Stony Brook University
School of Journalism

JRN 108: The History and Future of the American Press

W4540  Melville Library
Tuesday/Thursday 1 PM to 2:20 PM

Instructor: Jonathan Sanders
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Office hours: Mondays 1:15-2:15 pm; Tuesdays & Thursdays: 12-12.45.
Sundays in the Newsroom from 3.00 to 5.00 Other times by appointment.

Key Dates: 10 October Mid-term
24 October Obituary Pitches Due
9 November Obituary Due

TBD Final Exam (by registrar)

Key Advice: Read Letters to Future JRN 108 Students on how to succeed post in the documents section of this course’s BlackBoard account.
I. Purpose of the Course

This course will examine the dynamic relationship between the news media and society, focusing on key trends, people, technologies, paradigms, and events that shaped the practice of journalism. These include the colonial heritage from England, the formative experience of rebellion and revolution, the centrality of the first amendment, the vital influence of non-free peoples, African-Americans primarily, and other minorities on the evolution of the press in the USA; the tensions between technological innovation, business cultures and the cultures of journalism, the shifting journalistic practices as evolved through and influenced by wars, social upheaval, economic and battles for human rights as well as different priorities in quests for justice as carried, refracted, reflected, and reified through the press (and other communications entities).

The course sheds light on macro historical currents in American history as well as upon singular individuals who made differences. The tensions—and the symbiotic interrelationship—between democracy and journalism merits special attention. Often, with reference to comparative context, particularly those of rival state systems and cultures, the uniqueness of the American experience, its underlying causes—intended and unintended—will be highlighted.

The course will bring to life iconic figures who shaped and influenced the press, from muckraking reporters to the founding fathers, publishers such as Katherine Graham, Ben Franklin and Joseph Pulitzer, and modern media barons such as Ted Turner, Serge Brin & Larry Page. At its core is understanding how to think in time, through time, to gain context and perspective over continuity and change in society and the press of the USA. History, for better and worse, shapes journalism. Its paradigms, traditions and rituals conditions the mindsets of reporters. The past inhabits the news; it informs how the media landscapes are adapted and adopted as they evolve. Today’s democratic journalism grows out of unique past and it is now shaping and foreshadowing the future.

II. Intended Outcomes

- An understanding of the trends and events that have shaped the American press over three centuries.
- An ability to recognize major figures in the news media, business and the public sector who have shaped the American press.
- An appreciation for how slaves and their descendants shape the press.
- A strong grasp on how minority groups/immigrants influence media-USA’s character.
- An ability to analyze the role of the press through a historical context.
- An ability to grasp key sociological theories and terms (diffusion of innovation; Gemeinschaft & Gesellschaft; moral panics).
- An ability to understand and to utilize methods of historical analysis (periodization; paradigms in scientific revolutions; sourcing; class conceptualizations, heroes in history, nationalism).
o An ability to write an obituary essay based on library research and enterprise.
o An ability to analyze how changing technologies have redefined journalistic practices.

III. Required Text
Christopher B. Daly, Covering America: A Narrative History of a Nation’s Journalism (Boston: University of Massachusetts Press, 2012)
This book may be purchased at the Stony Brook University bookstore. Those purchasing ‘used’ copies of this overpriced volume should take care that highlighted sections by previous owners do not lead a new reader astray.

Weekly reading assignments from the text book will be made at the start of class (we will read the entire textbook book by the end of the semester. Eager beavers should get ahead of the crowd) there will supplementary readings or viewing assignments every week. Many are already listed in the syllabus under the topic name of each lecture. They will be announced, too at the start of class plus those thrust at us by the flow of news and the new. These additional readings will be posted on Blackboard, so make sure you know how access it; slides that accompany each lecture will also be posted as PDF on blackboard, usually the instructor posts the slides early in the morning of the lecture. There are viewing assignments too for movies and episodes of American Experience.

IV. VI. Course Schedule

The class schedule and assignments are subject to change. As relevant news or public discussion dictates the ‘restless spotlight’ of our attention may shift or refocus. Assignments will be given in class and posted on Blackboard.

PART I: The Rowdy Roots of American Journalism

Week 1: 28-31 August 2017  LECTURE 1: Review of class requirements, discussion of syllabus and main themes of the course. Journalism’s coverage of the Diet of Worms; Atomic Age + 70 and What Hath CERN WROUGHT? [www.]

LECTURE 2:  “From Gutenberg to Infinity…and Beyond  (sorry Buzz Lightyear) A take on the European and Middle Eastern Roots of North American Journalism with a nod to the Chinese inventors of paper.


Glance at the digitized Guttenberg Bible http://bav.bodleian.ox.ac.uk/arch-b-b10
Week 2: 7-12 September 2017  Say You Want a Revolution? {thanks Beatles}

LECTURE 3: Public Occurrences Three Pioneers: A Worst Man, A Loyalists, A Dissident


LECTURE 4: The Best Man in the Colonies-- Ben Franklin & the Printer Cult

Week 3: 14-19 September 2017

LECTURE 5:
Sam Adams the Printer, Not the Brewer

Read: Samuel Adams, “The Rights of Colonists,” [1772]

Watch, Liberty’s Kids: The Boston Tea Party {note 1: Walter Cronkite voices Ben Franklin note 2 Kids are fictional artifacts}
http://www.youtube.com/watch?v=Pt8MmmLLHJY

LECTURE 6: You’re Revolting…Violence is as American as Cherry Pie?

Watch, HBO Series, “John Adams: Part VI: The Unnecessary War” [on reserve or on Netflix]

Week 4 21-26 September 2017

LECTURE 7: Anxiety & Insecurity; a Beast PLUS America’s War Rhythms


Richard R. John, “How the Post Office Made America,” [BB]
Week 5 28 September- 3 October

Part 2: Ages of Modern Mechanical Reproduction and Reporting

LECTURE 8: Yankee Ingenuity-A Penny for your Eyes

Read: Covering America pp.56-85; Walter Lippmann, “Two Revolutions in the American Press,” [1931] BB


LECTURE 9: Personal Journalism & Agitation (Again); Bloody Civil War

Read: William Lloyd Garrison: The Liberator To the Public [1831]
American Colorphobia [1857]
The Depravity of the American Press [1858]
Valedictory: The Last Number [1865]

Covering America pp.86-100

Frederick Douglass, Editorial, Is it Right and Wise to Kill a Kidnapper?, FREDERICK DOUGLASS PAPER, June 2, 1854

Week 6 5 October -10 October =Mid-term

LECTURE 10: Semi-Reporting the uncivil Civil War

Read: Covering America pp.101-111; Morton Kelly, “The World of Thomas Nast,”
Google Images: Thomas Nast

Observe Photographs # 1-16 The Civil War as Photographed by Mathew Brady http://www.archives.gov/education/lessons/brady-photos/
“Dixie” http://www.youtube.com/watch?v=XQmO-WfEkk4
“The Battle Hymn of the Republic” http://www.youtube.com/watch?v=p5mmFPyDK_8
[Lecture 12]—October 10 2017  MIDTERM EXAM...you must bring BLUEBOOKS

Week 7 12-17 October 2017

LECTURE 11: Writing with Light

Watch, “Beaumont Newhall and The History of Photography”
https://www.youtube.com/watch?v=5n0YvVaqK-M and “The Power of Photojournalism ½,”
https://www.youtube.com/watch?v=XONXeUndHl8

Week 7 12-17 October 2017
LECTURE 13: Moving the Story...Stopping Time

Read: Covering America pp.112-150

Watch, Eadward Muybridge—“The Attitude of Animals in Motion,”
https://www.youtube.com/results?search_query=muybridge
BBC “The Weird World of Eadweard Muybridge,”
https://www.youtube.com/watch?v=5Awo-P3t4Ho

Lecture 14….Meet the past in the stacks or online...a Library orientation with an eye towards your OBITUARY assignment

Get to know: http://guides.library.stonybrook.edu/journalism
Obituary

An obituary (obit for short) is a news article that reports the recent death of a person, typically along with an account of the person's life and information about the upcoming funeral.

A good starting point for picking a journalist to be the subject of your obituary if you don’t have a favorite is a top 100 list. See:

On obits you may want to listen to Shadnach Kabrango, "Obit explores the delicate art of obituary writing" CBC Radio http://www.cbc.ca/radio/q/schedule-for-tuesday-may-3-2016-

1.3563779/obit-explores-the-delicate-art-of-obituary-writing-

1.3563790?utm_source=Newsletter%3A+This+Week+On+WNYYC&utm_campaign=3450f5296b-

This+Week+on+WNYYC+4%2F12%2F16&utm_medium=email&utm_term=0_0473b3d0b8-3450f5296b-

74245917&mc_cid=3450f5296b&mc_eid=04cc1a3844

LECTURE 15: New Media, New Forms Newsreels [this lecture on 2 November 2017]


Watch: Thomas Edison, “Philippine Actualities” [1899]
https://www.youtube.com/watch?v=Wq0MxgZEY9w&list=PL21F48C261DB46BE8; “Early Films of New York, 1898-1906,”
https://www.youtube.com/watch?v=Wq0MxgZEY9w&list=PL21F48C261DB46BE8; “The Burning of Durland’s Riding Academy, Columbus Circle, Manhattan 1902,”
https://www.youtube.com/watch?v=vXbp6kppRKY, “San Francisco earthquake and fire, April 18, 1906,”
https://www.youtube.com/watch?v=FOwWmt9NBM0&list=PL67FA19EDFCC04566

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Part 3 The Late (GREAT???) 20th Century…”I have seen the future and it works.”
Week 9 26-31 October 2017---don’t miss Halloween (photo by WEEGE)
LECTURE 16 Muck Makers: The Yellow Press


LECTURE 17: Muckrakers, Ida B. Wells & Dilemma of Women Journalists

Read: Wells, “The People Must Know Lynch Law in Georgia,” [BB] or listen https://www.youtube.com/watch?v=58nasrAV8Y read selectively in, Wells,
Southern Horrors Lynch Law in All Its Phases [1892]
http://www.gutenberg.org/ebooks/14975?msg=welcome_stranger

Peer at: Without Sanctuary Lynching Photographs
http://withoutsanctuary.org/main.html

Week 10 2-7 November 2017

LECTURE 18: Furniture that Talks (Radio) Why Regulate? Why Ear Write?


Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility” [third version]

Listen to:

First Broadcast of CBS's World News Roundup: March 13, 1938
https://www.youtube.com/watch?v=WoGYXiyNWRM

News Analyst H.V. Kaltenborn https://www.youtube.com/watch?v=yFzDlihz4Sc

Floyd Gibbons “How It Feels to be Shot”
NB: There will be no class on 7 November…Professor Sanders will be in Moscow commemorating the 100\textsuperscript{th} anniversary of the Bolshevik revolution.

Finish your obituary assignment ....it is due at in hard copy form put into Neda’s hand at the Start of class on 9 November.
Week 11 9-14 November Jazz Age Magazine Journalism Born: Luce & The New Yorker

Watch: Walter Cronkite, narrator “Remembering Life,” https://www.youtube.com/watch?v=SFDJEoWGAgY;

LECTURE 20 War- A Generation of Greatness (Spain & WWII: Martha Gellhorn; Capa, & Hemingway Pyle’s Portraits; Life’s Photos; Murrow’s Boys [and girl])


Listen to a run of the mill war broadcast (note the Admiral Radio Commercial in the Middle) Douglas Edwards, “Admiral’s World News Today” 14 March 1943 https://www.youtube.com/watch?v=S1ioFC4JV4s
Watch: Walter Cronkite, narrator “Remembering Life,”
https://www.youtube.com/watch?v=SFDJEoWGaGY;

American Experience: Ripley: Believe It or Not (Library Reserve)

Week 12 16-21 November 2017

Post War WOW

LECTURE 21: Wires in a Box: The Most Trusted Man in America
Read: Covering America pp.287-321

Watch: June 9 1963, CBS Evening News;  
https://www.youtube.com/watch?v=NmQTfYTe044  
https://www.youtube.com/watch?v=ovdiZZBMbCY  
“Top 10 Walter Cronkite Moments…”  
https://www.youtube.com/watch?v=q3eFl9pcxsM; “Report from Vietnam,” [1968 special]  
https://www.youtube.com/watch?v=Nn4w-ud-TyE  
And 2007 reflection on that broadcast by the Newseum  
https://www.youtube.com/watch?v=zDNJL0mTHWl


Week 13 27-30 November

Lecture 24.....Clarke’s Belt, Monica’s Dress

Read: *Covering America* pp. 352-434; NYT, “Lewinsky’s Testimony on Love, Friend, and Family,” 22 Sep 1998 Daniel Hallin, “A Fall from Grace: The Professionalism that once sustained journalists has broken down;” Michael Schudson “In All Fairness: Definition of fair journalism have changed over the last two centuries,” [BB] Stewart Brand, “We Owe It All to the Hippies,”

Time 1 March 1995

https://en.wikipedia.org/wiki/Monica_Lewinsky
Week 14 5-7 December 2017

Part 4: Towards a Brave Newer World

LECTURE 25 Cathedral & Bazzzzarrrrr :What is New in the New Media?

Walt Disney “Chicken Little,” 1943 http://www.youtube.com/watch?v=Vnp4kj5lLOU

LECTURE 26: Screenagers and Citizen Journalists
LECTURE 27: Herding Cats: A Republic If You Can Keep It: Back to the Future


Chris Willis, Shayne Bowman, “The Future Is Here, But Do News Media Companies See It?” Nieman Reports Winter 2005

Crystal Balls, Cyber Certainties, Chicken-Little Chuckles

Read: Covering America pp.441-461; re-read, E.R. Murrow, “1958 RNDTA Speech”

Watch: Laura Amico “On Jazz and Journalism: Reporting with Improvisation,” http://cyber.law.harvard.edu/interactive/events/luncheons/2013/06/amico

TBD There will be review class, based on class agreement.


Newspapers


Get the NYTimes and The Wall Street Journal added to your Facebook Newsfeeds. NOW. Get the NYTimes “Morning Briefing” automatically sent to your e-mail account.
Some instructors think it better to get a paper copy subscription which carries with it an automatic digital subscription. If you get the more traditional paper you can tear out articles, stick them in your textbook or notebook and paste silly advertisements in your diary to remember the trends of spring 2017 when you look back in twenty or fifty years. This instructor is agnostic about which is better for students to read on-line or through ink on your hands paper copies…just read.

A: Every good citizen and each journalist-in-training must stay abreast of current events. In order to assess the salience of events and issues and to place information in context, students must know the currents of the present to understand both the past and the future. To escape the increased ‘silico-ization’ of news it helps for our intellectual commons, our class, to imbibe information from the same reportorial wells. This collective undertaking undercuts the ‘bowling alone’ phenomenon.

B. Sadly, the “Grey lady” remains the only metropolitan daily with a worldwide staff of correspondents engaged in original reporting. The WSJ covers the world less well, but its economic and domestic reporting is first rate.

C. Serious journalists, politicians, foreign leaders and editors begin their days by reading the Times and the Journal. The Times sets much of the news agenda.

D. Luckily for us in the number one media market in the United States these are our hometown papers; both have national and international reach as well as great morgues that offer continuities plus research opportunities.

E. Your competitors for jobs and promotions will already have formed the habit of being conversant with this bible of the establishment and chattering classes.

A helpful guide each morning as to which stories merit special attention is “the cheat sheet” [must reads from all over] http://www.thedailybeast.com/

Our library can help you access newspapers and much more: http://guides.library.stonybrook.edu/JRN108

V. Grades and Grading

There will be a mid-term and final exam that will test your knowledge of readings, lectures, news reports front pages and parts relevant to the Media in America (as tracked by reading either The New York Times or The Wall Street
Journal daily) and class discussions. The final will cover material for the entire semester, with a center focus of subjects covered since the mid-term.

There will be unannounced quizzes to ascertain how well you are keeping up with your weekly reading assignment. There will be at least two quizzes; more if the instructor senses, through Socratic inquiry, that your diligence is slipping. (So be aware of your collective responsibility to your classmates i.e. do your homework). Over the last two semesters students indicated that they preferred FOUR quizzes over the course of the semester.

“Your time is limited, so don’t waste it living someone else’s life. Don’t be trapped by dogma — which is living with the results of other people’s thinking. Don’t let the noise of others’ opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary.”

Steve Jobs
1955-2011

History and journalism smash into each other every day especially and most obviously on the obituary page. Sadly, news of deaths of people great as well as those significant only to a few individuals become parts of the daily life of every mature individual. In other words, obituaries form a highly relevant part of ordinary life; especially the lives of well-educated citizens. Each student will write a 1,000- to 1,300-word obituary on a significant figure, living or dead, of salience to the history and future of the United States Press. Students will submit a name—the proposed person who will be the subject of your obituary-- to the instructor on 24 October

Once approved, students will submit a list of at least FIVE, primary, secondary or monographic works or experts to interview or consult in researching your obituary. If there is a biographical book about your subject you should read it; if there are several consult with your instructor about which should receive attention first. Submission dates for works consulted will be announced in class.
Obits are due at the start of class on 9 November 2017 put in Neda’s hands in hard copy form.

Grades: Grading is based on a Thousand Point System

1) Mid Term Exam 300 points
2) Final Exam 300 points
3) Obituary Assignment 200 points
4) Surprise Quiz(es) 100 points
5) Class participation & timely attendance—SPEAK UP ASK QUESTIONS
   100 Points [This is where students often leave easy points ‘on the table’...be active, be engaged, shed shyness]

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Total 1000 points

DIVIDED BY 10= YOUR GRADE The criteria for numerical grades:
A : 93 and above
A-: 90-92
B+: 87-89
B: 83-86
B-: 80-82
C+: 77-79
C: 73-76
C-: 70-72
D+: 67-69
D: 60-66
F: 59 and below

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Extra Credit (up to 75 additional points): Students can earn extra credit. Extra credit could involve reading a book or watching a movie about journalism approved by the instructor and then writing a 500-word essay demonstrating an understanding of the material and how it relates to the themes of the course and the student’s grasp of how it relates to them as a potential journalist, news consumer, or citizen.

Students can gain special additional 2 points for attending SOJ lectures; 5 points will be awarded for asking a good a question. The first such opportunity is………(to be announced).

Important: Only semester grades of C or above count for credit toward the journalism major or minor. Any student earning a C-minus or below who intends to continue in the journalism program must retake the class and will not be able to continue in journalism skills classes.

There is a final exam; the registrar, not the instructor will schedule it. For schedule go to Final Exam Schedule link at the Registrar’s Website.
VI. Course Requirements

Attendance: If circumstances prevent your attending class, the instructor must be informed by phone or email on or before the day of class or within 24 hours afterward. The policy of the School of Journalism is as follows: For classes that meet more than once a week, two unexcused absences are permitted. A third or fourth such absence results in a 1/3-grade drop per absence. Five can result in an F. Consistent tardiness will result in a reduced final grade. In a class that meets once a week, one unexcused absence is permitted. A second unexcused absence will result in the loss of 1/3 of a letter grade. Each subsequent unexcused absence will result in the loss of 1/3 of a letter grade, a B to a B-, for example.

The instructor or the class assistant will take attendance by passing around a sign in sheet. It is your responsibility to put your own name on this piece of paper.
Deadlines: Deadlines matter. They are more than a ritual part of journalism. Reporters lose job because they miss a deadline. All work is due on time. Work not turned in on time will lose a letter or number grade, unless the instructor makes an exception based on circumstances, and will receive a 0 thereafter. The dog ate my thumb drive is not an acceptable excuse; my grandfather died is (but be aware
your instructor follows the Ronald Reagan maxim ‘trust but verify’ (TBV).
Classroom etiquette

Be on time. Be polite. Be attentive. Don’t be checking your phone or trolling the www.--that is rude

All cell or mobile phones must be off or on ‘silent’ or “vibrate mode”. Cognizant of what happened at Virginia Tech it is vital that members of our classroom commons do have their phones switched on.

We will observe White House Pressroom rules and a ringing phone will result in TEN POINTS being deducted from your final grade. No texting during class. Texting or websurfing during class will result in TEN Points being deducted from your final grade. The same goes for reading outside materials (newspapers, magazines or books) during class.

The instructor will pose questions to students at random. Be prepared; be awake; be articulate.

The instructor will not provide notes or video materials to students who miss class. He will, however, arrange “TRIPODS” groups of three students to assist in what P. Kropotkin called “mutual aid”

Food and drink: No food. You may bring a drink to the classroom. Clean up after yourselves. (I am not a janitor, although I may play one on TV).

Assignment Format: All assignments must be typed and double-spaced, 12 point Times New Roman or Arial except for work done in class. If your handwriting is worse than your instructor’s you may be asked to translate. Points will be deducted for any class assignment that is sloppy, disorganized or difficult to read. Assignments must be stapled.

You won’t earn more points by writing longer than assigned. Comply with the directions for word length, write succinctly, stay relevant, and always provide specific examples or evidence to support your point.
Blackboard: There is a Blackboard account for this course. Check daily for announcements. Assignments, reading in the textbook, plus weekly primary, secondar and supplementary readings will be announced at the start of each class and specifics posted on Blackboard. **MAKE SURE YOUR BLACKBOARD ACCOUNT TRACKS TO A STONYBROOK.EDU ADDRESS.** If you have not done so already, you must set up a Blackboard account. Please note that your NetID expires every six months and must be renewed in order to use Blackboard. In addition, please verify your email address on Blackboard. For help, call 631-632-9602, or see: [http://www.sinc.sunysb.edu/helpdesk/docs/blackboard/bbstudent.php](http://www.sinc.sunysb.edu/helpdesk/docs/blackboard/bbstudent.php).

Slides from lectures will be uploaded to Blackboard. Significant names and technical terms or words that may be unfamiliar to students that are used during lectures will also be uploaded. The purpose here is to make student note taking easier and more accurate.

E-mail: Verify and make available your e-mail address on Blackboard (in the “Personal Information” section under “Tools” on the “Welcome” page) and check daily. Failure to check e-mail will not be accepted as an excuse for missing announcements or assignment changes.

Academic Integrity: **Any form of fabrication, plagiarism, cheating or other ethical offense will be reported to the Academic Judiciary Committee and can result in a failing grade for the course, dismissal from the journalism program or expulsion from the university.**

Here is the University’s statement on academic dishonesty:

“Plagiarism is the use of others’ words and/or ideas without clearly acknowledging their source. As students, you are learning about other people’s ideas in your course texts, your instructors’ lectures, in-class discussions, and when doing your own research. When you incorporate those words and ideas into your own work, it is of the utmost importance that you give credit where it is due. Plagiarism, intentional or unintentional, is considered academic dishonesty and all instances will be reported to the Academic Judiciary. To avoid plagiarism, you must give the original author credit whenever you use another person’s ideas, opinions, drawings, or theories as well as any facts or any other pieces of information that are not common knowledge. Additionally quotations of another person’s actual spoken or written words; or a close paraphrasing of another person’s spoken or written words must also be referenced. Accurately citing all
sources and putting direct quotations – of even a few key words – in quotation marks are required.”

For further information on academic integrity and the policies regarding academic dishonesty, go to Academic Judiciary at www.stonybrook.edu/uaa/academicjudiciary

Examples of cheating include:

Using sources for stories or assignments that are known to the student. Journalism students **must not use** friends, family members, roommates, classmates or business associates – anyone they know – as subjects. If you believe an exemption is warranted, you must receive **prior approval** from your instructor.

Multiple submissions of the same work.

Cheating in any form on an exam or assignment.

Unpermitted collaboration on work.

Falsifying any document, including excuse notes.

Making up sources, quotes, facts or references.

**Sources:** Students will provide contact information for all sources in a story, no matter what the platform. This list includes names, telephone numbers and email addresses. Instructors will make random checks to verify sources and information. An assignment without a full list of sources will not be accepted.

**Copyright:** Copyright is the exclusive legal right of a creator or owner to reproduce, publish, adapt, sell or distribute his or her original work of authorship. It covers literary, dramatic, musical, artistic and other intellectual works. The published or broadcast work of student journalists, just like any other author, is protected by copyright. The School of Journalism diligently protects its own copyrighted materials and respects the copyrights of others. The SOJ expects students to abide by all SUNY, Stony Brook University and SOJ copyright policies. When in doubt about the use of any materials created by a third party, always consult with your instructor.

**Identifying Yourself:** When reporting, students are obligated to make clear to sources that they are working on stories that may be published or broadcast. Students should not tell a source: “Don’t worry, this is just for a class.” A reporter’s sources must understand that information and quotes provided can appear in print or online or be broadcast.
If you call a source for a quote or insight while writing an obituary, after your polite first few words say, “Mr. Secretary of State, I’m a student at SUNY SB in Professor Jonathan Sanders class on Journalism History, past and future, I am writing a piece about the death of Rupert Murdoch…I would like to ask you, kindly…..

**Americans with Disabilities Act:** If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, Room 128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential. https://web.stonybrook.edu/newfaculty/StudentResources/Pages/DisabilitySupportServices.aspx.

**Disruptive Behavior:** “Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty members are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students’ ability to learn.”
VI. Your instructor—“My job, first and foremost, is to make the job easier for the guy behind me.” Derek Jeter 16 August 2014

Jonathan Sanders began his career in journalism when John F. Kennedy was President. He delivered daily newspapers in Connecticut and then, like many scribes moved on to be a student newspaper writer, reporter, photographer, free-lance reporter (on high school sports for The Hartford Times and then The Hartford Courant). During his college years he contributed materials to a number of “underground” periodicals and the counter-culture press. He worked as a photographer for LNS, an alternative news service. His newspaper work has appeared in The Village Voice; The East Village Other; New York; The Daily News; Pravda; Sovietskaia Rossiia; Sovietskaia Kultura, The Christian Science Monitor; New York.
An early adopter Sanders in 1996 helped create one of the first mainstream press on-line pieces of international reporting for the pioneering CNS News Website. He wrote and edited an extensive web presence for the award winning Public Television Series “Redfiles” available on PBS on-line. http://www.pbs.org/redfiles/

A Veteran CBS News Correspondent, Sanders has covered everything from Princess Diane’s visit to New York, to Presidential campaigns, to holiday traffic jams, to classical and jazz performances, to beats: (the White House, the State Department; the Kremlin; the London bureau); to coups in Moscow, to urban insurrections, to civil wars, to terrorists incidents, to international diplomacy as practiced at the United Nations.

He still practices interpretative journalism from a perch at the United Nations where is as an accredited reporter; he concentrates on Africa and the (former) Communist world. He anchors broadcasts for www.icastnews.com. Professor Sanders often offers context and perspective about news coming out of

"Much of my experience is as a foreign correspondent. Long stationed in Moscow for CBS News (roughly 1987-1997) I was privileged to witness and report the disintegration of the Soviet Union and the emergence in the quicksand societies that followed that great news story, the emergence of 15 separate countries, including a new Russia."
In 1998 I returned to my old love, teaching (at Princeton), while working on a four hour series and web presence for PBS. Before joining CBS News full time I had taught at Columbia during which time I collected a Golden Ace Award (then the Cable World’s Top Prize) for a long series on The Discovery Channel. Reporting on an extreme story drew me back to CBS in 2004 when I traveled to the Caucasus to cover the horrific Beslan school siege. The documentary I produced with my long-time colleagues – “Hostage,” a 48 Hours Special – earned me an EMMY and an Edward R. Murrow Award. Although effectively banned in Russia, their Media Union honored me with a “GOLDEN VERB” award for best foreign reporting for the Beslan story. Follow up reporting became the basis for a Julia Robert’s narrated non-fiction film, “Three Days in September,” broadcast on Showtime. This reportage was nominated for a Prime Time Emmy.


Long concerned with freedom of expression and the consequences of repression, my current scholarly work focuses on how streaming video communications empowers dissident movements. I continue to work on a documentary film on the oldest African-American Musical organization in North America, NAMA. Parts of this work, “The Youngbloods Jam in Harlem,” premiered at the 11th Harlem Stage on Screen (The Harlem Film Festival) My most recent articles are [with Professor Beth Knobel, Fordham University] “Samizdat 2.0: The Dymovskii Case and the Use of Streaming Video As a Political Tool in Contemporary Russia” appeared (21 January 2012) in *The International Journal of Electronic Politics* and “Are We in the Same Boat? Screenagers, Gatekeepers & Gratekeepers in the News Literacy Universe” [forthcoming Higher Economic School] I am currently engaged in producing, in conjunction with the Computer History Museum, a three–hour documentary series, probably to air on PBS on “How Cybernetics challenged, then conquered Cold War Consciousness” as well as a book on the CBS Correspondent who was a Soviet Spy.

--30—[in newspaper markup jargon -30- denotes the end of copy…it may derive from telegraphic shorthand]