in American journalism, including a discussion about Orson Welles’ “War of the Worlds” broadcast. (57 minutes)

Chapter 11: For “The Press at War: Propaganda in Print and Film,” view A. K. Saraidari, M. Buschmann, A. Kerr, C. Laderman, C. Lerg, and A. Sherif, “The World at War: Cartoon & Conflict, 1914-1918,” March 17, 2017, January 10, 2018, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=8114](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=8114)>.

Marking the 100<sup>th</sup> anniversary of WWI, the John W. Kluge Center assembled former resident scholars to discuss editorial cartoons published during the war. (23 minutes)

Chapter 12: For “The Press in the Cold War: Murrow, McCarthy, and Shakespeare,” view “Building the Bomb, Fearing Its Use: Nuclear Scientists, Social Responsibility and Arms Control, 1946-1996,” May 27, 2009, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=4617](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4617)>.

The John W. Kluge Center held a panel discussion at the Kluge Center, along with Hugh Gusterson, William Lanouette and Martin J. Sherwin. After the atomic bombings of Hiroshima and Nagasaki at the end of World War II, statesmen and scientists confronted the unprecedented destructive power of nuclear weapons. Some of the questions that these scientists and statesmen encountered still exist today, and those questions are the basis for the panel discussion. (116 minutes)

Chapter 13: For “New Journalism and the Counterculture: Watchdogs and Watergate,” view S. Hess, “Whatever Happened to the Washington Reporters?” March 20, 2013, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=6134](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6134)>.

Hess surveys how journalism has changed in recent decades. (54 minutes)

Chapter 14: For “The Press and the Making of Modern Media,” view Hall, et al, “Saving the Web: Ethics & Challenges of Preserving the Internet,” June 16, 2016, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=7634](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=7634)>.

This symposium brought together experts in this field to discuss the major issues in the debate around this topic, the future potential of web archives to researchers and scholars, and the challenges in web archiving that face libraries, governments, institutions and individuals. (164 minutes)

Conclusion: For a video about the Conclusion, view Katrin Weller, “The Digital Traces of User-generated Content: How Social Media Data May Become the Historical Sources of the Future,” May 14, 2015, at:

- <[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=6775](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6775)>.

Weller argues that big data from social media and online communication channels are valuable sources which need to be understood now in order to be preserved effectively for future historians. (59 minutes)

## Nut Grafs

Using a technique common among features writers, the approach used in the following section can help you to develop your own interpretation of the history of the American press. It utilizes “nut graf” descriptions of what you have read in a way comparable to the approach used by reporters — we use a nut graf (or “nut graph”) in putting together stories for reporting purposes, and they will come in handy while concluding this book.

In writing for the Poynter Institute, Chip Scanlan, a journalist and author, describes a nut graf as a tool used by writers for telling the reader a story’s rationale by summarizing content and a message. “It’s called the nut graf because, like a nut, it contains the ‘kernel,’ or essential theme, of the story,” Scanlan writes.<sup>2</sup> Its purpose includes telling readers why they should care. With this approach to storytelling in mind, use the following summaries (in addition to primary sources at your disposal) too build your own interpretations of the past — you can additionally use them to construct in your own words the “so what?” part of what has been called the “first rough draft of history.” Keep mind: The role of a good reporter, writer, or interpreter of any story goes beyond the ability to provide facts alone.

### *Chapter-by-Chapter Nut Grafs*

From the first chapter of this book, “Pre-Revolution Print: The Colonial Origins of the American Press,” recall key people, events, and institutions, such as postmasters and the postal exchange, Benjamin Franklin’s *Apology for Printers*, Elizabeth Timothy, the radical press, Samuel Adams’ *Boston Gazette*, and the Boston Massacre.

- Nut Graph: Chapter 1 featured Franklin’s work as illustrative of a publishing style that reached a wide audience, noting how diverse content and contributors fueled news literacy in the decades preceding the revolution. The chapter also described the way Samuel Adams used his *Boston Gazette* to propagandize the colonists’ move toward independence, as his print accounts of events swayed ambivalent readers to oppose British rule.

In developing a “so what?” explanation for this nut graf, explain reasons why media content providers still practice Franklin’s approach to publishing.

The next chapter, titled “Thomas Paine, The Partisan Press, and the Dark Ages of Journalism,” featured people, events, and institutions, such as Thomas Paine, *Common Sense*, and *American Crisis*, John Fenno and *The Gazette of the United States*, Philip Freneau and *The National Gazette*, The Alien and Sedition Acts, John Adams, and the Dark Ages of American Journalism.

- Nut Graf: Chapter 2 explained the role the press in popularizing ideas articulated in the founding documents of the nation. It began with a profile of Thomas Paine, a description of *Common Sense* and *The American Crisis*, and the context in which he wrote. It then delved into partisanship following the Revolution, which historians have called “the Dark Ages of American Journalism,” and described how the Alien and Sedition Acts had a stifling effect on expression.

In developing a “so what?” explanation for this nut graf, explain how “life, liberty, and the pursuit of happiness” emerged as cornerstones of the American experience, cite Paine’s work. Additionally, describe ways press partisanship had antecedents in debates that followed the Revolution, and how implementation of the Alien and Sedition Acts created problems in press history.

“The Penny Press: Sensationalism, Populism, and Progress” featured people, events, and institutions, such as Horatio David Shepard and hotcakes, *The New York Sun* and Benjamin Day, *The New York Herald* and James Gordon Bennett, and *The New York Tribune* and Horace Greeley.

- Nut Graf: Chapter 3 described the penny newspapers of New York in the 1830s as a democratizing agent, explaining how sensational content contributed to sales and expanded readership. It profiled leading editors of the penny press era as instrumental in building long-standing notions about citizen involvement in government and the developing economy. It also described how the new sales model of low-priced newspapers combined with high circulation and a reliance on advertising and contributed to movements and political formations during the era.

In developing a “so what?” explanation for this nut graf, review ways Margaret Fuller, William Lloyd Garrison, and Frederick Douglass had roles in the particular publishing strategies of major penny papers, explaining how sensationalism raised the interest levels of news audiences.

“Nineteenth-Century Publishing Innovations in Content and Technology” described concepts, institutions, events, and people, such as the telegraph and the transatlantic cable, the inverted pyramid and the Associated Press, *The New York Times* and Henry Raymond, and Nellie Bly and stunt journalism.

- Nut Graf: Chapter 4 focused on changes to content brought by technological advances, as well as the famous “stunt journalism” practiced by Nellie Bly in her historic travels around the world. It explained how the immediate transmission of news changed the very nature, content, and construction of information, eventually leading to global news, and how it affected socially constructed ideas of time, space, and place. It also described the changes brought to the penny press industry by the



Associated Press and *The New York Times*, which both relied on “facts only” approaches to news, not coincidentally popular with the introduction of the telegraph to the reporting industry.

In developing a “so what?” explanation for this nut graf, explain technological developments in communication and how they affected news delivery speed and content itself. Also, explain the reason speed contributed directly to the development of the international scope of news delivery, describing Nellie Bly’s journalism as both sensational pioneering news.

“The Press in the Civil War Era: Pioneers in Print and Photography” featured people, events, and institutions, such as antebellum print, Elijah Lovejoy and Harriet Beecher Stowe, Mathew Brady and his photographers, daguerreotypes and visual technologies, and *Harper’s Weekly* and *Frank Leslie’s Illustrated*.

- Nut Graf: Chapter 5 described the role the press had in reporting the Civil War focused on the way in which the war transformed the press into a more visually based form of communication. It provided an overview of the print and photographic materials published in the mid-to-late nineteenth century press to demonstrate how images gradually became part of the mainstream press, and it profiled Mathew Brady as a pioneer in the medium.

In developing a “so what?” explanation for this nut graf, articulate ways the press of the Civil War Era demonstrated a recurring reliance on pre-existing forms of communication, identifying features in the storytelling techniques of print and visual media relative to media during the Civil War.

“The Press in Transition: From Reconstruction to the Gilded Age” described people, events, and institutions, such as Horace Greeley, the Liberal Republicans and the 1872 election, Ida B. Wells and *The Red Record*, Mark Twain and the Gilded Age, and Horatio Alger and the American Dream.

- Nut Graf: Chapter 6 described the triumphs and failures of the press during Reconstruction, focusing on “The Red Record” by Ida B. Wells as a landmark piece of journalism. It opened with a narration of Horace Greeley’s failed campaign for president in 1872, juxtaposed with Wells’ crusade against lynching, and it showed how Reconstruction journalism bridged traditional models of publishing popularized before the Civil War into a new wave of sensational content.

In developing a “so what?” explanation for this nut graf, identify key problems both highlighted and ignored by the both press leaders and politicians of the era, explaining why Ida B. Wells deserves credit for taking a particularly brave stance as a writer in exposing the abhorrent practice of lynching.

“Muckraking: Reporters and Reform” featured people, events, and institutions, such as “How the Other Half Lives” by Jacob Riis, “The World of Graft” by Josiah Flynt, and “The Shame of the Cities” by Lincoln Steffens. Review the roles of *McClure’s* and *Cosmopolitan*, and Upton Sinclair and David Graham Phillips.

- Nut Graf: Chapter 7 looked at the successes and shortcomings of a crusading form of journalism by reporters who practiced storytelling with reform efforts in mind. It profiled a group of writers who flourished at a time in which yellow journalism, a famous style of publishing, also thrived, and the chapter revealed the dynamics between this group of writers President Theodore Roosevelt, who at first supported them but then had to distance himself for political reasons.

In developing a “so what?” explanation for this nut graf, identify ways the technique of following the money trail generated famous episodes of reporting in press history.

“Yellow Journalism: Pulitzer and Hearst Battle for Readers” described people, events, and institutions, such as Joseph Pulitzer and *The New York World*, William Randolph Hearst and *The New York Journal*, yellow journalism, and chain ownership.

- Nut Graf: Chapter 8 looked at the circulation war between publishing giants Joseph Pulitzer and William Randolph Hearst. It provided examples of the sensational content of the era, and shows how the competitive nature of the rivals affected subsequent media development, and it describes a style that had roots in the penny press, flourished at the turn of the twentieth century, and has made recurring appearances since then, all the way through today.

In developing a “so what?” explanation for this nut graf, articulate the ways Pulitzer and Hearst took sensationalism to new levels and affected a century of media development that followed, and identify particular stories published in the contemporary press that might qualify as yellow journalism.

“Public Relations: How the Press Launched an Agency of its Own” featured people, events, and institutions, such as Ida Tarbell’s *History of the Standard Oil Company*, Ivy Lee’s “Declaration of Principles,” John D. Rockefeller and the Ludlow Massacre.

- Nut Graf: Chapter 9 profiled the work of Ida Tarbell as influential in causing the growth of public relations industries. It showed how Tarbell’s expose of The Standard Oil Company inspired public relations pioneers, including Ivy Ledbetter Lee and Edward Bernays, to help repair the image of industrialists, and it showed how, as major parts of modern media, public relations affects content in ways sometimes unexpected for consumers.

In developing a “so what?” explanation for this nut graf, provide reasons Tarbell’s work played a role in the development of public relations. In addition, explain ways the public relations industry has done a service to both corporations and consumers.

“Early Infotainment in Broadcast and Film” described events, institutions, and people, such as broadcasting and infotainment, Guglielmo Marconi, Lee de Forest, and Howard Armstrong, RCA and NBC (David Sarnoff) and CBS (William Paley), and Orson Welles’ “The War of the Worlds” and *Citizen Kane*.

- Nut Graf: Chapter 10 profiled a number of personalities who contributed to the development of broadcast. It described the competition that fueled the development of new radio and television technologies — how point-to-point (or person-to-person) communication later became content consumed by millions of listeners and viewers. It concluded with a description of the way artistic creations of Orson Welles, a visionary producer, used media to help create a new entertainment-based landscape for the press to navigate.

In developing a “so what?” explanation for this nut graf, explain ways broadcast affected both the storytelling techniques of the press and the content of stories across media.

“The Press at War: Propaganda and Persuasion in Print and in Film” featured people, events, and institutions, such as The Committee on Public Information and World War I, “Triumph of the Will” by Leni Riefenstahl, “The Spanish Earth,” 1984 by George Orwell, and Dwight D. Eisenhower’s farewell address.

- Nut Graf: Chapter 11 explained the ways the press during wars in the twentieth century sometimes spread political messages to persuade audiences with tools developed by figures associated with the creation of the public relations industry. It provided a cursory overview of the ways governments have sometimes coopted the press and media in general to work in ways that do not meet the requirements of the Fourth Estate, and it showed how the press could change public opinion.

In developing a “so what?” explanation for this nut graf, identify the historic roots of propaganda and recognize the need for a free press to focus on ensuring citizens receive essential information about their government.

“The Press in the Cold War: Murrow, McCarthy, and Shakespeare” looked at people, events, and institutions, such as “Hiroshima” by John Hersey, Joseph McCarthy, Edward R. Murrow’s “See It Now,” Hank Greenspun, “The Ed Sullivan Show” and Elvis Presley.

- Nut Graf: Chapter 12 provided examples of new styles, media, and forms of entertainment popularized by the press during the Cold War. It opened with an overview of John Hersey’s “Hiroshima,” a compilation of stories from survivors of

the U.S. nuclear attack on the Japanese city of Hiroshima. It then described the way the press responded to the ensuing climate of fear tied to the nuclear arms race between the United States and the Soviet Union, and the efforts of CBS newsman Edward R. Murrow to confront anti-communist Senator Joseph McCarthy. It included a cross-section of content featured on television in the 1950s to describe how broadcasters attracted audiences with entertainment.

In developing a “so what?” explanation for this nut graf, explain the growth of “Infotainment,” describing ways news delivered by print media continued to take a role of secondary importance to entertainment-based media.

“New Journalism and the Counterculture: Watchdogs and Watergate” featured concepts, events, and institutions, such as The Living Room War, The My Lai Massacre, and “Faces of the American Dead in Vietnam” in *Life Magazine*. Topics also included *Times v. Sullivan*, the Pentagon Papers, *Rolling Stone*, Hunter S. Thompson and gonzo journalism, and Watergate, *The Washington Post*, and Woodward and Bernstein.

- Nut Graf: Chapter 13 described how the press in the 1960s and 1970s at times used stylistic techniques in new journalism to popularize the ideas and attitudes of a generation of Americans that expressed both idealism and dissent via mainstream outlets and popular magazines. It featured legal precedents that affected reporting, as well as a sample of countercultural journalism, as practiced by Hunter S. Thompson’s style of “gonzo” storytelling, and it juxtaposed new journalism with the relatively traditional yet groundbreaking reporting at *The Washington Post* that exposed the Watergate scandal.

In developing a “so what?” explanation for this nut graf, explain the ways cultural and political issues addressed by the press during the 1960s and 1970s produced an effect on subsequent generations.

“Modern Media in the Making” detailed the rise of Time Warner, trans-national media conglomerations, hard news and soft news, and regulation.

- Nut Graf: Chapter 14 showed how media and conglomerated corporations acted both independently and interdependently to create a kind of storytelling that requires attention to multi-media and advertising constraints. It explained the reasons why contemporary mass media tends to focus on soft news, or “Infotainment,” more predominantly than hard news, and it described the growth of what analysts have described as a “media monopoly.”

In developing a “so what?” explanation for this nut graf, answer the following question: How have media evolved with trends in technology and with the realities of the modern corporate structure? Identify ways ownership practices have affected news content.

The Conclusion featured key people, events, and institutions, identifying the ways social media have both adopted and rejected certain conventions developed well before the introduction of the Internet.

- Nut Graf: Having read the Conclusion, students should have a familiarization with convergence, social media, user-created content, and multi-tasking.

In developing a “so what?” explanation for this nut graf, answer the following question: What kind of expectations do contemporary employers hold for new hires in media that no longer reward specialization only?

Having developed answers to the above “so what?” questions, you can now consider the current state of journalism and develop your own questions about its future — reconsider the importance of the First Amendment in the journalism profession; then, summarize trends in the history of the press relative to technological developments. In preparing your summaries, remember the ways journalism and history are interrelated, as well as the way *History of the American Press* created a story about both practices.

### **In Their Own Words**

Any story worth telling includes the words of others. In journalism and in history, we use quotes to illustrate narratives and to bring credibility to our stories. As you have seen throughout this book, remarkable personalities in the history of the press have contributed an endless reservoir of material we can cite as primary sources. To recap the contributions of just a select group of people featured in this book, peruse and muse over the words of journalists, media figures, and members of the press from previous chapters, considering ways to integrate their thoughts into your own perspectives on the history of the press.<sup>3</sup>

#### *Quotes from Personalities Featured in A Narrative History of the American Press*

“The loss of liberty in general would soon follow the suppression of the liberty of the press; for it is an essential branch of liberty, so perhaps it is the best preservative of the whole.” John Peter Zenger (October 26, 1697 – July 28, 1746), a German-American colonist, printer, and journalist, in *The New York Weekly Journal*, November 12, 1733.

“If all printers were determined not to print anything till they were sure it would offend nobody, there would be very little printed.” Benjamin Franklin (January 17, 1706 – April 17, 1790), printer, philosopher, Founder, in “Apology for Printers,” *The Pennsylvania Gazette*, June 10, 1731, later in *Benjamin Franklin’s Autobiographical Writings* (1945), edited by Carl Van Doren.

“Where the press is free, and every man able to read, all is safe.” Thomas Jefferson (April 13, 1743 – July 4, 1826), Founder, president, and principal author of the Declaration of Independence, in a letter to Charles Yancy, January 6, 1816.

“In journalistic debuts of this kind, many talk of principle — political principle, party principle — as a sort of steel trap to catch the public. We ... disdain ... all principle, as it is called, all party, all politics. Our only guide shall be good, sound, practical common sense, applicable to the business and bosoms of men engaged in every-day life.” James Gordon Bennett (September 1, 1795 – June 1, 1872), publisher of *The New York Herald* in the newspaper’s first issue May 6, 1835.

“It is astonishing what force, purity, and wisdom it requires for a human being to keep clear of falsehoods.” Margaret Fuller (May 23, 1810 – July 19, 1850), journalist, critic, and women’s rights advocate associated with the American transcendentalism movement, in a letter at Providence, Cambridge, July 1842, in *Memoirs of Margaret Fuller Ossoli* (1852), 2: 64.

“At length printing came. It gave ten thousand copies of any written matter, quite as cheaply as then were given before; and consequently a thousand minds were brought into the field where there was but one before. This was a great gain; and history shows a great change corresponding to it, in point of time. I will venture to consider it, the true termination of that period called ‘the dark ages.’ Discoveries, inventions, and improvements followed rapidly, and have been increasing their rapidity ever since.” Abraham Lincoln (February 12, 1809 – April 15, 1865), Sixteenth President of the United States, “Second Lecture on Discoveries and Inventions,” February 11, 1859, in Roy P. Basler, ed., *Collected Works*, 8 vols. (New Brunswick, NJ: Rutgers University Press, 1953), 3:362–63.

“I felt that one had better die fighting against injustice than to die like a dog or a rat in a trap.” Ida B. Wells (July 16, 1862 – March 25, 1931), journalist, newspaper editor, suffragist, and crusade, in *The Autobiography of Ida B. Wells* (Chicago and London: University of Chicago Press, 1970), 62.

“Our Republic and its press will rise or fall together. An able, disinterested, public-spirited press, with trained intelligence to know right and courage to do it, can preserve that public virtue without which popular government is a sham and a mockery.” Joseph

Pulitzer (April 10, 1847 – October 29, 1911), newspaper publisher, in *The North American Review*, May 1904.

“A mind which really lays hold of a subject is not easily detached from it.” Ida Tarbell (November 5, 1857 – January 6, 1944), journalist, author, and muckraker, in *The Ways of Woman* (New York: Macmillan, 1915), 89.

“Journalism allows its readers to witness history; fiction gives its readers an opportunity to live it.” John Hersey (June 17, 1914 – March 24, 1993), American writer and journalist, in “The Novel of Contemporary History,” *The Atlantic Monthly*, 31 (November 1949): 80-85.

“A democracy ceases to be a democracy if its citizens do not participate in its governance. To participate intelligently, they must know what their government has done, is doing, and plans to do in their name. Whenever any hindrance, no matter what its name, is placed in the way of this information, a democracy is weakened, and its future endangered. This is the meaning of freedom of press. It is not just important to democracy, it is democracy.” Walter Cronkite (November 4, 1916 – July 17, 2009), anchor for the CBS Evening News (1962–1981), in *Society of Professional Journalists, Leading Journalists Tell What a Free Press Means to America*, Chicago: SPJ, 1984.

“The central dilemma in journalism is that you don’t know what you don’t know.” Bob Woodward (March 26, 1943 – present), author and investigative journalist, in “Q&A Transcript: Watergate 25 Years Later,” *Washington Post*, June 17, 1997.

Although not from a journalist, another quote illustrates a premise for not only this book but also history in general. Spanish philosopher George Santayana (December 16, 1863 - September 26, 1952) wrote, “Those who cannot remember the past are condemned to repeat it.”<sup>4</sup> While historians generally do not engage in the practice of predicting the future, preferring to focus on what we can verify in the records of the past, Santayana’s quote reminds us of the value of history as we move ahead into uncharted territories.

## Endnotes

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<sup>1</sup> “An Early Newspaper Office,” Library of Congress, accessed November 19, 2016, <item/2013630286>.

<sup>2</sup> Chip Scanlan, “The Nut Graf, Part I,” *Poynter*, May 19, 2003, accessed November 25, 2017, <poynter.org/news/nut-graf-part-i>.

<sup>3</sup> Jim Abbot, ed. *Speaking of a Free Press: 200 Years of Notable Quotations about Press Freedoms* (Vienna, VA: NAA Foundation, 2005), accessed December 10, 2017, <nieonline.com/thelearningforum/downloads/napi/speaking\_of\_a\_free\_press.pdf>.

<sup>4</sup> George Santayana, *The Life of Reason: Reason in Common Sense* (New York: Scribner’s, 1905), 284.

## Review Questions

Find the correct answer, using the recommended (additional) sources for context.

Which of the following freedoms does the First Amendment protect?

- (A) religion
- (B) speech and the press
- (C) peaceable assembly and to petition the government
- (D) all of the above

Write with attention to clarity and accuracy with appropriate and specific historical information. You should also articulate a “so what?” relative to journalism history.

- Write your own nut graf (summary) that describes *History of the American Press*. Make sure your paragraph addresses the 5Ws & H, along with a “so what?” Write journalistically, keeping your sentences concise and accurate.

## Additional Images

To illustrate further the contents of the Study Resources section, find the following images (among others) in the digital archives of the Library of Congress.

“James McMullan, Socio-Journalism,” Lanny Sommese, created University Park, Pa: Pennsylvania State University, Zoller Gallery, 1979, Library of Congress, accessed June 12, 2016, <item/2015647900>.



“Mass Communication of Complicated Issues,” Dietmar R. Winkler, artist, published in 1970 for the Massachusetts Institute of Technology’s Karl Taylor Compton Seminar Series, Library of Congress, accessed June 12, 2016, <item/2015646119>.

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Among the wealth of primary and secondary sources you will find in researching topics mentioned in the Study Resources section, the following in particular help illustrate its contents.

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# CHAPTER 1

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Find the correct answer according to “Pre-Revolution Print: The Colonial Origins of the American Press,” using the recommended (additional) sources for context.

Which of the following journalistic conventions would you attribute to Ben Franklin?

- (A) publishing both sides (or multiple versions) of a story
- (B) the byline
- (C) the heliograph
- (D) widespread use of the inverted pyramid

Samuel Adams used his newspaper to propagandize the following event:

- (A) the Zenger trial
- (B) the Seneca Falls Convention
- (C) the French Revolution
- (D) the Boston Massacre

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Why did Benjamin Franklin suggest it makes good business sense to give voice to as many perspectives as possible? Along with giving the appearance of being balanced and fair, how does diverse content, according to him, make more money for publishers?
- When John Adams wrote, “Not the battle of Lexington or Bunkers’ Hill: Not the surrender of Burgoyne or Cornwallis, were more important events in American history than the Battle of King-street, on the 5<sup>th</sup> of March, 1770,” he no doubt considered the role of his cousin Samuel Adams in publishing accounts of the event. Make the case that the *Boston Gazette* played a major role in launching the American Revolution.

## Additional Images

To illustrate further the contents of “Pre-Revolution Print: The Colonial Origins of the American Press,” find the following images (among others) in the digital archives of the Library of Congress.

“America in Flames,” a print, created in London January 1, 1775, shows a woman representing “America” seated in flames fanned from above by two men in clouds wielding the British measures “Quebec Bill” and “Masachusetts [sic] Bay” against the colonies. Four British men represent the British Opposition and make a feeble attempt to extinguish the flames, while a teapot spills on the steps in front of “America” and spill its contents, Library of Congress, accessed November 19, 2016, <pictures/item/97514756>.

“Join or Die,” Benjamin Franklin, publisher, *The Pennsylvania Gazette*, May 9, 1754, a warning to the British colonies in America exhorts them to unite against the French and Native Americans, showing a snake with the initials of colonies attached to segments, Library of Congress, accessed November 19, 2016, <item/2002695523>.

“Page Illustration with Feathered Headdress,” published by B. Franklin, Philadelphia, an illustration in *General Magazine and Historical Chronicle*, Vol. 1, January 1741, Library of Congress, accessed November 19, 2016 <item/2005692015>.

“This is the Place to Affix the Stamp,” published by William Bradford in the *Pennsylvania Journal and Weekly Advertiser*, October 24, 1765, a print showing a skull and crossbones representation of the official stamp required by the Stamp Act of 1765, Library of Congress, accessed November 19, 2016, <item/2004672606>.

“Title Page for Poor Richard, 1743, an Almanack,” published in Benjamin Franklin’s *Poor Richard*, 1743, Library of Congress, accessed November 19, 2016, <item/2005692066>.

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## CHAPTER 2

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Find the correct answer according to “Thomas Paine, The Partisan Press, and The Dark Ages of Journalism,” using recommended (additional) sources for context.

What was the famous “lead” Thomas Paine used to open *The American Crisis*?

- (A) “One had better die fighting against injustice than die like a dog or a rat in a trap.”
- (B) “These are the times that try men’s souls.”
- (C) “I will not equivocate. I will not excuse. I will not retreat a single inch.”
- (D) “There are very few things in this world which it is worthwhile to get angry about.”

The Declaration of Independence advocates the following EXCEPT:

- (A) freedom of the press
- (B) life
- (C) liberty
- (D) the pursuit of happiness

The Alien and Sedition Acts grew from a reaction to a revolution in which country?

- (A) Cuba
- (B) England
- (C) Germany
- (D) France

Who are members of “The Fourth Estate?”

- (A) clergy
- (B) press
- (C) nobility
- (D) consumers

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- When Thomas Paine died June 8, 1809, most American newspapers reprinted an unflattering obituary from *The New York Citizen*, which read in part, “He had lived long, did some good and much harm. Almost 200 years have passed since Paine’s death, and

it is your job as a reporter to re-write Paine's obituary. Do so with references to his role in American and world history, and the history of journalism.

- Make a comparison between the Partisan Press that followed Washington's presidency with that of the twenty-first century press. Do you see similarities? What are the differences? Try identifying contemporary members of the press with either the Federalist or the Republican publishers of Hamilton and Jefferson's days, explaining their political alliances relative to the media they represent.

### **Additional Images**

To illustrate further the contents of "Thomas Paine, The Partisan Press, and The Dark Ages of Journalism," find the following images (among others) in the digital archives of the Library of Congress.

"A Tribute to Paine: L'homme de Deux Mondes. Born at Thetford, England, January 29, (O. S.), 1737. Died at Greenwich, New York, June 8, 1809," a print created by John Wesley Jarvis showing Thomas Paine as a bust portrait, facing right, surrounded by a decorative border consisting of a wreath and symbols such as scales, a quill, a key, and a dove. It also shows Paine's book *Rights of Man*, Library of Congress, accessed November 19, 2016, <item/2008676222>.

"Constitution of the U.S.," first printing of the Constitution of the U.S., published as news in *The Pennsylvania Packet, and Daily Advertiser*, September 19, 1787, Library of Congress, accessed November 19, 2016, <item/2005692142>.

"A New Display of the United States," Amos Doolittle, August 14, 1799, a bust portrait of President John Adams, with garland and curtain, framed by the arms of sixteen states; below each state's seal are inscribed its population and number of senators and representatives. At the top of the print is a spread-winged eagle, holding an arrow, an olive branch, and a banderole with the words "Millions for our Defence Not a Cent for Tribute," Library of Congress, accessed November 19, 2016, <item/2003656585>.

"Portrait of Abigail Adams," Benjamin Blyth for Harris & Ewing, created between 1910 and 1920, Library of Congress, accessed November 19, 2016, <item/hec2009000215>.

*The American Crisis*, written in December 1776 by the author of *Common Sense* (Thomas Paine), begins with the words, "These are the times that try men's souls," Library of Congress, accessed November 19, 2016, <item/2005694599>.



“Thomas Paine,” a reproduction of an 1859 painting attributed to Otis Bass shows author and philosopher Thomas Paine, half-length portrait, facing left, Library of Congress, accessed November 19, 2016, <item/2008676226>.

“Wha Wants Me,” a print created in London, December 26, 1792, shows Thomas Paine, full-length, standing, facing left, holding a scroll titled “rights of man.” He is surrounded by injustices and standing on labels, representing morals and justices, defending measures taken in revolutionary France and appealing to the English to overthrow their monarchy and organize a republic, Library of Congress, accessed November 19, 2016, <item/93502013>.

### **Additional Readings**

Among the wealth of primary and secondary sources you will find in researching “Thomas Paine, The Partisan Press, and The Dark Ages of Journalism,” the following in particular help illustrate the contents of this chapter.

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## CHAPTER 3

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Find the correct answer according to “The Penny Press: Sensationalism, Populism and Progress,” using recommended (additional) sources for context.

*The New York Sun* captured the public’s attention in 1835 by making this claim:

- (A) scientists had discovered life on the moon;
- (B) hard work leads to success;
- (C) all men and women are created equal;
- (D) Tippecanoe and Tyler, too.

Helen Jewett, a subject of a penny press story in *The New York Herald*, was:

- (A) a prostitute;
- (B) a foreign correspondent;
- (C) an editor;
- (D) a suffragette.

Margaret Fuller sent reports during the 1848 revolutions in Europe to which newspaper?

- (A) *New York Sun*
- (B) *New York Tribune*
- (C) *New York Times*
- (D) *New York Herald*

What was Frederick Douglass’ reaction to the 1848 Seneca Falls Convention?

- (A) He published his autobiography to show support for it.
- (B) He wrote “An Apology for Printers,” distancing himself from radical suffragists.
- (C) He became a life-long ally with Susan B. Anthony and Elizabeth Cady Stanton.
- (D) In a supportive column for the *North Star*, he explained, “Right is of no sex.”

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Explain how the phrase “selling like hotcakes” applied to the penny press, describing the role of *The New York Sun* in its development. What was Horatio David Sheppard’s contribution to the new sales model? Describe Day’s advertising strategy and how the Moon Hoax influenced the first wave of sensationalism.

- How did Frederick Douglass make extraordinary contributions to the history of journalism? Explain his story relative to the rights to representation outlined by the Constitution, and the role of the press in addressing issues of critical importance to Douglass and his associates, including William Lloyd Garrison.

### **Additional Images**

To illustrate further the contents of “The Penny Press: Sensationalism, Populism and Progress,” find the following images (among others) in the digital archives of the Library of Congress.

“Altre Scoperte Scoperte Fatte Nella Luna dal Sigr. Herschell,” Salvatore Fergola, lithographer, (Napoli: Lita Maggiore, No. 30, between 1835 and 1849), an illustration related to the Great Moon Hoax with a human-bat creature, two other supernatural creatures, and a lunar landscape, Library of Congress, accessed November 19, 2016, <item/2012646034>.

“James Gordon Bennett,” Mathew B. Brady, photographer, published between 1851 and 1852, a portrait of *The New York Herald* publisher, Library of Congress, accessed November 19, 2016, <item/2004664107>.

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### **Additional Readings**

Among the wealth of primary and secondary sources you will find in researching the “The Penny Press: Sensationalism, Populism and Progress,” the following in particular help illustrate the contents of this chapter.

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## CHAPTER 4

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Find the correct answer according to “Nineteenth-Century Publishing Innovations in Content and Technology,” using recommended (additional) sources for context.

What was Samuel F. B. Morse’s first telegraphic message, delivered in 1844?

- (A) “Four score and seven years ago ... ”
- (B) “What hath God wrought?”
- (C) “I have seen the future, and it works.”
- (D) “We hold these truths to be self-evident.”

Which of the following was an original member of New York’s Associated Press in 1848?

- (A) *The New York World*
- (B) *Poor Richard’s Almanack*
- (C) *The New York Herald*
- (D) *The New York Times*

Which of these newspapers began in the nineteenth century and still publishes today?

- (A) *The Boston Gazette*
- (B) *The New York Sun*
- (C) *The New York World*
- (D) *The New York Times*

For which New York newspaper did Nellie Bly perform her most famous reporting stunts?

- (A) the *Sun*
- (B) the *Tribune*
- (C) the *Journal*
- (D) the *World*

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- How did the telegraph affect the newspaper industry? Describe the cost associated with telegraphic transmissions; the development of the AP; the inverted pyramid and reasons for the use of hard news over literary content; and the general effect on news content, including its timeliness and proximity.

- Describe the use of “stunt journalism,” focusing on the contributions of Nellie Bly, her reporting from Blackwell’s Island, and her famous trip around the world. Explain how Bly set a standard for subsequent reporters.

### **Additional Images**

To illustrate further the contents of “Nineteenth-Century Publishing Innovations in Content and Technology,” find the following images (among others) in the digital archives of the Library of Congress.

“American Progress; or Westward the Course of Destiny; or Westward Ho!; or Manifest Destiny,” George A. Crofutt, created 1873, an allegorical female figure of America leads pioneers and railroads westward, Library of Congress, accessed June 11, 2016, <item/97507547>.

“Bacon’s Chart of the Atlantic Telegraph: Containing a History of Telegraphy, Origin and Progress of the Atlantic Telegraph, Description of the Old and New Cables, etc., etc.: Illustrated by maps, engravings, diagrams, etc.,” George Washington Bacon, published in London: G. W. Bacon & Co., 1865, includes text, diagrams, and an ancillary map of “Map Showing the Proposed Ocean Telegraphs and Overland Route Round the World,” Library of Congress, accessed January 24, 2017, <item/2013593070>.

“Hon. Henry Jarvis Raymond of N.Y.,” published between 1855 and 1865, Library of Congress, accessed June 8, 2016, <item/brh2003002759/PP>.

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## Additional Readings

Among the wealth of primary and secondary sources you will find about “Nineteenth-Century Publishing Innovations in Content and Technology,” the following in particular help illustrate the contents of this chapter.

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## CHAPTER 5

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Find the correct answer according to “The Press in the Civil War Era: Pioneers in Print and Photography,” using recommended (additional) sources for context.

Which moniker describes Rev. Elijah Lovejoy, editor of the *Alton Observer*?

- (A) “The Grand Incendiary of the Province”
- (B) “The Man Who Died of a Broken Heart”
- (C) “A Martyr on the Altar of American Liberty”
- (D) “The Pathfinder of the West”

William Lloyd Garrison said it was what time after John Brown raided Harpers Ferry?

- (A) high noon
- (B) the best of times and the worst of times
- (C) the times that try men’s souls
- (D) past deadline

What did Abraham Lincoln do after Horace Greeley published the “Prayer of the Twenty Millions?”

- (A) He had it censored for posing a “clear and present danger.”
- (B) He issued the Emancipation Proclamation.
- (C) He delivered the Gettysburg Address.
- (D) He declared war on the South.

Which of the following publications can you associate with popularization of photography?

- (A) *Uncle Tom’s Cabin*
- (B) *The New York Tribune*
- (C) *Harper’s Weekly*
- (D) *The Alton Observer*

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Describe how Elijah Parish Lovejoy and Harriet Beecher Stowe used the press and publications to bring attention to slavery, transforming abolition from a minority opinion to one that replaced general anti-slavery during the Civil War.

- Critics of Mathew Brady have faulted him for manipulating the subjects of his photographs to make an artistic effect. Putting yourselves in the shoes of a modern professional photojournalist, do you think these criticisms are fair? If you worked for Brady in the 1860s, would you think the criticisms are fair? Explain with the luxury of hindsight.

### **Additional Images**

To illustrate further the contents of “The Press in the Civil War Era: Pioneers in Print and Photography,” find the following images (among others) in the digital archives of the Library of Congress.

“Battle of Fair Oaks, Va., May 31<sup>st</sup>, 1862,” created as a lithograph by Currier & Ives in New York in 1862, an observation balloon hovers in the distance, Library of Congress, accessed May 23, 2016, <item/90709053>.

“Fair Oaks, Va., Vicinity. Federal Battery,” created June 1862, a photograph showing the main eastern theater of war, the Peninsular Campaign, May-August 1862, Library of Congress, accessed May 23, 2016, <item/cwp2003000074/PP>.

“Front Page of *Frank Leslie’s Illustrated Newspaper* with Picture of John Brown,” Martin M. Lawrence, photographer, published in 1859 as a three-quarter length portrait of Brown accompanying text describing the insurrection at Harper’s Ferry, Library of Congress, accessed May 16, 2016, <item/2007683549>.

“Returned Prisoners of War Exchanging their Rags for New Clothing on Board Flag of Truce Boat New York,” William Waud, illustrator, in *Harper’s Weekly* (January 14, 1865): 29, inscribed below the title, “The figures on the right are coming in with the new clothing, in the center pitching the old rags overboard, & going out on the left to get their rations,” Library of Congress, accessed May 24, 2016, <item/2004661236>.

“Savage Station, Virginia Field Hospital after Battle of June 27, 1862,” a James Gibson photograph created in June 1862 showing a makeshift field hospital with wounded soldiers sitting and lying on the ground while some receive care, including the straw-hatted Sixteenth New York Infantry who fought at Gaines’ Mill on June 27, Library of Congress, accessed May 23, 2016, <item/cwp2003005816/PP>.

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“The Assassination of President Lincoln at Ford’s Theatre, Washington, D.C., April 14<sup>th</sup>, 1865,” a Currier & Ives lithograph published in New York, 1865, Library of Congress, accessed May 23, 2016, <item/90708801>.

“The Surgeon at Work at the Rear during an Engagement,” Winslow Homer, wood engraving, published in *Harper’s Weekly*, 6 (July 12, 1862): 436, Library of Congress, accessed May 23, 2016, <item/97501512>.

“Unidentified Emaciated Prisoner of War, from Belle Isle, Richmond, at the U.S. General Hospital, Div. 1, Annapolis,” A. Hill Messinger, photographer, shows a prisoner of war at the U.S. General Hospital, Div. 1, Annapolis, Maryland; see *Harper’s Weekly* (June 18, 1864): 385, Library of Congress, accessed May 24, 2016, <item/2013645513>.

### **Additional Readings**

Among the wealth of primary and secondary sources you will find about “The Press in the Civil War Era: Pioneers in Print and Photography,” the following in particular help illustrate the contents of this chapter.

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## CHAPTER 6

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Find the correct answer according to “The Press in Transition: From Reconstruction to the Gilded Age,” using recommended (additional) sources for context.

Which two parties nominated Horace Greeley as a candidate in the 1872 presidential election?

- (A) Democrats and Liberal Republicans
- (B) Whigs and Republicans
- (C) Liberal Republicans and Federalists
- (D) Whigs and Democrats

The word “red” in *The Red Record* by Ida B. Wells refers to which of the following?

- (A) The Spanish-American War
- (B) blood (lynching)
- (C) dwindling profits in the print industry
- (D) communism

What myth would you associate with the Horatio Alger’s version of the “American Dream”?

- (A) Manifest Destiny
- (B) the rich get richer
- (C) hard work leads to (material) success
- (D) all men are created equal

Which of the following issues would you NOT associate with the career of Ida B. Wells?

- (A) amnesty
- (B) lynching
- (C) segregation
- (D) suffrage

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Explain how the career of Ida B. Wells personifies that of a brave journalist, putting into context “The Red Record” with Reconstruction issues, including segregation, lynching, and women’s suffrage.

- Describe how the Reconstruction Era allowed for the rise of the Robber Barons and how their emergence would lead to a new form of investigative reporting later known as muckraking.

### **Additional Images**

To illustrate further the contents of for “The Press in Transition: From Reconstruction to the Gilded Age,” find the following images (among others) in the digital archives of the Library of Congress.

“First Page of First Issue of *The Revolution*,” published in New York, July 8, 1868, *The Revolution* proclaims itself as the organ of the National Party of New America with editors Elizabeth Cady Stanton, Parker Pillsbury, and proprietor and manager Susan B. Anthony, Library of Congress, accessed June 6, 2016, <item/2005683574>.

“Front Page of the ‘*Woman’s Journal and Suffrage News*,” published in Washington, D.C., March 3, 1913, with the headline, “Parade Struggles to Victory despite Disgraceful Scenes,” images show the women’s suffrage parade in Washington, featuring General Rosalie Jones, Inez Milholland on a white horse, floats, and an aerial view of the parade, Library of Congress, accessed June 6, 2016, <item/2002716777>.

“Our ‘Civilized’ Heathen,” Samuel D. Ehrhart, artist, published in New York by Keppler & Schwarzmann, September 8, 1897, a print showing a vignette cartoon with Uncle Sam at center placing money in a box labeled “To Save the Heathen of Foreign Lands,” while around him are vignettes showing pigeon shooting, cockfighting, boxing, a turkey-grab, and a lynching, Library of Congress, accessed June 5, 2016, <item/2012647612>.

“The Mascot,” published in New York by Puck Publishing Corporation, in *Puck*, 77, 1981 (February 20, 1915): cover, a painting by Rolf Armstrong showing a head-and-shoulders portrait of a woman wearing a uniform and Puck holding a large pencil, both wear sashes labeled “Votes for Women, Library of Congress, accessed June 12, 2016, <item/2011660532>.

“W. E. B. (William Edward Burghardt) Du Bois, 1868-1963,” C. M. Battey, photographer, published May 31, 1919, a head-and-shoulders portrait, facing slightly right, Library of Congress, accessed June 12, 2016, <item/2003681451>.



## Additional Readings

Among the wealth of primary and secondary sources you will find about “The Press in Transition: From Reconstruction to the Gilded Age,” the following in particular help illustrate the contents of this chapter.

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Wells-Barnett, Ida B. *The Red Record Tabulated Statistics and Alleged Causes of Lynching in the United States*. Chicago: Donohue & Henneberry, 1895.

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## CHAPTER 7

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Find the correct answer according to “Muckraking: Reporters and Reform,” using recommended (additional) sources for context.

Which of the following series would you most directly associate with Jacob Riis?

- (A) “The Yellow Kid”
- (B) “This is London”
- (C) “How the Other Half Lives”
- (D) “The Treason of the Senate”

Upton Sinclair’s “The Jungle” takes place in which city?

- (A) Minneapolis (the commercial district)
- (B) New York (the Five Points)
- (C) Chicago (Packingtown)
- (D) Washington, D.C. (Congress)

As traditionally reported, Lincoln Steffens said, “I have seen the future, and it works” about:

- (A) Cuba
- (B) Russia (USSR)
- (C) Canada
- (D) Germany

Theodore Roosevelt gave “The Man with the Muck-rake” speech in 1906 and blasted leading muckrakers by referring to a character in a book by which of the following writers?

- (A) Benjamin Franklin
- (B) John Bunyan
- (C) Paul Bunyan
- (D) Shakespeare

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Why would press historians consider Jacob Riis the “godfather” of muckraking? What was it about his photographs that inspired generations of journalists to pursue careers in the field?

- Describe Upton Sinclair’s “The Jungle” as a classic piece of muckraking. How did Sinclair’s blend of reporting and literary storytelling contribute to social change? How does “The Jungle” compare to other muckraker pieces from the era?

### **Additional Images**

To illustrate further the contents of “Muckraking: Reporters and Reform,” find the following images (among others) in the digital archives of the Library of Congress.

“Linc. Steffens,” Bain News Service, published April 1914, this photograph shows American journalist, lecturer, and political philosopher Lincoln Steffens in Union Square, New York City, Library of Congress, accessed June 6, 2016, <item/ggb2005015940>.

“Our Office — My Partner, Mr. Ensign at the Desk, I in the Corner,” published June 7, 1901 in New York by The Outlook Company, a photograph showing Jacob Riis, Amos Ensign, and unidentified man in their office at the *New York Tribune* police bureau, Library of Congress, accessed June 8, 2016, <item/2015645626>.

“The Crusaders,” Carl Hassmann, artist, published in New York by J. Ottmann Lith. Co., Puck Bldg., February 21, 1906. This illustration shows a large group of politicians and journalists as knights on a crusade against graft and corruption, carrying large pens like a lance and mentioning *Colliers*, *Harper’s Weekly*, *Life*, *Puck*, and *McClure’s*, Library of Congress, accessed June 6, 2016, <item/2011645818>.

“The Destruction of Cat Alley,” Jay Hambidge, artist, published in “The Passing of Cat Alley” by Jacob A. Riis, *Century*, 57, 175, December 1898, Library of Congress, accessed June 8, 2016, <item/2010716473>.

“*The Jungle* by Upton Sinclair,” published 1906, a poster advertising book by Upton Sinclair, showing lion standing on skull of steer, Library of Congress, accessed May 16, 2016, <item/95521425>.

“Upton Sinclair,” Bain News Service, publisher, Library of Congress, accessed May 16, 2016, <item/ggb2004006185>.

## Additional Readings

Among the wealth of primary and secondary sources you will find about “Muckraking: Reporters and Reform,” the following in particular help illustrate the contents of this chapter.

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Riis, Jacob August. *Children of the Tenements*. New York: Macmillan Company, 1906.

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Roosevelt, Theodore. "Address of President Roosevelt at the Laying of the Corner Stone of the Office Building of the House of Representatives. Saturday, April 14, 1906 (The Man with the Muck-rake)," April 14, 1906.

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Sinclair, Upton. *The Jungle*. Cambridge, MA: R. Bentley, 1971.

Steffens, Lincoln. *The Autobiography of Lincoln Steffens*. New York: Harcourt, Brace and Company, 1931.

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Wilson, Harold S. *McClure's Magazine and the Muckrakers*. Princeton: Princeton University Press, 1970.

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## CHAPTER 8

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Find the correct answer according to “Yellow Journalism: Pulitzer and Battle for Readers,” using recommended (additional) sources for context.

You might attribute the origin of the phrase “yellow journalism” to a cartoon. Which of the following publications was the first to feature it?

- (A) *Ladies’ Home Journal*
- (B) *McClure’s*
- (C) *The New York World*
- (D) *The New York Journal*

Before re-locating to New York, Joseph Pulitzer published a successful newspaper here:

- (A) St. Louis, Missouri
- (B) San Antonio, Texas
- (C) St. Paul, Minnesota
- (D) San Francisco, California

William Randolph Hearst published his first successful newspaper in this city:

- (A) St. Louis, Missouri
- (B) San Antonio, Texas
- (C) St. Paul, Minnesota
- (D) San Francisco, California

In 1898, what was it that William Randolph Hearst asked his readers to remember?

- (A) all the news that’s fit to print
- (B) the Maine
- (C) who pays the bills
- (D) to let the cat out, and the dog in

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Why do historians consider Joseph Pulitzer such an influential figure in journalism? Describe his work with the *St. Louis Dispatch* and *New York World*, as well as the entertainment and feature content of his newspapers. Describe his competition with

William Randolph Hearst, providing also an overview of Hearst's work with the *San Francisco Examiner*, *The New York Journal*, and *Cosmopolitan*.

- How did the Yellow Kid epitomize the "Second Wave of Sensationalism?" Explain how this cartoon character reflected the competition between Pulitzer and Hearst by describing their war for the most newspaper sales.

### **Additional Images**

To illustrate further the contents of "Yellow Journalism: Pulitzer and Hearst Battle for Readers," find the following images (among others) in the digital archives of the Library of Congress.

"Atlas Joe; or, the Fearful Responsibilities of a Self-Appointed Manager of the Universe," Frederick Burr Opper, artist, published in New York by Keppler & Schwarzmann, January 29, 1896, a print showing newspaper editor Joseph Pulitzer as Atlas, who supports a globe labeled "American Affairs, English Affairs, African Affairs, Cuban Affairs, and South American Affairs" on his back, sitting at a desk, drafting "Instructions to Congress," and handing a "Telegram to Prince of Wales" to a messenger boy; on the floor around him are other communications labeled "Program for the Senate, Advice to the Cabinet, Commands to Sec. Carlisle — Issue a Pulitzer Loan At Once! How the Country Must Be Run, and Orders to Foreign Powers." A notice hanging on the wall states "Our Motto — Sensation! Sensation! Sensation!!" Pulitzer perspires from the burden of his labors, Library of Congress, accessed June 7, 2016, <item/2012648600>.

"Honor to McKinley!" Udo J. Keppler, artist, published in New York by Keppler & Schwarzmann, March 23, 1898, a print showing Joseph Pulitzer and a monkey, possibly meant to represent William R. Hearst, as editors of yellow journalism newspapers wrapped up in their papers with outrageous headlines, calling for a declaration of war, while President McKinley calmly reads a paper that states, "The People of the United States have full confidence in your Patriotism, Integrity, & Bravery. They know you will act justly and wisely: decent press," Library of Congress, accessed May 18, 2016, <item/2012647530>.

"Horse Show Number of the *Journal's* Colored Supplement, out Sunday, Nov. 8<sup>th</sup>, Order in Advance," Archie Gunn and R. F. Outcault, illustrators, published in New York by H. A. Thomas & Wylie Lith. Co., 1896, a poster for the *New York Sunday Journal* showing a woman in a cart labelled "Class A Oolong T-cart, First Prize" pulled by a goat and the Yellow Kid character created by Outcault. A parrot on the goat has a word bubble reading "Say!



Mickey, you an de lady is sure prize winners,” Library of Congress, accessed June 6, 2016, <item/2014649607>.

“The New York Sunday *Journal*,” a poster published in New York by H. A. Thomas & Wylie, Lith. Co., 1896, showing an insurgent camp in Cuba with a man on horseback holding the *Sunday Journal* newspaper in one hand and a rifle in the other with men in camp cheering with a Cuban flag in the background, Library of Congress, accessed June 7, 2016, <item/2015647290>.

“*The Sunday World*,” June 28, 1896, a poster with an illustration of a woman reading the *World* newspaper, Library of Congress, accessed June 7, 2016, <item/2015648004>.

“The Yellow Pest — Putting its Nose into Everything,” Louis Dalrymple, artist, published in New York by Keppler & Schwarzmann, July 6, 1898, a print showing President William McKinley sitting at a desk, holding a large paper that shows “President McKinley’s War Policy.” A newspaper reporter, most likely Joseph Pulitzer, leans through an open window and carries sheets of paper labeled “Yellow Journal War Plans,” poking his nose into the back of McKinley’s “Plans of Campaign,” Library of Congress, accessed May 18, 2016, <item/2012647578>.

### **Additional Readings**

Among the wealth of primary and secondary sources you will find about “Yellow Journalism: Pulitzer and Hearst Battle for Readers,” the following in particular help illustrate the contents of this chapter.

Baker, Cathleen A. *From the Hand to the Machine: Nineteenth Century American Paper Mediums: Technologies, Materials, and Conservation*. Ann Arbor, MI: Legacy Press, 2010.

Barrett, James Wyman. *Joseph Pulitzer and His World*. New York: The Vanguard Press, 1941.

Barry, Richard Hayes. *An Historic Memento of the Nation’s Loss; The True Story of the Assassination of President McKinley at Buffalo*. Buffalo, NY: R. A. Reid, 1901.

Brisbane, Arthur. *Editorials from the Hearst Newspapers*. New York: Albertson Publishing Co., 1906.

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## CHAPTER 9

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Find the correct answer according to “Public Relations: How the Press Launched an Agency of Its Own,” using recommended (additional) sources for context.

After Ida Tarbell exposed the Standard Oil Company, the government prosecuted it and broke it into smaller companies using which of the following measures?

- (A) the Emancipation Proclamation
- (B) the Sherman Anti-Trust Act
- (C) the Alien and Sedition Act
- (D) the Pure Food and Drug Act

Whose “Declaration of Principles” christened the first modern public relations agency?

- (A) Ivy Ledbetter Lee
- (B) Charles Foster Kane
- (C) Sigmund Freud
- (D) Edward Bernays

What product did Edward Bernays suggest women could equate with liberation?

- (A) alcoholic beverages
- (B) birth control
- (C) books
- (D) cigarettes

On behalf of which organization did Edward Bernays persuade construction companies to modify designs of new houses?

- (A) Parker and Lee
- (B) Simon and Schuster
- (C) Standard Oil
- (D) *McClure’s*

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Explain the formation of the public relations industry, providing an overview of the contributions of the following people and events: Ivy Lee, the Declaration of Principles,

and the Ludlow Massacre. You should also include a reference to the role of Ida Tarbell in fueling Rockefeller's use of public relations.

- Describe Edward Bernays' contributions to the development of public relations: What were typical campaigns he used to promote the interests of his client? Explain his use of propaganda.

### **Additional Images**

To illustrate further the contents of "Public Relations: How the Press Launched an Agency of Its Own," find the following images (among others) in the digital archives of the Library of Congress.

"Forbes, Colo. — Slain Miner & One of His Fighting Comrades," Bain News Service, publisher, May 3, 1914, a photo showing events relating to the Ludlow Massacre, during which a tent camp of striking miners at Ludlow Colorado was attacked by the Colorado National Guard April 20, 1914, Library of Congress, accessed May 16, 2016, <item/ggb2005015865>.

"John D. Rockefeller, Three-quarter Length Portrait, Seated, Facing Front," 1909, Library of Congress, accessed February 13, 2017, <item lccn.loc.gov/99471533>.

"Massacre during Colorado Coal Strike at Ludlow, Colorado," drawn by John Sloan, a cover illustration showing a mine worker firing a gun after his wife and children were killed in a massacre at their tent camp by the Colorado National Guard and Colorado Fuel & Iron Company camp guards (New York: The Masses Publishing Company, June 1914), Library of Congress, accessed February 13, 2017, <item 2016652761>.

"*McClure's* for February, Abraham Lincoln," Corwin Knapp Linson, artist, one of the covers featuring Ida Tarbell's biographical series on Lincoln, published in New York, 1896, Library of Congress, accessed June 8, 2016, <item/2014650148>.

"Woody Guthrie, Half-Length Portrait, Facing Slightly Left, Holding Guitar/*World Telegram*," Al Aumuller, photographer, published 1943, Library of Congress, accessed May 16, 2016, <item/95503348>.

## Additional Readings

Among the wealth of primary and secondary sources you will find about “Public Relations: How the Press Launched an Agency of Its Own,” the following in particular help illustrate the contents of this chapter.

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## CHAPTER 10

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Find the correct answer according to “Early Infotainment in Broadcast and Film,” using recommended (additional) sources for context.

Which of the following broadcast pioneers deserves credit for the invention of FM radio?

- (A) Edwin Howard Armstrong
- (B) Lee de Forest
- (C) Guglielmo Marconi
- (D) David Sarnoff

When William Paley purchased CBS in 1929, the company specialized in which medium?

- (A) silent movies
- (B) radio manufacturing
- (C) radio broadcasts
- (D) television

Historians recognize a CBS radio show that aired October 30, 1938, as among the most important moments in broadcast history. What was the name of the show?

- (A) “The War of the Worlds”
- (B) “Good Night and Good Luck”
- (C) “This Is London”
- (D) Murrow’s “Farewell” address to the RTNDA

Which of the following occurred after Orson Welles broadcast “The War of the Worlds?”

- (A) Welles earned a film contract with freedom to control production of “Citizen Kane.”
- (B) He started his career in television.
- (C) He began directing Shakespearian plays in Harlem.
- (D) Mars attacked.

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Explain how David Sarnoff built the RCA/NBC (later NBC-GE) company into a leading network and in doing so why he deserves at least some of the credit for the role of broadcasts in the modern world. Describe how his competition with Edwin Howard

Armstrong and other pioneers over licensing and patent rights fueled technological innovations in the development of radio and television.

- Explain why movie critics consider “Citizen Kane” a great film, doing so with reference to key developments in media history. What happened to the careers of both Orson Welles and William Randolph Hearst after the release of the film?

### **Additional Images**

To illustrate further the contents of “Early Infotainment in Broadcast and Film,” find the following images (among others) in the digital archives of the Library of Congress.

“David Sarnoff, Pres. of RCA & Chairman of the Board, NBC, N.Y.,” photography by Harris & Ewing, published 1939, Library of Congress, accessed May 16, 2016, <item/hec2009012659>.

“Lee de Forest,” published by Bain News Service, Library of Congress, accessed May 16, 2016, <item/ggb2006013886>.

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“Nicola Tesla,” Bain News Service, publisher, created 1890, accessed November 24, 2017, <item/ggb2004004851>.

“William S. Paley, Pres., CBS, N.Y.,” photography by Harris & Ewing, published 1939, Library of Congress, accessed May 16, 2016, <item/hec2009012658>.

### **Additional Readings**

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Welles, Orson (Producer & Director). (September 5, 1941). *Citizen Kane* [Motion picture]. U.S.A: RKO Radio Pictures.



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## CHAPTER 11

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Find the correct answer according to “The Press at War: Propaganda in Print and in Film,” using recommended (additional) sources for context.

The Creel Commission popularized which symbol to recruit support for World War I?

- (A) The American Dream
- (B) Torches of Freedom
- (C) The Yellow Kid
- (D) Uncle Sam

Who among the following is associated with the movie “Triumph of the Will?”

- (A) Edward Bernays
- (B) Claire Boothe Luce
- (C) Leni Riefenstahl
- (D) Orson Welles

Which of the following would you most directly associate with Ernest Hemingway?

- (A) “War of the Worlds”
- (B) “The Spanish Earth”
- (C) “This is London”
- (D) “See It Now”

Which satire suggests, “All animals are equal, but some animals are more equal than others.”

- (A) “The Shadow Knows”
- (B) *1984*
- (C) *Animal Farm*
- (D) *Ten Days in a Madhouse*

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Do you think Edward Bernays would have approved of the ways governments used propaganda in the twentieth century? Consider first his role with the Committee for

Public Information and his book *Propaganda*, and then contrast them with the way propaganda was used in the Spanish Civil War and Nazi Germany.

- Ernest Hemingway and George Orwell both wrote about the Spanish Civil War extensively, and not coincidentally, they both earned praised as master stylists. How do you explain their minimalistic approaches in constructing meaningful content? And how would the Spanish Civil War have contributed to their perspectives on the value of clear, concise communication?

### **Additional Images**

To illustrate further the contents of for “The Press at War: Propaganda in Print and in Film,” find the following images (among others) in the digital archives of the Library of Congress.

“Destroy this Mad Brute Enlist — U.S. Army,” Harry R. Hopps, artist, created 1917, a propaganda poster showing a terrifying gorilla with a helmet labeled “militarism” holding a bloody club labeled “kultur” and a half-naked woman as he stomps onto the shore of America, Library of Congress, accessed May 16, 2016, <item/2010652057>.

“I Want You,” James Montgomery Flagg, artist, published in *Frank Leslie’s Illustrated Newspaper* (February 15, 1917): 173, Uncle Sam, half-length, faces front, points his finger, Library of Congress, accessed May 16, 2016, <item/93509735>.

“Stamp out the Axis,” Phil Von Phul, artist, Works Progress Administration, sponsor, published in Seattle, Washington: Thirteenth Naval District, United States Navy WPA, 1941, as poster showing a fist holding a stamp with an American star ready to stamp out a Nazi swastika during World War II, Library of Congress, accessed May 16, 2016, <item/2010648603>.

### **Additional Readings**

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Hemingway, Ernest. *For Whom the Bell Tolls*. New York: Scribner's, 1940.

Herman, Edward S., and Noam Chomsky. *Manufacturing Consent: The Political Economy and the Mass Media*. New York: Pantheon, 1988.

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## CHAPTER 12

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Find the correct answer according to “The Press in the Cold War: Murrow, McCarthy, and Shakespeare,” using recommended (additional) sources for context.

A poll of leading journalists cites the top journalistic works of the twentieth century. According to the poll, which of the following was #1?

- (A) All the President’s Men
- (B) Hiroshima
- (C) Fear and Loathing
- (D) The Jungle

Who would you most appropriately associate with the story of The Hollywood 10?

- (A) Leni Riefenstahl
- (B) Edwin Howard Armstrong
- (C) Walter Cronkite
- (D) Elia Kazan

In response to Joseph McCarthy, Edward R. Murrow paraphrased a line from “Julius Caesar” to close his March 9, 1954, “See It Now” episode. Who was the original author of the verse?

- (A) Samuel Taylor Coleridge
- (B) John Donne
- (C) William Shakespeare
- (D) John Bunyan

Which of the following infuriated *Las Vegas Sun* editor Hank Greenspun?

- (A) Jann Wenner
- (B) Joseph Pulitzer
- (C) Nellie Bly
- (D) Joseph McCarthy

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to journalism history.

- Review the poll published in *The New York Times* titled “Journalism’s Greatest Hits.” Now, read “Hiroshima” and write a paper answering this question: Why did Hersey’s

book reach #1? You are not required to read the 99 other books on the list, but cite a secondary source that lists criteria for measuring quality reporting.

- Explain the role of Edward R. Murrow's "See It Now" broadcasts in exposing the tactics of Joseph McCarthy as rooted in fear and not fact.

### **Additional Images**

To illustrate further the contents of "The Press in the Cold War: Murrow, McCarthy, and Shakespeare," find the following images (among others) in the digital archives of the Library of Congress.

"Can You Top This?" photograph shows view looking upwards towards television antennas atop the Empire State Building, published October 16, 1954, caption reads, "New York: Towering a mere 1,472 feet above the street, the television antennas atop the Empire State Building mark the highest point on any man-made structure in the world. New York's seven television stations use the Array of Spiny antennas to broadcast programs to a four-state area in which 15 million persons reside," Library of Congress, accessed February 15, 2017, <item/2014648259>.

"General Panoramic View of Hiroshima after the Bomb, Shows the Devastation, about 0.4 miles, Official U.S. Army Photo," published 1945, date stamped on verso June 26, 1946, forms part of *New York World-Telegram* and the *Sun* Newspaper Photograph Collection, accessed February 13, 2017, <locn.loc.gov/2004669950>.

"Portrait of John Hersey," Carl Van Vechten, photographer, published March 4, 1958, accessed June 14, 2017, item <2004663001>.

"President Richard Nixon, Dr. Milton Eisenhower, and U.S. Ambassador to the Soviet Union Llewellyn E. Thompson Jr., seated across table from Soviet leader Nikita Khrushchev in his office, Moscow, Soviet Union," Thomas O'Halloran, photographer, published July 1959, Library of Congress, accessed February 15, 2017, <item/2015647178>.

"Washington Station to Broadcast Movies," Underwood & Underwood, Washington, published 1928, photograph shows engineers of the Jenkins Laboratories testing a transmitter at station 3XK, Library of Congress, accessed February 15, 2017, <item/2005684103>.

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Among the wealth of primary and secondary sources you will find in researching “The Press in the Cold War: Murrow, McCarthy, and Shakespeare,” the following in particular help illustrate the contents of this chapter.

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Seib, Philip. *Broadcasts from the Blitz: How Edward R. Murrow Helped Lead America into War*. Washington, DC: Potomac Books, 2006.

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## CHAPTER 13

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Find the correct answer according to “New Journalism and the Counterculture: Watchdogs and Watergate,” using recommended (additional) sources for context.

The *Times v. Sullivan* case made a decision about which of the following people?

- (A) public figures
- (B) Supreme Court justices
- (C) presidents
- (D) The Hollywood 10

Hunter S. Thompson said he believed the mood of the nation was of “Fear and Loathing” after the assassination of which of the following particular figures?

- (A) Malcom X
- (B) Martin Luther King
- (C) Robert F. Kennedy
- (D) John F. Kennedy

Upon which legal precedent did the Supreme Court rely in The Pentagon Papers case?

- (A) Carpe Diem (*Thompson v. Kierkegaard*)
- (B) The press must be free to criticize public figures (*Times v. Sullivan*)
- (C) The Constitution allows separate but equal public institutions (*Plessy v. Ferguson*)
- (D) The government cannot exercise prior restraint (*Near v. Minnesota*)

The publisher of *The Washington Post* during Watergate was:

- (A) Katherine Graham
- (B) Bob Woodward
- (C) Carl Bernstein
- (D) Ben Bradlee

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- How does Hunter Thompson’s *Fear and Loathing in Las Vegas* describe the American Dream? What did he have to say about the United States following the assassination of

Robert F. Kennedy? What did he have to say about Las Vegas in the 1970s as a representation of the notion that hard work leads to success?

- Woodward and Bernstein described their work as the closest approximation to the truth that they could provide. In developing your answer, discuss the use of anonymous sources in the Watergate story: What kind of precedent did these techniques set? Weigh both the “pros” and the “cons” of the use of anonymous sources relative to Watergate and subsequent history.

### **Additional Images**

To illustrate further the contents of “New Journalism and the Counterculture: Watchdogs and Watergate” find the following images (among others) in the digital archives of the Library of Congress.

“Circus Circus Casino Sign, Las Vegas, Nevada,” Carol M. Highsmith, photographer, published between 1980 and 2006, Library of Congress, accessed June 12, 2016, <item/2011630938>.

“Martin Luther King and Malcolm X Waiting for Press Conference,” Marion S. Trikosko, photographer, published March 26, 1964, Library of Congress, accessed June 11, 2016, <item/92522562>.

“Negro Demonstration in Washington, D.C. Justice Dept. Bobby Kennedy Speaking to Crowd,” Warren K. Leffler, photographer, published June 14, 1963, shows Attorney General Robert F. Kennedy speaking to a crowd of African Americans and whites through a megaphone outside the Justice Department; sign for Congress of Racial Equality is prominently displayed, Library of Congress, accessed June 11, 2016, <item/2003688162>.

### **Additional Readings**

Among the wealth of primary and secondary sources you will find in researching “New Journalism and the Counterculture: Watchdogs and Watergate,” the following in particular help illustrate the contents of this chapter.

“The Faces of the American Dead in Vietnam.” *Life Magazine*, June 27, 1969, Library of Congress, accessed May 3, 2016, <time.com>.



Bernstein, Carl, and Bob Woodward. *All the President's Men*. New York: Simon & Schuster, 1974.

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## CHAPTER 14

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Find the correct answer according to “The Press and the Making of Modern Media,” using recommended (additional) sources for context.

Which of the following would you NOT associate directly with CBS?

- (A) Mike Wallace
- (B) David Sarnoff
- (C) Dan Rather
- (D) Edward R. Murrow

With which of the following corporations would you most closely associate with Henry Luce and Claire Boothe Luce?

- (A) News Corporation
- (B) ABC/Disney
- (C) Time Warner
- (D) Microsoft

He wrote *The Media Monopoly*, which in part describes the rise in infotainment.

- (A) Ben Bagdikian
- (B) Lowell Bergman
- (C) Guglielmo Marconi
- (D) Nikola Tesla

Which of the following describes the effect of wide-scale advertising on coverage of hard news stories in cities both in the United States and around the world?

- (A) No one can tell if there has been any change in the coverage of any kind of news story.
- (B) Coverage of hard news stories has stayed about the same in recent decades.
- (C) The coverage of hard news stories has gone down, as fewer news outlets have used competitive content to attract advertisers.
- (D) Hard news coverage has gone up with readers demanding alternatives to infotainment.

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Explain the differences between infotainment and traditional news, noting what elements they have in common and what ones they do not share. Can we define infotainment as news? When does it not count as news?
- Describe how the rise in media corporations has changed the content of news, explaining Ben Bagdikian’s suggestion that contemporary media focuses less on hard news and more on soft news. The confrontation between “60 Minutes” and the tobacco industry in 1995 should help illustrate your answer.

### **Additional Images**

To illustrate further the contents of “The Press and the Making of Modern Media,” find the following images (among others) in the digital archives of the Library of Congress.

“Can’t Stop Watching TV,” Marie Blanchard, artist, published 2001, Library of Congress, accessed June 12, 2016, <item/2002716325>.

“FCC Chairman faces lens of television camera,” Harris & Ewing, photographer, “Washington, D.C., Chairman Frank R. McNinch of the Federal Communications Commission as he faces the television camera on the Mall this afternoon,” published January 31, 1939, accessed December 2, 2017, <item/hec2009012672>.

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### **Additional Readings**

Among the wealth of primary and secondary sources you will find in researching “The Press and the Making of Modern Media,” the following in particular help illustrate the contents of this chapter.

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# CONCLUSION

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Find the correct answer according to the Conclusion, using recommended (additional) sources for context.

In media studies, “convergence” describes:

- (A) the coming together of people with different professional ideas about media;
- (B) the interconnection of information and communications technologies;
- (C) mass media and mass communication;
- (D) radio waves colliding.

The World Wide Web has shifted control of communication from mass media to:

- (A) Internet monitors;
- (B) message senders;
- (C) message recipients;
- (D) software designers.

We call media people who make judgments about what to include in news broadcasts, newspapers, websites, and other media products:

- (A) regulators;
- (B) gatekeepers;
- (C) fact checkers;
- (D) subject matter experts.

Unlike production for industrial media, the production of content for social media:

- (A) requires specialized skills, equipment, and training;
- (B) is primarily done by paid professional staff members;
- (C) is highly complicated, time consuming, and expensive;
- (D) uses readily accessible and affordable software tools.

Write with attention to clarity and accuracy, summarizing “who,” “what,” “where,” “when,” “why,” and “how” with appropriate (and specific) names, dates, facts, and historical information. You should also articulate a “so what?” relative to the history of the press.

- Develop working definitions for both “conglomeration” and “convergence” relative to media institutions. Explain how the two phenomena have worked together and had an impact on media content since before the twenty-first century.

- How do social media involve more interactivity than traditional media? Identify three ways the habits of media users have changed since the twentieth century.

### **Additional Images**

To illustrate further the contents of the Conclusion, find the following images (among others) in the digital archives of the Library of Congress.

“Aerial View of Newseum, Washington, D.C.,” Carol M. Highsmith, photographer, published May 5, 2008, Library of Congress, accessed February 15, 2017, <item/2010630798>.

“On WiFi in Front of Justin Morrill Memorial & Harris Library, Strafford, VT,” Robert Dawson, photographer, published July 2011. As described by the photographer, the photo shows the small Justin Morrill Memorial & Harris Library in rural Stafford, which has free WiFi access. Library of Congress, accessed February 15, 2017, <item/2016648913>.

### **Additional Readings**

Among the wealth of primary and secondary sources you will find about the Conclusion, the following in particular help illustrate the contents of this chapter.

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