



The African American Freedom Struggle and the Mass Media

Journal 395M

3 credits, TTh 2:30-3:45 p.m. ILC S413

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Office hours: stop by or by appointment

Texts

- *Whither the Black Press?: Glorious Past, Uncertain Future*, Clint C. Wilson II (XLibris, 2014)
- *The Race Beat: The Press, the Civil Rights Struggle, and the Awakening of a Nation*, Gene Roberts and Hank Klibanoff (Vintage Books, 2007)
- Miscellaneous readings on Moodle
- Be informed: History informs the present, so keep up with African American news and commentary on *The Root* (www.theroot.com), a Washington Post Company online news site (news and analysis by and about African Americans), founded in part by Dr. Henry Louis Gates, Jr. Other sources include BlackPressUSA.comseein, a consortium of Black community newspapers affiliated with the NNPA and Howard University; [HuffPost BlackVoices](http://HuffPostBlackVoices.com); and [The Grio](http://TheGrio.com). Historically important Black news magazines include [Jet](http://Jet.com) and [Ebony](http://Ebony.com).
- We are living today amidst a vibrant African American-led social movement called [#BlackLivesMatter](https://www.blacklivesmatter.com/). The hashtag matters. This is a movement that uses social media to organize a new kind of Black liberation movement and amplify its message. But this is also a movement that is active in the streets. Pay attention and learn throughout this semester.

For the final research project, I suggest consulting the following book, available in the library and in my office:

- *The Craft of Research*, 3rd ed., Wayne Booth, Gregory Colomb, and Joseph Williams (Chicago: University of Chicago Press, 2008)

Introduction to Course

Our subject is the Black freedom struggle across the 19th and 20th centuries, and we will study it through the lens of communications and media, with an emphasis on the news media. Why? Communications and media play a critical role in political and social change. They help to create community, shape public opinion, expand and constrict public memory, inform current political discourse, and influence political action and public policy. The narratives that survive from our past shape our perception of who we are and how our world works. But there are also narratives that get shoved aside and ignored. One goal of this course is to revive some of those discarded stories and present a broader, deeper, and more complicated view of American history with a particular focus on the Black experience. Additionally, we will consider the way African American history has been retold and re-imagined over time by political actors and others who were eager to make use of it in our nation's political discourse.

In this classroom environment, much is demanded of you: intellectual engagement, high energy, a willingness to discuss challenging historical and contemporary events and issues with sensitivity to racial diversity and to grow your cultural competence, and substantial time devoted to reading and writing. The most important quality you can bring to this work is respect—respect for learning and new ideas, your own development as a historian and thinker, others in the room, and others in the world.

Course Objectives

The objectives of the course are to teach students to

1. Understand, describe, and analyze American journalism and mass media as social institutions and cultural products from the antebellum era to the present with attention to change and continuity over time.
2. Understand, describe, and analyze the broad relationships among journalism, mass media, and the African American struggle to achieve freedom and full citizenship rights across American history, with attention to historical actors such as individuals and institutions and agents of change.
3. Understand, describe, and analyze the roles of the Black press and the White press across time and the changing roles they played in the U.S. public sphere regarding the Black freedom struggle.
4. Understand, describe, and analyze how various media products—visual images, news accounts, pamphlets, books, magazines, newspapers, broadcast news, film, literature, and songs—were used to express and circulate particular ideas about race and the freedom struggle in the United States across time.
5. Explain the history of selected journalists and press institutions and their roles in the changing relationship between the American media and the African American freedom struggle.
6. Understand, describe, and analyze past journalistic behaviors, standards, and forms in juxtaposition with present-day behaviors, standards, and forms and be able to explain why and how differences exist.

7. Research, write, and produce a digital history project with a topic narrowly focused on the relationship between the American media and Black freedom struggles, using primary sources and developing and extending historical knowledge and analytical and critical skills along the way.
8. Be proficient historical researchers who can formulate research questions, gather evidence, and craft a historical narrative and argument using primary and secondary sources appropriately and to good effect.
9. Develop and extend critical and analytical skills through class discussion of issues raised in readings, documentaries, exploration of primary sources, seminar discussions, mini-lectures, exams, and researching and writing the research paper.
10. Apply historical concepts to the study of history, such as presentism, theories of change, historical methods, etc.

Attendance Policy

Class attendance is essential and expected. This course is a seminar, which means class discussion is at the heart of our meetings. Class sessions are designed to explore and expand the material in the texts we read and view, as well as to introduce other important explanatory or contextual information. You are unlikely to do well in this class if you do not attend regularly. Absence from more than 10 percent of the scheduled class sessions, whether excused or unexcused, is excessive. If you miss more than 10% of the classes, whether excused or unexcused, your grade will be dropped one letter grade.

Moodle

Our course website on Moodle organizes and makes available course documents and resources, as well as a class discussion board. You can reach the login page at <https://moodle.umass.edu>.

In this class, our use of technology will sometimes make students' names and UMass Net IDs visible within the course website, but only to other students in the class. Since we are using a secure, password-protected course website, this will not increase the risk of identity theft or spamming for anyone in the class. If you have concerns about the visibility of your Net ID, please contact me for further information.

Student Expectations

1. Students are responsible for attending all class meetings and reading all assigned readings.
2. Students are responsible for being on time and prepared for all class sessions (see attendance policy).
3. Students are responsible for meeting all course requirements, including all deadlines, examinations, in-class projects, and other class procedures. If you miss an exam, you will be allowed to take a make-up exam only if you can demonstrate a legitimate

serious, unavoidable situation that made taking the exam at the scheduled time near impossible, such as serious illness, and communicate the issue to me as soon as possible. Avoidable situations such as oversleeping, forgetting, or missing the bus will not qualify as a legitimate situation.

4. Students are responsible for seeking help when needed.
5. Students who need special accommodations are responsible for working with the professor and relevant university offices.
6. Students may not make commercial use of their notes of lectures or university-provided materials without the express written consent of the professor.
7. You must ask prior permission to turn in assignments by email; permission will be granted in few circumstances.
8. No handwritten work is accepted (except in-class assignments, as permitted).
9. Students must complete all required course work to receive a grade for the course.

Grades & Grading

Registration in this course is by A-F only. The UMass grading system includes A, A-, B+, B, B-, C+, C, C-, D+, D, F, and Incomplete.

A - Achievement that is outstanding relative to the level necessary to meet course requirements.

B - Achievement that is significantly above the level necessary to meet course requirements.

C - Achievement that meets course requirements in every respect.

D - Achievement that is worthy of credit even though it fails to meet fully the course requirements.

F - Represents failure and signifies that the work was either completed but at a level of achievement that is not worthy of credit or was not completed.

I (Incomplete) - assigned at the discretion of the instructor. An incomplete grade will be considered only when documented, extraordinary circumstances beyond control, or ability to anticipate, prohibit timely completion of the course requirements. Incomplete grades are rare and require a written agreement between instructor and student.

Make-up Work

Work in this class is due on the given due date. Make-up work usually requires a valid statement from a physician; must be completed within one week of the scheduled due date; and is generally not acceptable after the due date unless prior arrangements have been made with the instructor.

Grading Criteria

- 1) All written assignments must be completed and submitted **at the beginning of class** in order to be eligible for full points.

- 2) If you turn in a late assignment, it is your responsibility to locate the instructor to turn in the assignment. **NO e-mail submission** of assignments or final projects will be accepted unless arranged in advance.

Course Grade Changes

Inquiries regarding any course grade changes should be directed to the instructor of the course. If you believe you have been treated unfairly, you may contact the UMass Ombuds Office and file an academic grievance. *Grade changes will be made only when there is evidence of an error in grading and/or recording of a grade.*

Course Work & Important Dates

SHORT RESEARCH ESSAYS (30% of course grade)

You will write THREE short research essays over the course of the semester. These will be 3 to 5 pages in length (word-processed, double-spaced) and will respond to a question that focuses on the readings/documentaries and a set of primary sources I will provide to you. I will provide the assignments well in advance of the essay due date. Due dates: **Tues., Feb. 11; Tues., March 1; Thurs., April 14**

MIDTERM EXAM (25% of course grade)

Students will take an in-class midterm exam. The midterm will cover all material covered in class up to that point. The form will be paired identifications and multiple choice. We will discuss what you can expect the exam to look like in advance as well as strategies for preparing for the exam. I will provide a study guide. The midterm exam will be **Thursday, March 10.**

FINAL PROJECT (35% of course grade)

For your final project, you will work as part of a research team made up of 3 to 4 members of our class. Your team will choose a historical topic, formulate a research question, collect relevant primary and secondary sources, and craft a historical argument. You will create a digital history project using text, audio, and visuals. I will provide more details about this assignment early in the second half of the semester. The final project will be due on our course's scheduled exam day: **Friday, April 29, 3:30-5:30 p.m.**

SEMINAR PARTICIPATION & MOODLE COMMENTARY (10% of course grade)

Every student must participate actively in class discussions to make our class learning experience meaningful. To participate effectively, everyone must complete the readings and other assignments for each class meeting. I will assign all students either to Group A or Group B. Every Tuesday I will assign a seminar question or questions based on that week's readings. For our first Thursday seminar, students in Group A are responsible for responding to the question(s) on our Moodle discussion board by Wednesday midnight. ALL students (both Group A & B) will read these responses by the beginning of class Thursday. We will use the assigned seminar question(s) and student responses to guide our seminar discussion on Thursday. The following week, Group B will be responsible for responding to the assigned seminar question(s) on Moodle.

And so it goes. At semester's end, I will assign each student a participation grade based on his/her participation in class discussions and Moodle commentary.

Course Work	Due
Seminar discussion	Every Thursday
Moodle commentary	Posted every week by Wednesday midnight
1 st Research Essay	Thurs., Feb. 11
2 nd Research Essay	Tues., March 1
Midterm Exam	Thurs., March 10
3 rd Research Essay	Thurs., April 14
Final Project	Exam Day, Fri., April 29, 3:30-5:30 p.m.

Students with normal study skills should expect to spend, on average, three hours per credit per week on work for this course to be able to satisfactorily complete the course (that amounts to 9 hours beyond the hours spent in class). The University provides resources to those students who need help developing their study skills.

Important Notes About This Course

UMass Academic Honesty Policy

I embrace the values and standards of the UMass Academic Honesty Policy, and I hope you do, too. All apply in this class. "Academic dishonesty is prohibited in all programs of the University. Academic dishonesty includes but is not limited to: cheating, fabrication, plagiarism, and facilitating dishonesty." You can read the policy here:

http://www.umass.edu/dean_students/downloads/AcademicHonestyPolicy.pdf

I will report any instance of academic dishonesty to the Academic Honesty Office and will assign a significant grade penalty. On writing assignments, including the final project, you may share ideas with one another and assist with editing, but all writing must be substantively your own. No plagiarism, no "borrowing," no cheating. For the research essays, cite all sources using Chicago Style.

Classroom Conduct

All activities in the University, including this course, are governed by the UMass Code of Student Conduct. Students who engage in behavior that disrupts the learning environment for others may be subject to disciplinary action under the Code. In addition, students responsible for

such behavior may be asked to cancel their registration (or their registration may be canceled). For the Guidelines on Classroom Civility and Respect, see http://www.umass.edu/dean_students/codeofconduct/classroomcivility/.

The UMass Writing Center, located in the northwest corner of the Learning Commons in the DuBois Library, offers a variety of instructional resources for students. You may seek one-to-one writing help from the Center at all stages of the writing process. <http://www.umass.edu/writingcenter/>

Disabilities

Students with disabilities that affect their ability to participate fully in class or to meet all course requirements are encouraged to bring this to the attention of the instructor so that appropriate accommodations can be arranged. Further information is available from Disability Services (Whitmore Admin. Bldg.). Note: Students with special needs may receive this syllabus and other course materials in alternative formats upon request.

Week One**January 19 & 21****Introduction: From Slavery to Selma**

Tuesday: Introduction to the course

For Thursday: Roberts & Klibanoff, *The Race Beat: The Press, the Civil Rights Struggle, and the Awakening of a Nation*, chapter 22, “Selma” (p. 375-394)

Monday evening, Jan. 25: Class to watch *Selma* (the movie): Meet in the Ziff Gallery of the Journalism Department at 5:00 PM. We’ll watch *Selma* together. The movie lasts for about 2 hours. I’ll provide pizza and drinks!

Week Two**January 26 & 28****From Slavery to Selma (continued)**

For Tuesday: *Selma* (the movie) and Historical Controversy

Peniel Joseph, “*Selma* Backlash Misses the Point,” *Code Switch*, NPR

<http://www.npr.org/blogs/codeswitch/2015/01/10/376081786/selma-backlash-misses-the-point>

Andrew O. Hehir, “LBJ, MLK and ‘Selma’: Hollywood’s Controversy and the Search for Historical Truth,” *Salon*, Jan. 6, 2015

http://www.salon.com/2015/01/07/lbj_ml_k_and_selma_hollywoods_controversy_and_the_search_for_historical_truth/

Amy Davidson, “Why ‘Selma Is More than Fair to L.B.J.,” *New Yorker*, Jan. 22, 2015

<http://www.newyorker.com/news/amy-davidson/selma-fair-l-b-j>

For Thursday: Slavery, Capitalism, and Historical Controversy

Edward E. Baptist, *The Half Has Never Been Told: Slavery and the Making of American Capitalism* (Basic Books, 2014), Introduction: The Heart (p. xiii-xxvii)

Editor’s Note, “Our Withdrawn Review ‘Blood Cotton,’” *The Economist*, Sept. 4, 2014

<http://www.economist.com/news/books/21615864-how-slaves-built-american-capitalism-blood-cotton>

Edward Baptist, “What the Economist Doesn’t Get About Slavery—and My Book,”

PoliticoMagazine, Sept. 7, 2014

<http://www.politico.com/magazine/story/2014/09/economist-review-slavery-110687>

Group A responds to Moodle discussion forum on Thursday’s readings by Wednesday (1-27) midnight. Everyone should read all Moodle posts by class time on Thursday.

Week Three
Black Resistance and the Birth of the Black Press

February 2 & 4

Readings:

For Tuesday: Clint C. Wilson II, Ch. 1 & 2, *Whither the Black Press?* (p. 13-52)

For Thursday: Peter P. Hinks, *To Awaken My Afflicted Brethren: David Walker and the Problem of Antebellum Slave Resistance* (Pennsylvania State University Press, 1997), ch. 4, “The Appeal and the Black Reform Movement” (p. 91-115)

Primary sources:

For Tuesday: Take a look at issues of *Freedom’s Journal* at the Wisconsin Historical Society <http://www.wisconsinhistory.org/libraryarchives/aanp/freedom/>

For Thursday: David Walker’s *Appeal*: read description and excerpts from the *Appeal* itself <http://www.pbs.org/wgbh/aia/part4/4h2931.html>

Group B responds to Moodle forum for Thursday’s class

Week Four
The Abolitionist Press

February 9 & 11

Readings:

For Tuesday: William E. Cain, *William Lloyd Garrison and the Fight Against Slavery* (Bedford/St. Martin’s, 1995), Introduction (p. 1-57), Moodle

Clip from documentary, *The Rise and Fall of Jim Crow*, episode 1, “Promises Betrayed,” In-class

Primary sources:

Thursday: Library trip to learn about special collections in African American history and U.S. press/media history: Final project assignment and guide

Due Thursday, 2-11: short research essay #1 on the press, Selma, and historical narrative

No Moodle forum this week

Week Five (Mon. schedule on Tues.)
The Black Press: From Reconstruction to Renaissance

February 18

For Thursday: Clint C. Wilson II, Ch. 1 & 2, *Whither the Black Press?* (p. 54-89)

Clip from documentary, *Soldiers Without Swords: The Black Press*, in-class viewing

Group A responds to Moodle forum for Thursday’s class

Week Six

February 23 & 25

**The End of Reconstruction and the Rise of Jim Crow:
The Wilmington Massacre**

Readings:

For Tuesday: “The Ghosts of 1898: Wilmington’s Race Riot and the Rise of White Supremacy,” Timothy B. Tyson, *Raleigh News & Observer*, Nov. 17, 2006
<http://media2.newsobserver.com/content/media/2010/5/3/ghostsof1898.pdf>

Editorial, *News & Observer*, Dec. 17, 2005

<http://core.ecu.edu/umc/wilmington/scans/ticketThree/uglyChapter.pdf>

Clip from documentary, *The Rise and Fall of Jim Crow*, episode 2, “Fighting Back”: Wilmington Massacre. In-class viewing.

For Thursday: Glenda Elizabeth Gilmore, *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920* (University of North Carolina Press, 1996), chapter 4, “Sex and Violence in Procrustes’s Bed” (p. 91-118)

Group B responds to Moodle forum for Thursday’s class

Week Seven

March 1 & 3

**Finding a Way Forward: Booker T. Washington,
W. E. B. Du Bois, and Marcus Garvey**

Readings:

For Tuesday: W. Fitzhugh Brundage, Introduction, “An Exemplary Citizen,” in *Up From Slavery* (Bedford/St. Martin’s), Moodle

For Thursday: William Jordan, “‘The Damnable Dilemma’: African-American Accommodation and Protest during World War I,” *Journal of American History* 81 (4), 1995, pp. 1562-83. Moodle

Clip from documentary, *Marcus Garvey: Look for Me in the Whirlwind*. In-class viewing.

Clip from documentary, *The Rise and Fall of Jim Crow*, episode 2, “Fighting Back”: Du Bois and the NAACP. In-class viewing

Primary sources:

For Thursday: W. E. B. Du Bois, Chapter One, “Of Our Spiritual Strivings,” *The Souls of Black Folk*. E-text at <http://etext.virginia.edu/toc/modeng/public/DubSoul.html>

Due Tuesday, 3-1: short research essay #2 on “Ghosts of 1898” (Wilmington Massacre)

No Moodle forum this week

Week Eight**March 8 & 10****Southern Horrors: American Media & Lynching
Midterm Exam****Readings:**

For Tuesday: W. Fitzhugh Brundage, Introduction, *Under Sentence of Death: Lynching in the South*, Moodle

Primary Sources:

For Tuesday: Ida B. Wells, "Southern Horrors: Lynch Law in All Its Phases," Excerpts from NAACP report "Thirty Years of Lynching in the United States, 1889-1919." Read at http://www.digitalhistory.uh.edu/learning_history/lynching/wells1.cfm

Without Sanctuary: Photographs and postcards of lynching. Explore web exhibit at <http://withoutsanctuary.org/>

Thursday: Midterm Exam

SPRING BREAK! Monday, March 14-Friday, March 18

Week Nine**March 22 & 24*****Birth of a Nation* and Black Protest: The Battle over Public Memory
World War II and the Black Press: Sedition to "Double V"**

For Tuesday: Melvyn Stokes, Introduction and Chapter Six, "Fighting a Vicious Film," *D. W. Griffith's The Birth of a Nation: A History of the Most Controversial Film of All Time* (Oxford University Press, 2008)

Clip from *Birth of a Nation*. In-class viewing

For Thursday: Clint C. Wilson II, Ch. 1 & 2, *Whither the Black Press?* (p. 90-124)

Documentary, *Soldiers Without Swords: The Black Press*, in-class viewing

Group A responds to Moodle forum for Thursday's class

Week Ten**March 29 & 31****The Press and *Brown v. Board of Education* (1954)****Readings:**

For Tuesday: Roberts and Klibanoff, *The Race Beat*, chapter 1, "An American Dilemma," and chapter 2, "A Fighting Press"

For Thursday: Roberts and Klibanoff, *The Race Beat*, chapter 3, “Southern Editors in a Time of Ferment”; chapter 4, “Ashmore Views the South”; chapter 5 “The Brown Decisions Harden the South”

Primary Sources: Contemporaneous press coverage of *Brown v. Board* on Moodle

Group B responds to Moodle forum for Thursday’s class

Week Eleven

April 5 & 7

**Sit-ins, *New York Times v. Sullivan*,
and the Freedom Riders**

Readings:

For Tuesday: Roberts and Klibanoff, *The Race Beat*, chapter 14, “From Sit-ins to SNCC”; chapter 15, “Alabama Versus the Times, Freedom Riders Versus the South”

For Thursday: *Freedom Riders* documentary

Primary sources: TBD

Group A responds to Moodle forum for Thursday’s class

Week Twelve

April 12 & 14

The Civil Rights Movement: 1962-64

Readings:

For Tuesday: Roberts and Klibanoff, *The Race Beat*, chapter 18, “Wallace and King”; chapter 19, “Defiance at Close Range”

For Thursday: Roberts and Klibanoff, *The Race Beat*, chapter 20, “The Killing Season”; chapter 21, “Freedom Summer”

Due Thursday, 4-14: short research essay #3 on the press/media and the Freedom Riders

No Moodle forum this week

Week Thirteen

April 19 & 21

Black Power: Black Panther Newspaper & the Black Campus Movement

Readings:

For Tuesday: Joshua Bloom and Waldo Martin, *Black against Empire: The History and Politics of the Black Panther Party*, ch. 3 “The Correct Handling of a Revolution,” (pp. 65-98), University of California Press, 2013

For Thursday: Ibram H. Rogers, *The Black Campus Movement: Black Students and the Racial Reconstitution of Higher Education, 1965-72*, ch. 4, “ ‘March that Won’t Turn Around’”: Formation and Development of the Black Campus Movement,” (pp. 67-88), Palgrave Macmillan, 2012.

Primary sources: TBD

Group B responds to Moodle forum for Thursday’s class

Week Fourteen

April 26 (last day of class)

What We’ve Learned, Where to Go from Here

Closing seminar

Final Exam Friday, April 29, 3:30-5:30 p.m.

Presentation of final projects.

Grading Rubric, Historical Research Essays

A or B: Excellent or strong essay

Topic/Research Question, Context, Interpretation

1. Clearly and precisely expresses the controlling historical argument or thesis of the essay in the opening paragraph(s).
2. Addresses the specific research topic provided in the essay assignment.
3. Clearly identifies, either in-text or in the footnotes, the primary and secondary sources consulted, analyzed, and evaluated, using all four primary sources provided for the assignment and at least two secondary sources.
4. Interprets research findings in sensible, historically sound manner. Avoids presentism.
5. Briefly identifies the historical actors, forces, and events explored in the paper and identifies sources quoted in the text.

Relevant Historical Evidence

1. Addresses the essay topic through supporting evidence from both secondary and primary sources.
2. Establishes direct links between actors/forces and events of the past and the writer's interpretation of those actors/forces and events.
3. Includes appropriate primary sources and uses evidence from these sources to support analysis. Persons and press products quoted are clearly identified.

Organization, Logic, Integration of Sources

1. Organizes ideas and themes into logical sequences and subtopics appropriate to the research question.
2. Includes a brief, clear introduction that aptly summarizes the paper's topic and thesis.
3. Includes a final, logical summation or conclusion.
4. Each paragraph focuses on and supports a single idea; one topic per paragraph. Logical transitions between paragraphs create a clear flow from point to point through the essay.
5. Integrates relevant evidence from several different examples and sources in a given section/series of paragraphs.
6. Makes as complete an argument as space permits and within established word length, plus or minus 10 percent.
7. Avoids logical fallacies, a vital part of critical thinking.

Writing Clarity and Correctness

1. Presents ideas in direct, clear, concise sentences.
2. Expresses ideas in vigorous active-voice prose and depends on action verbs.
3. Exhibits strong sentence fluency--the language flows cleanly and clearly, like a good speech.
4. Does not incorrectly mix past and present tenses. Writes in the simple past tense.

5. Correctly cites sources, using the Chicago footnote citation style. Includes a works cited/bibliography page.
6. Uses correct spelling, grammar, and punctuation.

C: Competent, developing essay—on track but needs further development and work

1. Simply narrates events or tells a story, without explaining, interpreting, analyzing.
2. Strays from the research question; includes information, people, and events not directly related to what the question asks.
3. Does not use enough primary or secondary sources to answer the research question.
4. Fails to provide specific relevant, appropriate supporting evidence for every general statement.
5. Includes some evidence that is not relevant and/or factually correct.

D, F: Early draft or emerging essay

1. Not yet there -needs more thought, more revising, more hard work.
2. Does not focus on nor answer the question asked. May even fail to ask a question.
3. Shows little knowledge or understanding of the secondary and primary sources.
4. Most paragraphs lack historical specifics; few or no primary source quotations and/or overuse of quotations from secondary sources
5. Many simple assertions that lack relevant evidence or illustrations.
6. Isolates a given source instead of integrating information from several different sources into each paragraph.
7. Entire essay overly general; no specific supporting examples; little evidence from sources; inadequate and/or incomplete citations.
8. Exhibits poor writing, such as typos, sentence fragments, subject-verb disagreements, considerable overuse of the passive voice, grammatical and word use errors.
9. Mixes past and present tenses. Write history in the simple past tense.
10. Makes unsupported assertions based on prejudice or preconception, not on evidence

History research paper rubric adapted from
<http://social.chass.ncsu.edu/slatta/hi216/learning/essayrubric.html>