HIST190:
FILM AND US HISTORY

Professor Karine Walther
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Office: OD54
Phone: 4457-8378
Course Meeting Time and Location: 0A07 Wednesdays, 5-7:30 p.m.
Office Hours: Wednesdays 1-2:30 and by appointment.

COURSE DESCRIPTION:
Film has always played an important role in shaping how people understand and interpret the past. This course will specifically analyze Hollywood films as historical texts and will examine what these sources reveal about the time in which they were made and the historical narratives they seek to put forward about the past. The course will focus on several moments in history to understand how the past has been represented by and shaped Hollywood film, including Native American history, slavery, the Civil War and Reconstruction, WWII, the Cold War, McCarthyism, Vietnam, Civil Rights and recent US foreign policy. **WARNING:** Some of the movies students will have to watch as part of the course requirements include portrayals of graphic violence, nudity, profanity and explicit sexual content. Some or the movies include material that may trigger victims of sexual assault or students with PTSD. This course is an elective, not a requirement – students who sign up for this course must therefore understand that by choosing to take this course, they are accepting to watch all assigned movies, regardless of content. No student may “opt out” of watching an assigned movie. Students uncomfortable with watching this material should NOT sign up for this class.

COURSE OBJECTIVES:
This course will teach students to understand and analyze films as primary and secondary sources and contextualize them historically. Students will learn how films use various elements (lighting, dialogue, camera angle, music, etc.) to elicit emotional responses from viewers and shape their understanding of specific historical moments. Students will also learn to think about how films contribute to larger historical narratives in the United States by comparing specific films with broader historiographical trends in US history.

COURSE REQUIREMENTS:
30% Participation/Presentation
40% 4500-6000 word Paper (due April 23rd at 5pm)
30% Quizzes
In order to pass the class, students must complete all required assignments.

INSTRUCTIONAL CONTINUITY
Should individual classes have to be cancelled due to unforeseen circumstances, I will send out information about how the class will proceed, either through online discussion or through a scheduled make-up class. If a student is scheduled to present on the day of the class, s/he will be able to present via an online software system where the entire class will be expected to sign-in and watch the presentation. [http://georgetown.zoom.us/](http://georgetown.zoom.us/) Please familiarize yourself with this software.
REQUIRED TEXTS:
Trevor B. McCrisken and Andrew Pepper, *American History and Contemporary Hollywood Film*
Eric Foner and Lisa McGirr, *American History Now*
Howard Zinn, *The Bomb*
Course pack – The course pack is available on blackboard. All readings labeled CP can be found in your course pack

ASSIGNMENTS

PARTICIPATION: Participation in class discussion is a crucial element of this course and counts for 30% of your overall grade. Historical knowledge and understanding is gained through active and close reading of both primary and secondary texts. Close and active reading involves underlining key moments, making marginal comments and taking thorough notes that include summaries of what you have read or watched, questions that arise from the reading or films and your own critical thoughts and responses. It is essential that you complete the reading assignments and watch the films prior to the class meeting. You should bring copies of all readings to class on the day they are assigned.

QUIZZES: At the beginning of each class, there will be a short quiz on the readings and the film. Usually, there will be no more than 7-12 questions on the quiz and if students have carefully completed the readings and watched the film, the questions should not be challenging.

FILM PRESENTATION: The presentation will be on a movie chosen by the student who is to present that day from the list of movies at the end of each week’s readings in the course schedule. Only the presenter needs to watch the movie – the rest of the class does not have to watch it. The student must prepare a short one-paragraph synopsis of the movie and hand it to the class at the beginning of class on the day they present. During the presentation, students will analyze how the movie they have chosen conforms or challenges historiographical interpretations of the moment. Each student will have 20 minutes to present – TIME LIMITS WILL BE STRICTLY OBSERVED. Presentations should include the following elements:

5 minutes: Discuss this movie within the larger context of the theme under discussion. How does this film contribute to our understanding of the historical period in question? How does it reflect the time period in which it was made – if at all? How does the movie challenge or reinforce specific historiographical narratives?

5-10 minutes: Choose one scene from the movie and play it for the class. Introduce the scene you have selected to play for us. Ideally, your scene should be anywhere between 1 minute and 3 minutes. You should choose a scene that you find particularly important or that represents a critical moment or theme in the movie and that reinforces your overall argument.

5 minutes: Analyze the scene and tell us how this scene contributes to our understanding of the movie as a whole and the historical moment that it depicts and/or the narrative it is trying to present. How does the film reflect the time in which it was made? Students should consider some of the following in their analysis: music, dialogue, overall narrative, character portrayals, editing, shots/camera angles, lighting, etc. You can feel free to replay very small segments (5-10 seconds) of the movie to emphasize a certain point.
**PAPER:** Students will watch two movies from a chosen topic (topics and list of movies can be found at the end of this syllabus) and write a paper that analyzes how these movies represent a particular historical moment or narrative. Students should integrate their analysis of the film within a larger discussion of US historiography. They will want to compare and contrast the various films and offer a nuanced explanation of how these films represent the particular moment in American history the film is depicting, how the narrative conforms or challenges a particular interpretation of history, and/or how the film represents the time in which it was made. To supplement their argument, students should analyze specific scenes from the films and the larger “message” implicit in the film’s narrative. It is recommended, but not mandatory, that students write their paper on one of the topics on which they have presented. Papers should be a minimum of 4500 words but should not exceed 6000 words. Students should consult primary and secondary sources to supplement their analysis (at a minimum, I expect students to cite 12-15 sources). Although students are encouraged to cite secondary sources that analyze the film in question, they should make sure they offer an original argument that does not replicate that source’s analysis.

**PLEASE NOTE:** Late papers will suffer a penalty of one full grade per day they are late. Students submitting papers after 5:05 pm on the day they are due will be counted as one day late. ALL PAPERS should be submitted electronically by 5pm on April 23.

**REQUIREMENTS FOR WRITTEN ASSIGNMENTS:**
All written assignments should have a title, be stapled, typed in standard font (12 point), double-spaced with 1 inch margins and citations should follow the form specified by the Chicago Manual of Style (footnotes, bottom of each page). Please do not include extra spaces between paragraphs. A guide for proper citation style can be found in your course pack.

**HONOR CODE:** Every student is expected to understand and abide by the SFS-Qatar Honor System. Please review it in your Honor System booklet or at http://qatar.sfs.georgetown.edu/academics/42037.html. Suspected violations of the Honor System will be reported to the Honor Council. If a student is found in violation of the Honor System I reserve the right to reduce the student’s grade on the assignment and/or the course (in addition to any sanction the Honor Council may impose). All students should place the following sentence at the very end of their paper and sign:

“In the pursuit of the high ideals and rigorous standards of academic life, I commit myself to respect and uphold the Georgetown University Honor System: To be honest in any academic endeavor, and To conduct myself honorably, as a responsible member of the Georgetown community, as we live and work together. Upon my honor, I attest that this assignment was completed in full conformity with the academic standards set out by Georgetown SFS-Qatar.” Student’s signature

**PAPER DRAFTS:** I will accept paper drafts if students send them to me at least one week before the paper is due. Please note: Students who turn in paper drafts must conform to the requirements listed under “Rules for Submission of Paper First Drafts” at the end of the syllabus.

**CLASSROOM ETIQUETTE AND ATTENDANCE:**
In order to maintain an atmosphere of learning and respect, please refrain from engaging in individual conversations during the class period, particularly when one of your fellow students is presenting or speaking in class. In addition, students must adhere to the following rules inside the classroom:

- **Attendance:** Attendance is mandatory. Each unexcused absences will lower your participation grade by 10%. All excused absences must be approved by your academic dean. **THREE ABSENCES – EXCUSED OR UNEXCUSED WILL RESULT IN A FAILING GRADE IN PARTICIPATION. MORE THAN THREE ABSENCES WILL RESULT IN A FAILING GRADE FOR THE CLASS.**

- **Tardiness:** The class will begin promptly at 4:20. Each late arrival will lower your participation grade by 5%.

- **Leaving during class time:** Other than for breaks or for reasons discussed with me ahead of time, students should not leave the classroom during class.

- **Cell phones:** All cell phones should be on silent mode during class time and put away. If I see a phone, I will confiscate it and return it at 5 p.m. that day. If a student’s phone rings during class time, they will be asked to write a 4-page paper and present for 10 minutes on an outside reading assigned by the professor in one of the following class periods (to be determined by the professor). The paper and presentation will be graded and will contribute to the student’s overall course grade. I will grant each student one pass on this rule. Students who are caught texting during class will be assigned an 8-page research paper on a topic assigned by the professor, which they will present to the class on an assigned date. Students will also have their cell phones (including sim cards) confiscated for 24 hours. Repeat offenses will reduce the overall course grade by a full 10% for each offense and will result in confiscation of phones for one week. I will not grant any passes on this rule.

- **Laptops** are not to be used during class time. The only exception to this rule is if students decide to use a computer as part of their presentation.

### Grading

<table>
<thead>
<tr>
<th>Overall Average</th>
<th>Final Grade</th>
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<tbody>
<tr>
<td>93.0-100%</td>
<td>A</td>
</tr>
<tr>
<td>90.0-92.9%</td>
<td>A-</td>
</tr>
<tr>
<td>86.0-89.9%</td>
<td>B+</td>
</tr>
<tr>
<td>83.0-85.9%</td>
<td>B</td>
</tr>
<tr>
<td>80.0-82.9%</td>
<td>B-</td>
</tr>
<tr>
<td>76.0-79.9%</td>
<td>C+</td>
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<tr>
<td>73.0-75.9%</td>
<td>C</td>
</tr>
<tr>
<td>70.0-72.9%</td>
<td>C-</td>
</tr>
<tr>
<td>60.0-69.9%</td>
<td>D</td>
</tr>
<tr>
<td>&lt;60%</td>
<td>F</td>
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### Evaluation:

If you would like to know how I will be grading your papers, the following description should give you a relatively good idea.
A: Amazing! There are usually very few papers that achieve this level of exceptional work. Papers that receive an A grade are exceptional in every way: the writing is flawless (grammar, spelling, coherence, flow), the argument is original, well-organized and clear, and there is a strong personal voice. The student has demonstrated a mastery of the evidence s/he has rallied to support the central argument.

A-: Outstanding paper – most of the elements above have been met, but there are weaknesses in one area (argument, voice, polish).

B+: Well Above average: the student has written an exemplary paper in certain areas (argument, evidence, polish). Unfortunately, the process led to a paper that was exemplary in a limited sense.

B: Above average: The student completed the assignment and the paper has some distinctive features or a paper with exceptional aspects but a shortcoming that lessens the impact.

B-: An average paper, not exceptional in any particular way. The paper satisfies the specific requirements of the assignment without adding anything original or interesting to the reader, or a paper with a balance of exceptionally good and exceptionally bad elements.

C+: A below average paper. The final product lacks depth or balance. The research is superficial, the paper is badly written, or the argument is poorly structured.

C: A flawed paper, a paper without a main point (or with the main point hidden), with polish so poor that it is impossible to imagine that it occurred by design, a paper generating little interest or reaching an illogical conclusion.

C-: A seriously flawed paper. A paper with several important flaws limiting the value of the paper.

D: A paper wrought with problems and/or a tangential focus on the assigned topic.

F: On balance, a totally failed effort (or lack of effort) with no redeeming features.

In addition, please note the following grading penalties:

Failure to turn in the paper on time: (1 grade per day – starting 5 minutes after it was due). After 48 hours, the paper will receive an automatic F.

Incorrect citation format: (1 full grade)

Lack of sources in final paper: 5% per missing source. Please note, inappropriate internet sources (such as Wikipedia) will not count as acceptable sources. Students may email me if they have questions about internet sources.

SCHEDULE

1/10: Course Introduction
1/17: Film as History, History as Film
- Chapter 3: Spectatorship, Power and Knowledge in Marita Sturken and Lisa Cartwright, Practices of Looking: An Introduction to Visual Culture CP
- Human Remains (2008) Director Jay Rosenblatt – We will watch this film in-class.

1/24: The Frontier, Westerns and Native Americans
- Film: Stagecoach (1939)
- Introduction, in American History and Contemporary Hollywood Film
- Frederick Jackson Turner, “The Significance of the Frontier in American History,”
- “Introduction,” Jane Tompkins, West of Everything (CP)
- “Geronimo” CP

List of Movies for Presenter:
Dances with Wolves (1990); Wind River (2017); Pocahontas (1995)

1/31: Slavery
- Film: Amistad (1997) & Twelve Years a Slave (2013)
- Chapter 2, “Rattling the Chains of History,” in American History and Contemporary Hollywood Film
- Adam Rothman, “Slavery, The Civil War and Reconstruction,” pgs. 75-81 in American History Now
- Frantz Fanon, “The Fact of Blackness,” in Black Skin, White Masks CP

List of Movies for Presenter
Beloved (1998); Django Unchained (2012); The Birth of a Nation (2016)

2/7: The Civil War
- Film: Glory (1989)
- Chapter 3, “Hollywood’s Civil War dilemma: To Imagine or Unravel the Nation?” in American History and Contemporary Hollywood Film

List of Movies for Presentation:
*The Birth of a Nation* (1915); *Lincoln* (2012)

2/14: The Great Depression

- “This Land is Your Land,” Woodie Guthrie (watch on you tube)
- Film: *The Grapes of Wrath*

List of Movies for Presentation:
*Modern Times* (1936); *Bonnie and Clyde* (1967); *To Kill a Mockingbird* (1962)

2/21: WWII

READINGS:
- Chapter 4, “Saving the Good War: Hollywood and World War II in the post-Cold War World,” in American History and Contemporary Hollywood Film

List of Movies for Presentation:
*Pearl Harbor* (2001); *Saving Private Ryan* (1998); *Inglorious Basterds* (2009)

2/28: McCarthyism and The Cold War

READINGS:
- Belton, “Hollywood and the Cold War” in American Cinema/American Culture (CP)

Film: *Manchurian Candidate* (1962) **PLEASE NOTE** Watch the 1962 version, NOT the 2004 version.

List of Movies for Presentation:
*Dr. Strangelove* (1964); *Good Night and Good Luck* (2005); *Invasion of the Body Snatchers* (1956)
SPRING BREAK
3/14: Civil Rights

READINGS:
- Films: Selma (2014)
- Footage of March 7th Bloody Sunday march (you can mute song if you wish): https://www.youtube.com/watch?v=P7vryYvN3g
- Amy Davidson, “Why Selma is More than Fair to L.B.J.” The New Yorker, Jan. 22, 2015
- Dee Lockett, “How Accurate is Selma?” (click on links within article as appropriate)
- Martin Luther King, “Beyond Vietnam” April 4, 1967

List of Movies to Present: (two presentations possible this week)
Malcolm X (1992); Mississippi Burning (1988); The Butler (2013); 42 (2013); The Long Walk Home (1990)

3/21: Vietnam

- Chapter 5, “Oliver Stone and the decade of trauma” in American History and Contemporary Hollywood Film
- Excerpts and background, Joseph Conrad’s Heart of Darkness:
  http://www.historyteacher.net/HistoryThroughFilm/FilmReadings/ExcerptsFromJosephConrad-HeartOfDarkness.pdf (CP)
- Viet Thanh Nguyen, Chapter 4, “On War Machines,” in Nothing Ever Dies: Vietnam and the Memory of War
- Film: Apocalypse Now (1979)

List of Movies to Present:
Platoon (1986); Full Metal Jacket (1987); Born on the Fourth of July (1989)

3/28: Islam and the Middle East in American Film

- “Crusaders and Saracens: The Persistence of Orientalism in Historically Themed Motion Pictures about the Middle East” in Lights, Camera, History: Portraying the Past in Film CP
- American History and Contemporary Hollywood Film, Chapter 7
- Edward Said, “The Iran Story,” in Covering Islam (CP)
- Film: Not Without My Daughter (1991)

List of Movies to Present: The Sheik (1921); Argo (2012)

4/4: US Foreign Policy and the Global War on Terror

- Marilyn Young, “In the Combat Zone,” from Hollywood and War: The Film Reader CP
Chapter 7, “Hollywood’s post-Cold War History,” American History and Contemporary Hollywood Film

- Film: Zero Dark Thirty (2012) Extra Credit (3 pts on quiz scores) for watching American Sniper (there will be extra quiz questions for those seeking extra credit).

List of Movies to Present:
Rendition (2007); American Sniper (2014)

4/11: Invented histories

- Film: Avatar (2009)
- Fabriel Rosenfeld, “Why Do We Ask ‘What if?’ Reflections on the Function of Alternate History,” in History and Theory (December, 2002) 90-103 (course pack)
- David Price, “Going Native: Hollywood’s Human Terrain Avatars” Counterpunch, December 23, 2009 CP

List of Movies to Present:

4/18: Conclusion

PAPER TOPICS

<table>
<thead>
<tr>
<th>Native Americans</th>
<th>The Searchers</th>
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<tr>
<td>Little Big Man</td>
<td>Stagecoach</td>
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1 If film not presented on during WWII week.
The Last of the Mohicans
Thunderheart
Dances with Wolves

The Civil War
Birth of a Nation
Lincoln
Gone with the Wind
The Red Badge of Courage

Vietnam
Platoon
Born on the Fourth of July
The Deer Hunter
Full Metal Jacket
Heaven and Earth

The Cold War
Invasion of the Body Snatchers
Dr. Strangelove
The Day the Earth Stood Still
High Noon

McCarthyism
Good Night and Good Luck
On the Waterfront
High Noon
Invasion of the Body Snatchers
Guilty by Suspicion

World War II
Saving Private Ryan

The Thin Red Line
Casablanca
Schindler's List
Bridge on the River Kwai
Inglorious Basterds

Civil Rights
Malcolm X
Ali
Mississippi Burning
Guess Who's Coming to Dinner
The Butler
42

Hollywood and Arabs/Muslims
The Siege
Rules of Engagement
The Sheik
Delta Force
Syriana
American Sniper

Iraq/GWOT
The Hurt Locker
Home of the Brave
Redacted
American Sniper

Invented/Alternative Histories
Inglorious Bastards
C.S.A: The Confederate States of America
White Man's Burden
Red Dawn
Robocop (either version)
Rules for Submission of Paper First Drafts

1. First drafts must be sent to me 7 days before the paper is due in an email with the attached document in word (not a pdf).

2. Students must underline or highlight the topic sentence in each paragraph.

3. Students should highlight the paragraph where they identify their central thesis argument.

4. Students must have read their paper aloud, to themselves, before sending me their draft. This is a good way of identifying major problems in writing, including overuse of commas, incomplete sentences, or lack of clarity. When reading aloud, you should pause every time you see a comma. This is a good way of identifying if you are a chronic over-user of commas!

5. In general, it is best to avoid the first person when writing history papers, unless you are writing a paper in which you are pretending to write from that time period.

6. Please avoid extensive direct quotes from secondary sources – unless absolutely necessary. This information should be paraphrased and cited in the footnote.

7. Students should identify at least 3 questions/problems they have about their draft that they want me to address.

8. I will only look at one draft by students – I will not reexamine subsequent drafts.

9. Students must be aware and CORRECT the following BEFORE turning in their papers:
   b. Correct footnoting of all material (see syllabus)
   d. Correct formatting as described on syllabus (including but not limited to double spacing, font size, margins, no extra spacing between paragraphs)
   e. Please make sure you check your punctuation before sending me the draft (notably, semicolons).

Finally – please note – I spend a great deal of time and effort reading and commenting on your drafts. If I notice that you resubmit your final draft without incorporating major corrections, this will be taken into account in your final grade.
WHEN TO USE NOTES:
Direct quotations from both primary and secondary sources must be identified in a note. (Direct quotations from secondary sources should be used very sparingly. Rather than quote directly from secondary texts, it works better in almost every case to frame the point you are taking from a secondary author in your own (concise) words and then to note the source(s) of your paraphrase, giving the author, work, and page you are drawing from in the note, just as you would with a direct quotation.) You must provide notes for ideas and interpretations that you have discovered in reading your sources, as well as for direct quotations. You should not, however, provide sources for facts that are widely known. If you wish to quote a primary source that you have found in a secondary work, you should give credit to the author of the secondary work. [Example: Charles H. Cooley, "Reflections upon the Sociology of Herbert Spencer," American Journal of Sociology 26 (1920): 129, as quoted in Richard Hofstadter, Social Darwinism in American Thought [1944] (New York: Beacon Press, 1955), 33.]

WHERE TO PLACE THE NUMBER OF A NOTE:
Place note numbers at the end of the sentence in which cited material appears. The number should appear slightly above the line in the text and should not be enclosed in parentheses. If your note contains more than one source, list them in the order in which they are cited in the text. The footnote should come after the period.

WHETHER TO PLACE NOTES AT THE BOTTOM OF THE PAGE OR AT THE END OF THE PAPER:
If you were to submit your essay for publication, you would be asked to double-space your notes at the end of the text. For the purposes of this paper, however, you should print your notes in single-spaced form at the bottom of each page, as they would appear in print.

PROPER FORMAT FOR NOTE REFERENCES:
The first time you use any source, cite it in full. You need to use a full citation only the first time you cite any work. Every time thereafter, you should use the abbreviated short title form (see the section under this heading below).

FULL BOOK CITATION
Author's full name (first name, initial, last name)
Complete title of the book (either underlined or in italics—whichever you choose, be consistent)
Editor, compiler, or translator, if any
Name of series in which book appears, if any, and volume or number in the series
Edition, if other than the first
Number of volumes
Facts of publication -- city where published, publisher (if you wish), date of publication
Page number(s) of the particular citation

EXAMPLES OF FULL CITATIONS FOR BOOKS:
Author: The first time an author's name appears it should be written in full. For footnotes, place the first name first and the last name last. (Only in the Bibliography should you place the last name first.)
If a work has more than three authors, use the first author's name and follow it with "et al.":
All book titles must either italicized or underlined (choose one or the other and then be consistent throughout).
Note Well: There must be a comma after the author's name, a comma between the place and date of publication, a comma after the parenthesis containing the publication place and date (but no comma before this or any other parenthesis), and a period at the conclusion of every note.
Editors and Translators: The names of editors and translators appear after the title, unless that person had primary responsibility for preparing the book for publication:


Edition: References should generally be to a hardbound edition. If an edition other than the first is used, the number should be given:


Reprint: If you are using a book that has been reprinted, include the original date of publication, as well as the date of reprinting:


Multivolume Works: Works of more than one volume should be identified in notes by the number of volumes in the work and the number of the volume from which a quote has been taken. Some multivolume works have a general title and individual titles for each volume; in that case list the general title and then the particular title to which the note refers. Notes for books that are part of a series should list the title of the book in italics, followed by the title of the series in roman letters:


FULL CITATION FORM FOR ALL ARTICLES:
(To be used only the first time a work is cited. Every time thereafter, use the Short Title citation form as outlined below.

Author's Full Name (first name, initial, last name)
Title of the Article (in quotation marks)
Name of the periodical (either underlined or in italics)
Number of the volume or issue
Date of the volume or of the issue (year in parenthesis)
Page number(s) of the particular citation

EXAMPLES OF FULL CITATIONS FOR ARTICLES

Article in a Scholarly Journal:

Note Well: First name first; comma after the author’s name; comma after the title of the article (should be placed inside the quotation marks); the name of the periodical must be placed either in italics or underlined (choose one but be consistent); comma after the name of the periodical; comma (or semicolon) after the date of the periodical in parenthesis; period at the conclusion of the footnote.

Chapter in a Book:

Article in a Magazine:

Citing a Newspaper:

Citing a Government Publication:
Citing a Court Case:
(Complex citation. Please follow carefully the form you have found in the secondary works you have consulted.)

Citing a Book Review:

Citing a Well Known Reference Book:

Citing Dissertations:

Unpublished Papers:

FULL CITATION FOR UNPUBLISHED MANUSCRIPTS:
Title of document, if any, and date
Folio number (or box number)
Name of collection
Depository and city where it is located
EXAMPLES:
17. Lawrence E. Skelly to Joseph L. Hetzel, 6 March 1947, American Civil Liberties Union Papers, Mudd Manuscript Library, Princeton University, Princeton, N.J.

*SHORT TITLE CITATIONS*:
After the first reference to a particular source of whatever kind, all subsequent references should be shortened.
The shortened reference to a book should include only:
Last name of the author
Shortened title of the book (underlined or in italics)
Page number of the reference.
Example:
For the first citation of any book use the
Book, Full Title:
For all succeeding citations use the
Book, Short Title:
Example 2:
Book, Full Title:
Book, Short Title:
Rhode, ed., *Theoretical Perspectives*, 257-60.

SHORT TITLE CITATIONS FOR ALL ARTICLES:
The shortened reference to an article should include only:
Last name of the author,
Short title of the article,
Page numbers of the reference.
Example:
Article, Full Title Citation:
Article, Short Title Citation:
A shortened reference to a manuscript source should include only the title and name of the collection.

APPENDIX B: BIBLIOGRAPHY
FORM: At the end of your paper you should provide a list of the books and other references you have used. You may find it convenient to divide your bibliography into categories, such as Manuscripts, Interviews, Books, and Articles. Within each category works should be arranged alphabetically, by the author's last name.
SOME TYPICAL BIBLIOGRAPHICAL ENTRIES: The basic information given in a bibliographic entry parallels that given in a footnote, but note the differences in format. Note, for instance, that lines after the first are indented.
Books by a Single Author:
Books by Two or More Authors (Note that each name appears in inverse order, and that semi-colon is used with three or more names).
More than One Work by the Same Author:
Editor or Translator Named in Addition to Author:
Multivolume Work:
Association as "Author":
Edition other than the First:
When Paperback Reprint Is Used:
Volume in a Series:
BIBLIOGRAPHY FORMAT FOR ALL ARTICLES:
Article in a Scholarly Journal:
Article in a Popular Magazine:
Manuscript Material:

Unpublished Paper:

Interviews: