

CREATING THE AMERICAN METROPOLIS

Loyola University Chicago
HIST 386-201 (5746)
Fall 2022
Wednesday, 2:45-5:15 p.m.
Corboy 523, Water Tower Campus
<http://luc.edu/history/people/facultyandstaffdirectory/timothyjgilfoyle.shtml>

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Office Hours: Wed. 8-10am &
by appointment

"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. 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. **Field trips and walking tours will be a vital component of the class.** Students will be able to demonstrate historical knowledge of the urban and metropolitan history of the United States, improve their writing ability, and develop critical thinking and communication skills. This course fulfills the theory requirement for the urban studies minor.

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 collaborative exams (20% each), 2) 10-20 page essay or related digital project (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 2022. Please note that the essay or class project should be in the professor's possession by 2:45 p.m. on Wednesday, 2 Nov. 2022. 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 50 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, students should be prepared to answer all of the questions found in the "Critical Reading" section of the syllabus below (see pages 6-7).

All reading assignments for this course are online and available in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through [LUC Libraries](#). Search for *Oxford Encyclopedia of American Urban History*. Click "Available Online." Under "View Online," click "PDF." Then search under the name of the author.

If that does not work, Search for Jon Butler, ed., *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."

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 the weekly class discussion. Students should allocate enough time to complete the required reading, approximately 50 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.

Students who attend the lecture 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, audio recorders 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. Students are free to take notes by hand if it facilitates their learning.

Loyola University Chicago provides reasonable accommodations for students with learning differences and disabilities. Any student requesting accommodations related to a learning difference, disability, or other condition is required to register with the Student Accessibility Center (SAC). Professors will receive an accommodation notification from SAC, preferably within the first two weeks of class. Students are encouraged to meet with their professor and junior professor individually in order to discuss their accommodations. All information will remain confidential. Please note that in this class, software may be used to audio record class lectures in order to provide equitable access to students with disabilities. Students approved for this accommodation use recordings for their personal study only and recordings may not be shared with other people or used in any way against the faculty member, other lecturers, or students whose classroom comments are recorded as part of the class activity. Recordings are to be deleted at the end of the semester. For more information about registering with SAC or questions about accommodations, please contact SAC at 773-508-3700 or SAC@luc.edu.

Students should keep the professor 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. For the official Academic Calendar, go to www.luc.edu/academics/schedules.

Please remember that the classroom is an intellectually dangerous place. The content of some lectures and reading assignments includes verbal and visual images of controversial and horrifying events in American history (including war, physical violence, sexual assault, racist and misogynist language, lynchings, force feeding, castration, and other examples). Some subjects are shocking and painful. As students of history, we need to engage, not avoid, such topics. "Nothing can be changed until it is faced," the writer James Baldwin reminds us. Students should contact the professor if such content affects their ability to learn.

COURSE OUTLINE

31 Aug.: What is a City? Indigenous and Colonial Cities

Robbie Ethridge, “The Rise and Fall of Mississippian Ancient Towns and Cities” (2018) in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

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).

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

Margaret Garb, “Municipal Housing” (2016); and Kristin M. Szylvian, “Housing Policy Across the United States” (2018), in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

Field Trip: Tour of the Apartments and Mansions of Towertown and McCormickville, ending at the [Richard Driehaus Museum](#) (formerly the Nickerson Mansion), 40 East Erie Street.

14 Sept.: Housing in the Immigrant City: The Tenement

The Tenement Museum, “[Brick by Brick](#): The Many Lives of 103 Orchard Street,” Online Exhibit (2022), 4 parts, URL: <https://www.tenement.org/digital-exhibits/brick-by-brick-home/>

Hidetaka Hirota, “Immigration to American Cities, 1800-1924” (2018), in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

Recommended: Vincent J. Cannato, “Ellis Island Immigration Station” (2018); and Cindy R. Lobel, “Food in 19th-Century American Cities” (2016) in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click

“Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

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

Preliminary bibliography for required paper or project due

David Schuyler, “Parks in Urban America” (2015) in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

Field Trip: The park movement in Chicago – Washington Park, The Gold Coast, and Sandburg Village.

28 Sept.: Making the City Beautiful

John D. Fairfield, “The City Beautiful Movement, 1890-1920” (2018) in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

Movie: Ken Burns, *Brooklyn Bridge*

5 Oct.: **COLLABORATIVE MIDTERM EXAMINATION**

12 Oct.: The Sanitary City, 1800-2020

Joel Tarr, “Water and Sewer in the American City” (2016) in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

Recommended: Brian McCammack, “The American City and Environmental Pollution” (2018); and Andrew Hurley, “Climate Change and the American City” (2018), in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

19 Oct.: The Birth and Evolution of the Skyscraper

Elihu Rubin, "Skyscrapers and Tall Buildings" (2018) in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click "Available Online." Under "View Online," click "PDF." Then search under the name of the author.

Field trip: The Skyscrapers of Streeterville, with a special stop at 860 N. Lake Shore Drive with Prof. Brad Hunt, Jane Hunt, and Don Hunt OR tour of Water Tower Place.

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

26 Oct.: Field trip to Jardine Water Purification Plant, 1000 E. Ohio St, near the CTA turnaround for Navy Pier. **Meet at the gatehouse at the entrance at 1000 E. Ohio Street.**

Please note the following:

- 1) Please arrive 10-15 minutes early to obtain visitor pass from the Guard House.
- 2) A valid form of identification. (License, State ID, Passport) is required to the facility.
- 3) Parking is limited so please limit the number of vehicles on the premise.
- 4) Cabs/Ubbers may drop their passengers at the gatehouse.
- 5) Wear closed-toed shoes; no sandals, flipflops, high heels, mules, clogs or similar shoes.
- 6) No cameras, video, phones or other recording devices are permitted.
- 7) Please limit phone calls while on the premise. Phones may be confiscated during the tour.
- 8) No packages, food or drinks allowed.
- 9) Please arrive on time, once everyone is present we will start the tour.
- 10) Children under the age of 16 are not permitted on the Plant without approval.
- 11) The City of Chicago will refuse entry to any person not previously authorized to enter onto the property of the Department of Water Management.

2 Nov.: Field trip to "Chicago City Model Experience" and "Housing for a Changing Nation" at the Chicago Architecture Center, followed by walking tour of the "Magnificent Mile." **Meet at the Chicago Architecture Center, 111 E. Wacker Drive.**

9 Nov.: The Postwar City and Suburban Nation

D. Bradford Hunt, "Public Housing in Urban America" (2018); Ann Durkin Keating, "Suburbanization before 1945" (2015); and Becky Nicolaides and Andrew Wiese, "Suburbanization in the United States after 1945" (2017), all in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click "Available Online." Under "View Online," click "PDF." Then search under the name of the author.

Walking Tour of Affordable Housing – Marshall Field Garden Apts. to the Schiff Residences to Cabrini Green. **Meet at the CTA Brown Line Sedgwick Avenue Station, outside, 1500 block of N. Sedgwick Avenue.**

Recommended: Mark Padoongpatt, “Post-World War II Asian American Suburban Culture” (2018); and Christopher Klemek, “National Urban Renewal” (2018) in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

16 Nov.: The Postwar City - Migration

Xiaojian Zhao, “Immigration to the United States after 1945” (2016); and Tyina Steptoe, “The Great Migration and Black Urban Life in the United States, 1914-1970” (2018), in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

Recommended: Judy Yung and Erika Lee, “Angel Island Immigration Station” (2015); Carl Nightingale, “Spatial Segregation and Neighborhoods” (2015); Claudrena N. Harold, “The Civil Rights Movement in the Urban South” (2018); Thomas J. Sugrue, “The Black Freedom Struggle in the Urban North” (2018); and Andrew Sandoval-Strausz, “Latino Urbanism” (2018) all in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

23 Nov.: NO CLASS – THANKSGIVING BREAK

30 Nov.: Millennium Park and the Postmodern City

Suleiman Osman, “Gentrification in the United States” (2016) in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click “Available Online.” Under “View Online,” click “PDF.” Then search under the name of the author.

Walking Tour of Millennium Park, Lower Wacker Drive, and Lakeshore East. **Meet at Millennium Hall restaurant, 30 Michigan Avenue, by the south end of the skating rink in Millennium Park.**

Video options:

[Geoffrey Baer, Seven Wonders of Chicago \(2010\), start at 54:30](#)
Chicago Tribune, [The History of Millennium Park in 3 Minutes](#) (2014)
[The Making of Millennium Park](#) (2011), starring Ed Uhler

Recommended: Patrick Vitale, "Service Economies and the American Postindustrial City, 1950-present" (2018); and Chloe Taft, "Deindustrialization and the American Postindustrial City" (2018), all in Timothy J. Gilfoyle, ed., *Oxford Encyclopedia of American Urban History* (2019), available through LUC Libraries. Search for *Oxford Encyclopedia of American Urban History*. Click "Available Online." Under "View Online," click "PDF." Then search under the name of the author.

7 December: **COLLABORATIVE FINAL EXAMINATION**

12 December, noon: Essay assignment due - final draft

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 (most 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, 9 Dec. 2022.

- 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 tgilfoy@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, 9 Dec. 2022.

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, 1893/883
 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. The professor will announce such opportunities in class and via email at the appropriate moments during the semester. To receive extra credit, attend the exhibition or event in person, take a digital photograph of yourself in front of an object at an exhibition or the speaker or lecturer at a lecture, and email the photo and your ticket entrance receipt to Prof. Gilfoyle at tgilfoy@luc.edu. Events already scheduled and available for extra credit include:

15 September - THE MIDNIGHT BIKERIDE – American History in Chicago (two points of extra credit on final grade). More information at:

<http://www.luc.edu/depts/history/gilfoyle/BIKERIDE.HTM>

August-16 Sept. 2022 - [Handmaidens for Travelers: The Pullman Company Maids](#), Newberry Library, 60 W. Walton Street, Chicago (one point of extra credit on final grade).

August 2022-3 Jan. 2023 – [Vivian Maier: In Color](#), Chicago History Museum, 1601 N. Clark Street, Chicago (one point of extra credit on final grade).

August 2022-31 Dec. 2022 – [Millions of Moments: The Chicago Sun-Times Photo Collection](#), Chicago History Museum, 1601 N. Clark Street, Chicago (one point of extra credit on final grade).

PAPER TOPICS

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. A research paper relying on primary sources exposes students to the challenges, difficulties and even contradictions of analyzing historical events. Ideally, students will think more "historically" as a result of the exercise. 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.

For this class, students should choose a specific Chicago topic, theme, or problem as the subject of their essay. They may also focus on a specific structure, block or well-defined neighborhood in a city as their subject. In any case, students are required to write either a research essay, historiographical essay, or develop a digital project. All projects should be approved by Prof. Gilfoyle.

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." 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, ed., *The New American History*, second ed. (Philadelphia: Temple Univ. Press, 1997), 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.

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.

The essay or project should be approximately 10-20 typewritten pages of text (2,500-5,000 words), plus notes (or the equivalent for a digital project). A select bibliography to help in the selection of a topic is below. Students should select a topic as soon as possible, in consultation with Prof. Gilfoyle. A preliminary bibliography which includes books, articles, oral interviews, or other possible sources should be completed and handed in by 2:45 p.m. Wednesday, 21 Sept. 2022.

All essays should be typed, double-spaced, in 12 font. The essay should be in the professor's possession by 2:45 p.m. on Wednesday, 2 Nov. 2022. 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 (remember - the only good writing is good re-writing). All other and rewritten essays are due at the final class meeting on 7 Dec. 2022. Students should submit one hard copy and one electronic copy of the final essay.

All final papers should be free of typographical errors, misspellings and grammatical miscues.

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.

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.

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 Endnote or Footnote Citation on pages 14-15).

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*.

For students interested in Chicago, a good place to begin is James Grossman, Ann Durkin Keating, Jan Reiff, eds., *The Encyclopedia of Chicago* (Chicago: University of Chicago Press, 2004), available at <http://www.encyclopedia.chicagohistory.org/>. Information on specific neighborhoods can be found in the local community fact books published at different times during the twentieth century. Each book is organized by neighborhood, so they are easy to use.

Chicago Fact Book Consortium. *Local Community Fact Book: Chicago Metropolitan Area, 1990*. Chicago: Chicago Review Press, 1995.

Chicago Fact Book Consortium. *Local Community Fact Book: Chicago Metropolitan Area, 1980*. Chicago: Chicago Review Press, 1984.

Kitagawa, Evelyn and Karl Tauber, eds. *Local Community Fact Book: Chicago Metropolitan Area, 1960*. Chicago: Univ. of Chicago Press, 1963.

Wirth, Louis, and Margaret Furez. *Local Community Fact Book, 1938*. Chicago: Chicago Recreational Commission, 1938.

[The Chicago Sun-Times Photo Collection](#) is a good place to begin research on visual and other subjects related to Chicago.

A good bibliography on Chicago is:

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

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.cyburbia.org/>

<http://www.lib.berkeley.edu/ENVI/urbhist.html>

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

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

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>

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.ohiosheritagenortheast.org>

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-----, Gilmartin and Thomas Mellins. New York 1930: Architecture and Urbanism between the Two World Wars. New York: Rizzoli, 1987.

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-----, Chicago Architecture, 1923-1993: Reconfiguration of an American Metropolis. Chicago: Art Institute of Chicago, 1993.

BASIC STYLE SHEET FOR ENDNOTE OR FOOTNOTE CITATION 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.

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.

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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.

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

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.

When citing sources from the Internet, be sure to provide as much information as possible. Follow the same format as a published source if the citation is published, followed by the web address and the last date you accessed the source.

After a work has been fully cited, subsequent citations should use only the author's last name, a short title and page numbers. Consecutive citations of the same publication can employ *ibid.* and page numbers. The use of abbreviations is permissible, as long as the practice is consistent.

Plurals of dates do not need an apostrophe; write 1850s, not 1850's.

Commas are used to separate the last two items in a series of three or more: thus, one, two, and three . . .

Regions are capitalized when used as nouns (North, Midwest), but not capitalized when used as adjectives.

Chronological range always includes full dates; write 1956-1995, not 1956-95.

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.

Century titles are always written out in full; write twentieth-century cities, not 20th-century cities.

Numbers must be used consistently throughout an article or essay and will always be given as numerals except if the number begins a sentence (e.g., Two-hundred-and-forty-seven people gathered to hear seventy-two artists sing 134 songs.). Ratios should be given as 2-1, 5-4, etc.

STATEMENT ON PLAGIARISM

Plagiarism will result in a final grade of F for the course as well a letter, detailing the event, to be placed in the offending student's permanent file in the Dean's office. The definition of plagiarism is:

You plagiarize when, intentionally or not, you use someone else's words or ideas but fail to credit that person. You plagiarize even when you do credit the author but use his [or her] exact words without so indicating with quotation marks or block indentation. You also plagiarize when you use words so close to those in your source, that if your work were placed next to the source, it would be obvious that you could not have written what you did with the sources at your elbow.

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

To avoid plagiarism, take notes carefully, putting all real quotes within quotation marks, while summarizing other parts in your own language. This is difficult; if you do not do it correctly, it is better to have all your notes in quotes. The worst thing is to alter a few words from the source, use no quotation marks, and treat the notes as a genuine summary. You will likely copy it out as written on your notecard, and thus inadvertently commit plagiarism. Changing around a word, a phrase, or a clause is still plagiarism if it follows the thought sequence or pattern in the original. On the other had, do not avoid plagiarism by making your paper a string of quotations. This results in poor writing, although it is not criminal.

In any case, do not let this prevent you from quoting your primary sources. As they are the "evidence" on which you build your argument, you will need to quote them at necessary points. Just be sure to put quotation marks around them, or double indent them as in the example above, and follow the quote with a proper foot or endnote. The university has developed a helpful website that you may find useful in preparing your syllabi or in discussing these issues with your class. See: <http://www.luc.edu/is/cease/ai.shtml>