

CREATING THE AMERICAN METROPOLIS

Loyola University Chicago
HIST 386, Sec. 204
Fall 2018
Tuesday, 2:30-5 p.m.
Corboy Law Center, Room L08
<http://luc.edu/history/people/facultyandstaffdirectory/timothyjgilfoyle.shtml>

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"God made the country and man made the town." William Cowper, 1780



The United States was born in the country and moved to the city. This course examines the transformation of the United States from a simple agrarian and small-town society to a complex urban and suburban nation. **Field trips and walking tours are a vital component of the class.** Between 1850 and 1950, American urban communities were transformed from "horizontal" cities of row houses, tenements and factories to "vertical" cities of apartments and skyscrapers. From New York's Brooklyn Bridge to Chicago's Sears Tower to San Francisco's Golden Gate Bridge, the tower and the bridge epitomized American urbanism, and frequently America itself. Certain themes recur throughout the course of American urban and cultural history which will be focal points of this class: the interaction of private commerce with cultural change; the rise of distinctive working and middle classes; the creation and segregation of public and private spaces;

the formation of new and distinctive urban subcultures organized by gender, work, race, religion, ethnicity, and sexuality; problems of health and housing resulting from congestion; and blatant social divisions among wealthy, poor, native-born, immigrant, and racial groups. More broadly, the course attempts to comprehend the American city within the changing questions of what it means to be an American. Why do American cities look the way they do? What is distinctive about the social and built environments of American cities? How have Americans created and adapted to those environments? Where do I fit in? Who am I? In the end, students will better comprehend the urban environment in which they live and work.

The course requirements and their percentage of the final grade are: 1) two exams (20% each), 2) 10-20 page essay (30%), 3) participation and class discussion (20%); 4) Art Institute of Chicago assignment (5%); 5) Chicago History Museum assignment (5%). The exams will be based primarily on the readings below and secondarily on lectures and class discussions. Students will receive study sheets one or two weeks before each exam which will outline the questions and issues that will be included in each exam. Midterm exams and grades will be returned by 24 October 2018. Please note that the essay should be in the professor's possession by 2:45 p.m. on Monday, 5 Nov. 2018. Completion of the essay by this date is 5 percent of the final grade. Students who complete the essay on time have the option to rewrite the paper upon its evaluation and return (see pages 10-19 for more guidance on the essay requirement).

A primary responsibility of students is to complete the weekly reading before the date of the scheduled class and contribute their thoughtful, reflective opinions in class discussion. Students should allocate enough time to complete the required reading, approximately 150 pages per week. The readings can be interpreted in a variety of ways and students should formulate some initial positions and questions to offer in the class discussion. For every article or book, students should be prepared to answer all of the questions found in the "Critical Reading" section of the syllabus below (see pages 5-6). All required readings may be purchased at the Loyola University Bookstore and have been placed on reserve in Cudahy Library.

Students who are disabled or impaired should meet with the professor within the first two weeks of the semester to discuss the need for any special arrangements. The content of some lectures and reading assignments includes verbal and visual images of controversial and disturbing events in American history (including war, physical violence, sexual assault, racist and misogynist language, lynchings and other examples). Students should contact the professor if such content affects their ability to learn. Students should keep the professor and junior professors informed of absences well in advance if possible. Students who miss one week or more of class because of illness or a personal emergency should contact the dean's office. Dean's office staff will notify your instructors. Notification of an absence does not excuse the absence; upon returning to classes, students are responsible for contacting instructors, producing appropriate documentation for the absence, and completing any missed work.

The reading assignments for this course are:

Selected articles in Jon Butler, ed., *The Oxford Research Encyclopedia of American History*

(2014-), available online via the Internet through LUC Libraries.
Harold Mayer and Richard Wade, *Chicago: Growth of a Metropolis* (Chicago: Univ. of Chicago Press, 1969).
Timothy J. Gilfoyle, *City of Eros: New York City, Prostitution, and the Commercialization of Sex, 1790-1920* (New York: W.W. Norton, 1992).
William L. Riordan, *Plunkitt of Tammany Hall*, edited and introduction by Terrence McDonald (New York: Bedford/St. Martin's, 1992), orig. 1905.
Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage, 1961).
John Findlay, *Magic Lands: Western Cityscapes and American Culture After 1940* (Berkeley: University of California Press, 1993).

Students who attend class will receive lecture notes via Loyola's Outlook email system sometime after class. The notes serve as the "textbook" for class and eliminate the need to engage in frantic note-taking. Students should carefully listen to and contemplate the arguments and ideas raised in each lecture. **All computers, cellphones, smartphones, tablets, MP3 players and any other electronic devices should be turned off during class.** Upon accessing the notes, students should transfer the notes to a disk or flash drive and print a "hard" copy. To receive the notes, students must attend the class. No attendance, no notes.

COURSE OUTLINE

28 Aug.: What is a City? Indian and Colonial Cities

Robbie Ethridge, "The Rise and Fall of Mississippian Ancient Towns and Cities" (2018) in Jon Butler, ed., *The Oxford Research Encyclopedia of American History* (2014-), available through LUC Libraries. Search for *Oxford Research Encyclopedia of American History*; click "Oxford research encyclopedias. American history" or Check holdings; go to bottom of page to "Links" and click "Link to Resource."

4 Sept.: The Digital City

Field Trip: "SS Eastland: Riverwalk Augmented Reality Experience," with John Russick Vice President for Interpretation and Education, Chicago History Museum. Students should download the Eastland Disaster app from the [chicago00](http://chicago00.org) website, www.chicago00.org and bring their phones or tablets (tablets are better for Augmented Reality presentations).

11 Sept.: Housing in the Industrial City: From Row Houses to Apartments

Discussion of: Timothy J. Gilfoyle, *City of Eros: New York City, Prostitution, and the Commercialization of Sex, 1790-1920* (New York: W.W. Norton, 1992), esp. 17-75, 92-142, 161-78, 181-250, 298-315; and Mayer and Wade, *Chicago*, 1-25, 34-40, 58-65, 142-47, 152-55, 224-29, 252-64, 307, 322-26, 364-67.

Field Trip: Driehaus Museum and Nickerson Mansion, 40 E. Erie Street (Wabash Ave.)
<http://driehausmuseum.org/>

18 Sept.: Frederick Law Olmsted, Parks and the New Urban Landscape

Discussion of: David Schuyler, "Parks in America" (2015) in Jon Butler, ed., *The Oxford Research Encyclopedia of American History* (2014-), available through LUC Libraries. Search for *Oxford Research Encyclopedia of American History*; click "Oxford research encyclopedias. American history" or Check holdings; go to bottom of page to "Links" and click "Link to Resource."

Mayer and Wade, *Chicago*, 94-116, 146-52.

Field Trip: Washington Park and Newberry Library

Preliminary bibliography for required paper or project due on 18 Sept. 2018.

25 Sept.: Crime and Politics in the 19th-Century Metropolis

Discussion of: William L. Riordan, *Plunkitt of Tammany Hall*, edited and introduction by Terrence McDonald (New York: Bedford/St. Martin's, 1992), orig. 1905.

Recommended: *Gangs of New York*, directed by Martin Scorsese; starring Daniel Day Lewis

2 Oct.: MIDTERM COLLABORATIVE EXAMINATION

9 Oct.: NO CLASS MIDSEMESTER BREAK

16 Oct.: Making the City Beautiful

Discussion of: John D. Fairfield, "The City Beautiful Movement, 1890-1920" (2018) in Jon Butler, ed., *The Oxford Research Encyclopedia of American History* (2014-), available through LUC Libraries. Search for *Oxford Research Encyclopedia of American History*; click "Oxford research encyclopedias. American history" or Check holdings; go to bottom of page to "Links" and click "Link to Resource."

Mayer and Wade, *Chicago*, 193-206, 274-82, 310-15, 451, 461

Recommended: web site on the World's Columbian Exposition
<http://xroads.virginia.edu/~MA96/WCE/title.html>

Movie: Ken Burns, *Brooklyn Bridge*

Recommended: web sites on the Brooklyn Bridge:

http://www.greatbuildings.com/buildings/Brooklyn_Bridge.html

<http://www.endex.com/gf/buildings/bbridge/bbridge.html>

Reminder: all History Majors should see their academic advisor before registering for Spring Semester classes.

23 Oct.: The Birth of the Skyscraper

Recommended: web site on the construction of the Empire State Building

<http://www.skyscraper.org/>

Field Trip: The Skyscraper Loop in Streeterville

30 Oct. & 6 Nov.: The Suburban Nation

Discussion of: Ann Durkin Keating, "Suburbanization before 1945" (2015); and Becky Nicolaides and Andrew Wiese, "Suburbanization in the United States after 1945" (2017), both in Jon Butler, ed., *The Oxford Research Encyclopedia of American History* (2014-), available through LUC Libraries. Search for *Oxford Research Encyclopedia of American History*; click "Oxford research encyclopedias. American history" or Check holdings; go to bottom of page to "Links" and click "Link to Resource."

Mayer and Wade, *Chicago*, 66-93, 138-41, 156-92, 207-13, 232-51, 269-72, 327-49, 417-36.

Recommended: Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York: Oxford Univ. Press, 1985).

Movie: *The City*

Class essay or project due on 6 November 2018.

13 Nov.: The Postwar City

Mayer and Wade, *Chicago*, 350-417, 437-73.

Discussion of: Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage, 1961), esp. introduction, chaps 2, 7, 13, 22; and Mayer and Wade, *Chicago*, 350-417, 437-73.

Read the forward to the 1992 edition at: <http://www.walksf.org/essays/janejacobs.html>

For an interview with Jacobs, see: http://www.kunstler.com/mags_jacobs1.htm

Field Trip: Marshall Field Garden Apartments, Schiff Residences, and former site of Cabrini-Green Homes

20 Nov.: Disney and the Postmodern City

Discussion of: John Findlay, *Magic Lands: Western Cityscapes and American Culture After 1940* (Berkeley: University of California Press, 1993), chapters 1, 2, 3, & 6 (pp. 1-159, 265-303).

27 Nov.: Millennium Park and the Postmodern City

Field Trip: Millennium Park. Meet at the Café beside the Park Grille Restaurant in Millennium Park at 2:45pm. Concluding class dinner in Park Grille after the walking tour.

Recommended: web sites on Millennium Park and Frank Gehry

http://en.wikipedia.org/wiki/Millennium_Park

<http://press.uchicago.edu/ucp/books/book/chicago/M/bo3750494.html>

4 Dec. FINAL COLLABORATIVE EXAMINATION

DISCUSSIONS AND CRITICAL READING

Discussion and class participation is a very important part of your grade (20 percent). Incisive, imaginative and thoughtful comments that generate and facilitate discussion are weighed heavily in the final grade. Asking questions, responding to student questions and contributing to an ongoing discussion are a necessary part of the learning experience. Failure to speak in class will only lower a student's final grade. Discussions are scheduled for 7 class periods, each worth 3 "points." Students will receive 1 point for attendance and minimal participation, and 2 or 3 points for active participation. Students who raise questions that generate discussion in other classes will earn extra points.

The best ways to prepare for and contribute to class discussion are: 1) complete the reading on time, and 2) critically analyze the reading. The primary goal of critical reading is to find the author's interpretation and what evidence and influences led to that conclusion. Never assume a "passive" position when reading a text. If students ask and attempt to answer the following questions, they will more fully comprehend and understand any reading.

1. What is the thesis of the author?
2. Does the author have a particular stated or unstated point of view? How does the author construct their argument? Are the author's goals, viewpoints, or agendas revealed in the introduction or preface? Does the author provide evidence to support the argument? Is it the

right evidence? In the final analysis, do you think the author proves the argument or does the author rely on preconceived views or personal ideology? Why do you think that?

3. Does the author have a moral or political posture? Is it made explicit or implicit in the way the story is told? What is the author's view of human nature? Does change come from human agency and "free will" or broad socio-economic forces?

4. What assumptions does the author hold about society? Does the author see society as hierarchical, pluralistic, democratic or elitist? Does the author present convincing evidence to support this view?

5. How is the narrative constructed or organized? Does the author present the story from the viewpoint of a certain character or group? Why does the author begin and end at certain points? Is the story one of progress or decline? Why does the author write this way?

6. What issues and events does the author ignore? Why? Can you think of alternative interpretations or stories that might present a different interpretation? Why does the author ignore certain events or facts?

Students who miss a class discussion or feel reluctant to speak in class have **the option of writing a 3-4 page review essay on the required reading**. The essay should summarize the author's thesis in one paragraph and then proceed to criticize and analyze some aspect of that thesis. Students who elect to write such essays must submit them within two weeks of the class discussion.

ART INSTITUTE OF CHICAGO ASSIGNMENT



The assignment is simple: go to the Art Institute of Chicago (111 S. Michigan Avenue), locate **ONE** of the art objects below (many of which are discussed or shown in class), have a digital photograph of yourself taken in front of the object or painting (ask a guard if you go alone), and email the photo and your ticket entrance receipt to Prof. Gilfoyle at tgilfoy@luc.edu Before you go, be sure to look up the room location of the object at <http://www.artic.edu/aic/> The assignment is worth 5% of

your final grade. Students may complete the assignment any time during the semester but no later than Friday, 7 Dec. 2018.

Jean Victor Berlin, *Entrance to the Park at Saint-Cloud*, c. 1802

Gilbert Stuart, *Henry Dearborn*, 1812

Duncan Phyfe, *Box Sofa*, 1820

Thomas Cole, *Distant View of Niagara Falls*, 1830

William Sidney Mount, *Bar-room Scene*, 1835

Alexander Jackson Davis, “Belmead” Center Table, 1846
 Alexander Jackson Davis, *Pair of Side Chairs*, 1849
 Daniel Chester French, *Standing Lincoln*, 1912
 Daniel Chester French, *Seated Lincoln*, 1916
 Winslow Homer, *Croquet Scene*, 1866
 George Inness, *Catskill Mountains*, 1870
 Jean Louis Ernest Meissonier, *The Defense of Paris*, 1870-71
 Camille Pissarro, *The Crystal Palace*, 1871
 Hiram Powers, *Bust of Potter Palmer*, 1871
 Hiram Powers, *Bust of Mrs. Potter Palmer*, 1871
 Thomas Weterman Wood, *The Yankee Pedlar*, 1872
 Walter Shirlaw, *Toning the Bell*, 1874
 Claude Monet, *Arrival of the Normandy Train, Gare Saint-Lazare*, 1877
 Gustave Caillebotte, *Paris Street; Rainy Day*, 1877
 Pierre-Auguste Renoir, *Acrobats at the Cirque Fernando*, 1879
 Pierre-Auguste Renoir, *The Laundress*, 1877/79
 Edgar Degas, *Café Singer*, 1879
 Fernand Lungren, *The Café*, 1882-84
 Georges Seurat, *Final Study for “Bathers at Asnieres”*, 1883
 Georges Seurat, *A Sunday on La Grande Jatte – 1884*, 1886
 William Merritt Chase, *A City Park*, 1887
 Henri de Toulouse-Lautrec, *Equestrienne (At the Cirque Fernando)*, 1887–88
 Henri de Toulouse-Lautrec, *Moulin de la Galette*, 1889
 Edward Kemeys, *Pitcher*, 1890
 Henri de Toulouse-Lautrec, *At the Moulin Rouge*, 1892-95
 Henry Ward Ranger, *Brooklyn Bridge*, 1899
 Camille Pissarro, *The Place du Havre, Paris*, 1893
 Frederick Macmonnies, *Diana*, 1889
 Frederick Macmonnies, *Bacchante with Enfant Faun*, 1894
 James McNeill Whistler, *A Chelsea Shop*, 1894-95
 Augustus Saint-Gaudens, *The Puritan*, 1899
 Augustus Saint-Gaudens, *Armor Caritas*, 1899
 Augustus Saint-Gaudens, *Bust of the Adams Memorial*, 1912
 George Washington Maher, *Fireplace Surround*, 1901
 Everett Shinn, *The Hippodrome, London*, 1902
 Childe Hassam, *New York Street*, 1902
 Childe Hassam, *View of A Southern French City*, 1910
 Frank Lloyd Wright, *Spindle Cube Chair*, 1902-06
 Frank Lloyd Wright, *Tree of Life Window*, 1904
 Frank Lloyd Wright, *Emil Bach House Window*, 1915
 Frank Lloyd Wright, *Robert Rolooson Houses*, 1894
 William Glackens, *At Mouquin’s*, 1905
 Alson Skinner Clark, *The Coffee House*, 1906
 John Sloan, *Renganeschi's Saturday Night*, 1912

George Bellows, *Love of Winter*, 1914
 Gifford Beal, *Spotlight*, 1915
 James Earle Fraser, *The End of the Trail*, 1918
 Archibald John Motley, Jr., *Self-Portrait*, c. 1920
 Charles Demuth, *Business*, 1921
 Joseph Stella, *By-Products Plants*, 1923/26
 Georgia O'Keeffe, *The Shelton with Sunspots, N.Y.*, 1926
 Todros Geller, *Strange Worlds*, 1928
 John Bradley Storrs, *Ceres*, 1928
 Grant Wood, *American Gothic*, 1930
 Richard Neutra, *Armchair*, 1930
 Charles Demuth, *...And the Home of the Brave*, 1931
 Reginald Marsh, *Tattoo and Haircut*, 1932
 Horace Pippin, *Cabin in the Cotton*, 1933/37
 Walter Ellison, *Train Station*, 1936
 Charles Green Shaw, *Wrigley's*, 1937
 Thomas Hart Benton, *Cotton Pickers*, 1945
 Charles Wilbert White, *This, My Brother*, 1942
 Louis Guglielmi, *The River*, 1942
 Eldzier Cortor, *The Room No. VI*, 1948
 Frank Lloyd Wright, *Metal Office Furniture for Johnson Wax Co. offices*, 1937-39
 Edward Hopper, *Nighthawks*, 1942
 Charles Wilbert White, *Harvest Talk*, 1953
 Stuart Davis, *Ready-to-Wear*, 1955
 Eero Saarinen, *Armchair*, 1955-57
 Wendell Castle, *Coffee Table*, 1967
 Robert Venturi & Denise Scott Brown, *Queen Anne Chair*, 1984

CHICAGO HISTORY MUSEUM ASSIGNMENT



The assignment is simple: go to the Chicago History Museum (1601 N. Clark Street), locate **ONE** of the objects below (some of which are discussed or shown in class), have a digital photograph of yourself taken in front of the object or painting (ask a guard if you go alone), and email the photo and your ticket entrance receipt to Prof. Gilfoyle at tgilfoyl@luc.edu. The assignment is worth 5% of your final grade. Students may complete the assignment any time during the semester but no later than Friday, 7 Dec. 2018.

Norman Rockwell, *The Clock Mender*, c. 1945
 Pritzker Family Tree

Norman Rockwell, *Mrs. Catherine O'Leary Milking Daisy*, c. 1935
 Albumen photograph, *Mary Livermore*, c. 1880
The Pioneer, 1848
 J. Graff, *Chicago Zouaves in Utica, New York*, 1860
 'L' Car No. 1, Chicago and South Side Rapid Transit Railroad Company, 1892
 E. Sachs & Co., *The Shackle Broken by The Genius of Freedom*, 1874
 Abraham Lincoln, Reproduction of *Emancipation Proclamation*, 1863
 Eyre Crowe, *After the Sale: Slaves Going South from Richmond*, 1853
 Herman A. MacNeil, *Arrival of Marquette at the Chicago River* (bas-relief panel), 1894
 Albert L. Van den Berghen, *Wooden Model of Fort Dearborn*, 1898
 Lithograph by Jevne & Almini, *McVicker's Theatre*, 1866
 Lithograph by Jevne & Almini, *Crosby's Opera House*, 1866
 Lithograph by Jevne & Almini, *Union Stock Yards*, 1866
 Lithograph by Jevne & Almini, *Court House Square*, 1866
 J. Graff, *Chicago Zouaves in Utica, New York*, 1860
 George P.A. Healy, *Colonel James Adelbert Mulligan*, 1864
 Private Albert E. Myers, *Camp Douglas*, 1864
 Albumen photograph, *Mary Livermore*, c. 1880
 Henry M. Colcord, *Abraham Lincoln*, 1896
 Lusier, *Stephen Arnold Douglas*, c. 1858
 Aaron E. Darling, *Mary Richardson Jones*, c. 1865
 Aaron E. Darling, *John Jones*, c. 1865
 Unknown Artist, *Joseph M. Medill*, c. 1880
 Iron Slave Shackles, c. 1855
 Clark Mills, *Life Mask of Abraham Lincoln*, 1865
 Basketball Jersey worn by Scottie Pippen, 1997-98
 Harlem Globetrotters, 1931
Poster for the A Century of Progress International Exposition, 1934
 J. Fielde, *I Will* bust, 1893883
 Edward H. Bennett, John Holabird, Hubert Burnham, *Model of the Travel and Transport Building*, 1933
 Leo Zoller, *Riverview Carousel Horse*, 1908
Colonel Crackie Hand Puppet, 1955
 Playboy Bunny Costume, 1972
 Wooden Painted Sign from the Edgewater Beach Hotel, 1916-67
 Gary Sheahan, *The Birth of the Atomic Age*, 1957
 Gary Sheahan, *The International Live Stock Exposition at the International Amphitheater*, 1947
 Frank Lloyd Wright, *Walnut Sewing Table*, c. 1907
 William Le Baron Jenny, *Bronze rosette from the Home Insurance Building*, 1885
 Louis Sullivan, *Plate-Glass Door Light from Adler & Sullivan*, 1883
 Piero Zuffi, *Opera Costume Worn in "Carmen" at Lyric Opera*, 1959
 Scott McDonald, *Millennium Park*, 2005
Flag of Chicago, 1917
 Declan Haun, *Destroyed Buildings in Lawndale*, April 1968

Jun Fujita, *St. Valentine's Day Massacre*, 14 Feb. 1929
Chicago Daily News, "Hanged," 11 Nov. 1887
Julia Lemos, *Memories of the Fire in 1871*, 1912
Rex Petty, *Plaster Model of the Chicago Water Tower*, 1940

EXTRA CREDIT

During the semester, students will have opportunities to earn extra credit (usually 1-2 points on the final class grade). The professor will announce such opportunities in class and via email during the semester. To document your attendance, please take a selfie or photo of yourself at the event with one of the exhibit paintings, speaker, or stage behind you. Events already scheduled include:

"Charles White: A Retrospective," Abbott Galleries, Art Institute of Chicago, 8 June-3 September 2018 (take a selfie or photo of yourself with one of the exhibit paintings).

Thursday, 13 September: The Midnight Bike Ride - American Pluralism in Chicago (worth 2 points in the final grade). More information at: <http://www.luc.edu/depts/history/gilfoyle/BIKERIDE.HTM>

"John Singer Sargent and Chicago's Gilded Age," Regenstein Hall, Art Institute of Chicago, 1 July-30 September 2018 (take a selfie or photo of yourself with one of the exhibit paintings).

Artists in Conversation: Tonika Lewis Johnson & Paola Aguirre on the Folded Map Collaboration, Loyola University Museum of Art, 820 N. Michigan Avenue, Tuesday, 4 Sept. 2018, 6-8pm.

Artists Talk: Folded Map Discussion with Tonika Lewis Johnson, Loyola University Museum of Art, 820 N. Michigan Avenue, Saturday, 29 Sept. 2018, 6-8pm.

ESSAYS AND RESEARCH PROJECTS

Students should select a topic as soon as possible, in consultation with the instructor. A preliminary bibliography which includes books, articles, oral interviews, or other possible sources should be completed and handed in by 2:30 p.m. Tuesday, 18 Sept. 2018. The essay should be completed and handed in by 2:30 p.m. on Tuesday, 6 Nov. 2018. Students should submit one hard copy and one electronic copy of the final essay.

The essay requirement for this class serves several purposes. First, good, thoughtful writing disciplines and educates the mind. To write well, one must think well. If one's writing improves, so does their thinking and intelligence. Second, students personally experience on a first-hand basis some form of historical writing. Those who elect to write a research paper are exposed to the challenge of "doing" history, of investigative research and methods, and the difficulties associated with historical judgement. Those who elect to write a historiographical

essay master a genre of historical literature, learn major and subtle differences among historians, and understand the complexities of historical interpretation. Third, the essay can later function as a writing sample for students applying for future employment positions as well as to graduate or professional school.

Three types of essays or projects are acceptable: 1) research, 2) historiographical, or 3) digital project. For this class, students should choose a specific urban topic, theme, or problem as the subject of their essay or research project. Briefly, the three types can be described as follows:

Research essays analyze the specific topic using primary or original sources. Examples of primary sources include (but are not limited to) architectural drawings, newspapers, architectural reviews, engineering or construction records, diaries, letters, oral interviews, books published during the period under study, manuscript collections, and old maps. A research essay relies on source material produced by the subject or by institutions and individuals associated in some capacity with the subject. The use and immersion of the writer/researcher in such primary and original sources is often labeled "doing history." Most of the articles and books assigned for class discussion represent this type of historical writing. Research essays should be the length of a standard scholarly article - approximately 15-20 typewritten pages of text (3,750-5,000 words), plus notes. In this class, students should consider choosing a specific structure, block or well-defined neighborhood in a city as their research subject. A research essay also satisfies the portfolio requirements of a research paper and a bibliography for history majors.

A useful introduction to available primary sources in Chicago is:

<http://www.lib.uchicago.edu/e/law/legalhistory.pdf>

Historiographical essays are based upon secondary sources, or what historians have written about a specific subject. Such a paper examines how historians' interpretations have differed and evolved over time regarding a specific topic or theme. The major focus of a historiographical essay are the ideas of historians, how they compare with each other and how they have changed over time. Examples and models for such essays can be found in the following collections:

Louis P. Masur, ed. *The Challenge of American History* (Baltimore: Johns Hopkins Univ. Press, 1999).

Eric Foner and Lisa McGirr, eds., *American History Now* (Philadelphia: Temple Univ. Press, 2011), especially essays in part II.

Michael Kammen, ed. *The Past Before Us: Contemporary Historical Writing in the United States* (Ithaca, N.Y.: Cornell Univ. Press, 1980), especially essays in part II.

The essay should be approximately 15-20 typewritten pages of text (3,750-5,000 words), plus notes. A select bibliography can be found on pages 15-18 to assist in the selection of a topic.

Digital projects should be of equivalent scope as a research or historiographical essay. Such projects should involve research upon a topic related to the course. Revising and expanding upon

an earlier blog post or digital project are acceptable. Students may exploit digital tools learned and used in other classes.

All essays should be typed, double-spaced, in 12-size font and printed on ONE side of each page. A hard, printed copy of the essay should be in the professor's possession by 2:30 p.m. on Tuesday, 6 Nov. 2018. Students should submit one hard copy and one electronic copy of the final essay. Extensions are granted automatically. However, grades on essays handed in 48 hours (or more late) will be reduced by a fraction (A to A-, A- to B+, etc.). Every three days thereafter another fraction will be dropped from the paper's final grade.

Students have the option to rewrite the paper upon its evaluation and return (remember - the only good writing is good re-writing). All rewritten essays are due at the final class meeting on 4 Dec. 2018. Students should submit one hard copy and one electronic copy of the final essay.

Essays are to be written for this class **ONLY**. No essay used to fulfill the requirements of a past or current course may be submitted. Failure to follow this rule will result in an automatic grade of F for the assignment. Students whose research in this class overlaps with that in another related class may submit a joint or collaborative essay that combines research done in both classes, but only with the approval of both instructors.

A final note: The Internet can be a convenient tool for research, but many websites contain unreliable or plagiarized information. **Never** cut and paste from Internet sites without quoting and citing your sources (see Basic Style Sheet for Notes in Essays on pages 18-20).

Students in search of a paper topic can begin their investigation with a cursory reading of any published overview on urban history. Examples include:

Raymond A. Mohl and Roger Biles, "New Perspectives on American Urban History," in Mohl and Biles, eds., *The Making of Urban America*, 3rd ed. (Lanham, Md.: Rowman and Littlefield, 2012), 343-448.

Eric H. Monkkenon, *America Becomes Urban: The Development of U.S. Cities and Towns, 1780-1980* (Berkeley: Univ. of California Press, 1988).

John Reys, *The Making of Urban America* (Princeton: Princeton University Press, 1965).

Sam Bass Warner, Jr., *The Urban Wilderness: A History of the American City* (New York: Harper and Row, 1972)

The following journals are also useful: *Journal of Urban History*, *Urban History Yearbook*, *Urban Affairs Quarterly*, *Urban Affairs Review*, and *Journal of Social History*.

Good bibliographies on urban history can be found on the world-wide web:

<http://www.uoguelph.ca/history/urban/citybib.html>

<http://www.uoguelph.ca/history/urban.html>

<http://www.ku.edu/history/VL/USA/urban.html>

Bibliographies on urban planning and design include:

<http://www.cyberbia.org/>
<http://www.lib.berkeley.edu/ENVI/urbhist.html>
<http://www.ku.edu/history/VL/USA/urban.html>

A good bibliography on Chicago is:

<http://www.ukans.edu/history/VL/USA/urban/chicago.html>

Web sites with descriptions and discussions of significant urban structures include:

<http://www.greatbuildings.com/>

Another useful source for certain Chicago structures is the Commission of Chicago Landmarks, a committee of the City Council. The Commission has a small professional staff and does reports on potential landmark sites. They are usually willing to share reports with students and researchers. See their web site at:

<http://www.ci.chi.il.us/Landmarks/Commission.html>

Certain specialized topics have good web sites that offer useful introductory information. For example, anyone interested in researching a specific address or structure in Chicago, the following web sites offer research strategies and sources:

http://www.rootsweb.com/~ilcook/info/howto/home_own.htm
<http://www.chicagohistory.org/research/resources/architecture>
<http://www.chsmedia.org/househistory/1909snc/start.pdf>

Those interested in mass transit in the Chicago region should consider the following:

<http://www.shore-line.org/ShoreLine/index.html>
<http://www.cera-chicago.org/>

Good resources for images on Chicago and other topics covered in the lectures include:

Chicago Imagebase:
<http://www.uic.edu/depts/ahaa/imagebase/index.html>

The Skyscraper Museum <http://www.skyscraper.org/>

The World's Columbian Exposition of 1893
<http://www.xroads.virginia.edu/~MA96/WCE/title.html>

The Brooklyn Bridge

http://www.greatbuildings.com/buildings/Brooklyn_Bridge.html

<http://www.endex.com/gf/buildings/bbridge/bbridge.html>

History of Planning and Urbanism: A Brief Guide to Research Resources (UC Berkeley Environmental Design Library): <http://www.lib.berkeley.edu/ENVI/histplan.html>

"Pathways in American Planning History, A Thematic Chronology," by Albert Guttenberg (American Planning Association): <http://www.planning.org/pathways/default.htm>

The American Planning Association Homepage: <http://www.planning.org/aicp/index.htm>

"Urban Planning, 1794-1918: An International Anthology (full-text searchable) of Papers and Reports," Selected and Annotated by John W. Reps of Cornell University:

<http://www.library.cornell.edu/Reps/DOCS/homepage.htm>

The International Planning History Society:

<http://web.bsu.edu/perera/iphs/>

H-Urban Weblinks:

http://www.h-net.org/~urban/weblinks/3wsubj_plan.htm

For suburbanization and spawl:

<http://www.sprawlwatch.org/>

<http://www.sprawlwatch.org/economy.html>

<http://www.rut.com/misc/beyondSprawl.html>

For research on Chicago architecture and building history, see:

<http://www.chicagohistory.org/research/resources/architecture>

http://www.rootsweb.com/~ilcook/info/howto/home_own.htm

ArtStor offers approximately 700,000 images in the areas of art, architecture, the humanities, and social sciences; see:

<http://www.artstor.org/what-is-artstor/w-html>

Many cities have good on-line resources. A few are:

Cleveland Memory Project

<http://images.ulib.csuohio.edu/index.php>

Ohio's Heritage Northeast site

<http://www.ohiosheritageneast.org>

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BASIC STYLE SHEET FOR NOTES IN ESSAYS

The University of Chicago Press provides a quick citation guide based on the Chicago Manual of Style at: http://www.chicagomanualofstyle.org/tools_citationguide.html

Below is a simplified and acceptable summary for endnote citation:

BOOKS

1. Constance McLaughlin Green, *Holyoke: A Case History of the Massachusetts Industrial Revolution in America* (New Haven, 1939), 24-27.
2. Bessie L. Pierce, *A History of Chicago*, 3 vols. (New York, 1937-1957), I, 213-220.
3. Ferdinand Toennies, *Community and Society* (1887), translated by C.F. Loomis (New York, 1963), 13-14.

ENDNOTE FORMAT FOR ARTICLES AND BOOK CHAPTERS

1. Eric Lampard, "American Historians and the Study of Urbanization," *American Historical Review* 67 (1961), 61-63.
2. Oscar Handlin, "The Modern City as a Field of Historical Study," in Oscar Handlin and John Burchard, eds., *The Historian and the City* (Cambridge, 1966), 26.
3. Ernest W. Burgess, "The Growth of the City," *Publications of the American Sociological Society* 18 (1924), 85-97.

ENDNOTE FORMAT FOR GOVERNMENT DOCUMENTS

1. *Story v. New York Elevated Railroad Co.*, 90 NY 122 (1883).

2. U.S. Department of the Interior, Census Office, *Tenth Census of the United States, 1880, Report of the Social Statistics of Cities*, comp. by George Waring, Jr., 2 vols. (Washington, D.C., 1887), I, 220.

ENDNOTE FORMAT FOR NEWSPAPERS

1. *New York Times*, June 18, 1947, February 2, 3, 1948; *Chicago Tribune*, June 4, 1950.

ENDNOTE FORMAT FOR UNPUBLISHED MATERIAL

1. Robert David Weber, "Rationalizers and Reformers: Chicago Local Transportation in the Nineteenth Century" (Ph.D. dissertation, University of Wisconsin, 1971), 178-197.

2. Graeme Davison, "Explanations of Urban Radicalism: Old Theories and New Historians" (paper delivered to the New Zealand Association for the Advancement of Science Congress, Melbourne, August, 1977), 22-34.

INTERNET AND WORLD WIDE WEB

1. Paul Glastris, "Chicago's Hands On Mayor," *City Journal*, 3 (Autumn 1993), available at: http://www.city-journal.org/dev/html/3_4_chicagos.html, last accessed 22 March 2005.

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Certain terms are hyphenated only when used as adjectives; write nineteenth-century cities, not nineteenth century cities; or middle-class reformers, not middle class reformers.

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From Wayne Booth, Gregory C. Colomb, and Joseph M. Williams, *The Craft of Research* (Chicago: University of Chicago Press, 1995), p. 167.

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