

Rome Isn't What It Used To Be:
The Old and the New Italy in Federico Fellini's *Dolce Vita*

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History 209: Europe Since 1945

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The purpose of this sample paper is simply to demonstrate the format of a research paper. This is a format typically used for research papers in history, a modified version of Chicago-style format with footnotes or endnotes. It is the same format as the short paper with two exceptions: the addition of the title page and the bibliography.

Use one-inch margins and an easy to read 12-point font. The text should be double-spaced and left justified, with the first line of paragraphs indented. If you include a quotation of four lines or longer, you should “block indent” the quotation: indent one half inch on the left and right margins. Some styles ask for single space, some for double space. I will accept either. Here is an example:

Look here. This is what a block-indented quotation looks like. It’s at least four lines. Look here. This is what a block-indented quotation looks like. It’s at least four lines. Look here. This is what a block-indented quotation looks like. It’s at least four lines.

If you want to indicate that the lines that follow the block-indented quotation are part of the same paragraph, you should not indent the text after the quotation. But note: it’s bad form to end a paragraph with a long quotation.

Citations in History

Do you want to use a heading in the text? You might follow this example, with a bold, italicized heading. It helps demonstrate the structure of your paper and can guide the reader. It is completely optional.

Let me offer some general remarks on notes and citations. When should you use a citation? You should use citations to identify the source of direct quotations, to identify the source of important ideas, to point to other books or articles, to give essential background that does not belong in the text, or to develop interesting tangents that do not belong in the text.¹ As you can see, citations can do a lot of different kinds of work, but the most essential is this: they take your reader directly to the sources you are discussing.

There are a handful of different citation forms. Typically, they vary by discipline. Psychologists and sociologists have their preferred style of citation, as do historians. For these papers, you should cite your sources with footnotes or endnotes, following the example of the *Chicago Manual of Style* from University of Chicago. You will see the details in Chapter 7 of Mary Lynn Rampolla, esp. 7d and following.² An easily accessible alternative for the simplest of questions is the Chicago Manual of Style website.³ I include enough details to get you started here. Footnotes are placed at the bottom of each page; endnotes, which are otherwise formatted in the same way as footnotes, are included at the end of your text. For a research paper, you would normally include a bibliography of important sources. For some assignments, you may be asked to include an annotated bibliography.

¹ Al Franken, in *Lies (and the Lying Liars Who Tell Them)* (New York: Dutton, 2003), has a brilliant send-up of the ways that popular authors use footnotes to give their work false authority. See Franken, *Lies*, 12-16.

² Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, 5th ed. (Boston and New York: Bedford/St. Martin's, 2007), 104.

³ "Chicago-Style Citation Quick Guide," accessed January 13, 2014, http://www.chicagomanualofstyle.org/tools_citationguide.html.

A few other details to get you started on the right foot (excuse the pun). Notes should be numbered sequentially through the paper. Do not reuse numbers. The reference should be placed at the end of the sentence, generally speaking, and always after any marks of punctuation. The first reference to a book or article should provide a full reference. After this, it is enough to use the author's name and a short title. The note should specify the page in question, unless you are making general reference to a work. You can indicate a page and the following page by adding "f" to the page number (eg, 53f). You can indicate a page and the following pages by adding "ff" to the page number (eg, 53ff), though it is best to indicate the complete range of pages if you can. The bibliographical information should be taken from the title page of the work in question. So, if no author is listed, you can simply write "Anonymous" in place of author. You can indicate that no publisher information is provided ("n.p.") or that date of publication is missing ("n.d."). Here's an example from our text.⁴ Here's an example for a later reference to the same text (but a different page).⁵

Some other examples? Let me share a sample footnote to a journal article.⁶ A document in a reader.⁷ A newspaper article.⁸ And an example of one of our films.⁹

⁴ William Hitchcock, *The Struggle for Europe: The Turbulent History of a Divided Continent, 1945 to the Present* (Anchor Books, 2004), 40-43.

⁵ Hitchcock, *Struggle*, 44f.

⁶ Melvin Leffler, "The Cold War: What Do 'We Now Know'?" *American Historical Review* 104 (1999): 501-524. Subsequently: Leffler, "Cold War," [page].

⁷ Sir William Beveridge, "New Britain," address to Oxford University (December 6, 1942), in *University of Chicago Readings in Western Civilization, vol. 9*, ed. John W. Boyer and Jan Goldstein, 503-515. Subsequently: Beveridge, "New Britain," [page].

But note: for the purposes of these papers (and this is standard practice in film criticism), you only need one reference to the film in your paper. You may refer to scenes in the film and quote characters (using quotation marks of course) without further citation.

What else can I say about the mundane requirements of formatting? A few further mechanical points are worth pointing out. You must include page numbers for every page after the first page. For a research paper, number the first page of full text as page 1. You may use either italics or underlining in your paper, but not both. Underline or italicize the titles of books. Put the titles of articles in quotation marks. Learn the distinction between the hyphen (“-“ for hyphenating compound words) and the dash (“—”, for setting off a parenthetical remark. If you are turning in a hard copy of your paper, feel free to print your papers double sided and be sure to staple the pages together.

As for the writing, I might just set out a few guidelines for history papers. Avoid the “T” in history papers. Do not use contractions in formal papers; thus, you should never write “it’s” (the contraction of “it is”) in a college paper. Use the full name of persons on your first reference. Include, in parentheses, the date of primary sources and films the first time that you refer to them.

I have much more to say about the minutiae of formatting. I have lectured elsewhere on: “The Semicolon: Poster Child for Abused Punctuation Marks”; “Sticklers Unite!—A Hyphen is Not a Dash”; “Behind Every Good Paper is a Good

⁸ “Urgent Tasks,” *Times of London* (June 30, 1947), p. 5, col. B; *Online Times of London*.

⁹ *The Third Man*, directed by Carol Reed (UK, 1949; Criterion Collection, 2007, DVD).

Outline”; “How to Use the ‘I’ in History Without Getting Personal”; “It Would Be Much Easier To Write This Paper If I Knew What I Wanted To Say.” And much, much more.

ANNOTATED BIBLIOGRAPHY

Primary Sources

Allen, James Lane. *The Sword of Youth*. New York: The Century Co., 1915. *Archive.org*.

The Sword of Youth tells the story of a young Kentucky man named Joe Sumner who decides to follow his fallen father and brothers and enlist in the Confederate army. Realizing the southern cause to be lost, he deserts in order to visit his dying mother. The book attempts to reconcile northerners and southerners by confirming the “American-ness” of each and by celebrating both Lincoln and Lee as national heroes.

Johnston, Annie Fellows. *The Little Colonel*. Boston, MA: L.C. Page & Company, 1904. *Archive.org*.

Johnston, a native of Indiana, wrote her 1895 story after a visit to the Peewee Valley in Kentucky, which she believed had successfully preserved a kind of antebellum way of life. Her story tells of a young girl – the Little Colonel, whose family had been split apart by the Civil War. Her mother had married a Union soldier and was disowned by her father, a colonel in the Confederate army. The story is ultimately one of reconciliation; the divided family is brought back together by the Little Colonel, who possesses the traits of both her northern father and southern grandfather.

Rice, Alice Hegan. *Mrs. Wiggs of the Cabbage Patch*. New York: The Century Co., 1901. *Archive.org*.

Rice published her widely popular novel, *Mrs. Wiggs*, in 1902 and it instantly became a bestseller. It tells of the members of the destitute Wiggs family, who live in a Louisville slum but are aided by the philanthropic efforts of the generous Lucy Olcott. Although not directly about collective memories of the Civil War, the novel is useful to this project as it comments on two leading issues in American thought at the turn of the century: American expansionism and the temperance movement.

Secondary Sources

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Capitalism*. New York, NY: Verso, 1983.

The political scientist Benedict Anderson is most well-known for this 1983 work, *Imagined Communities*, which explores the origins of nationalism. Anderson’s description of nations as “imagined communities” was important when thinking about the conflict between different collective memories in the aftermath of the

Civil War. Anderson also placed emphasis on the role that “print capitalism” has on the formation of national identities. His ideas were therefore useful when considering how American audiences interacted with the set of bestselling novels discussed in this project.

Gilmore, Glenda Elizabeth. *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920*. Chapel Hill, NC: Univ of North Carolina Press, 1996.

Glenda Gilmore is a professor of History at Yale who teaches about nineteenth-century American history after 1865 and American reform movements. Her 1996 monograph, *Gender and Jim Crow*, examines how black women battled Jim Crow laws in the South during the early twentieth century after the disenfranchisement of African-American men. Her work added to this project’s discussion of racial discrimination present in southern society at the turn of the twentieth century.

Harrison, Lowell H. and James C. Klotter. *A New History of Kentucky*. Lexington, KY: The Univ Press of Kentucky, 1997.

Lowell Harrison was a professor of history at West Texas State College and Western Kentucky University and James Klotter has been the state historian of Kentucky for the past four decades. Their history of Kentucky has remained the foremost monograph on the state’s history since its initial publication in 1997. Its coverage of slavery, the Civil War, and literary culture in Kentucky provided an invaluable historical background for this project.