

HISTORY OF CHICAGO

Loyola University Chicago
HIST 385
Fall 2021
Wednesday, 2:50-5:20 p.m.
Corboy Law Center L08
<http://luc.edu/history/people/facultyandstaffdirectory/timothyjgilfoyle.shtml>

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Office Hours: MW, 9-10am, 11:30am-2pm
and after class



Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders. (Carl Sandburg)

From poetry to politics, even the nicknames evoke the complicated history of the region now called Chicago: "The Second City," "the Windy City," "the City of the Century," "city on the make" (Nelson Algren), *Urbs in horto* - "City in a Garden," *Ubi Est Mea* - "Where's mine?" (Mike Royko), and "the gargantuan abattoir by Lake Michigan" (H.L. Mencken). Between 1600 and 2021, the Chicago region evolved from an area filled with Native American settlements to one of the three largest urban metropolitan regions on the North American continent. This course examines that evolution by focusing on major themes in American urban history related

to Chicago: 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 the building of the physical city. **Field trips and walking tours will be a vital component of the class.** Students will be able to demonstrate historical knowledge of Chicago's history, 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?

COURSE STRUCTURE IN THE AGE OF COVID-19

We are living through a pandemic. Consequently, we have been requested to do the following in our classroom:

1. Please wear a mask in Crown Auditorium (I should have an extra if you forget).
2. Eating is not allowed in Crown Auditorium (drinks in closed containers are acceptable).
3. Assigned seating is required for the purposes of contact tracing.

These requirements are inconvenient but necessary to create and maintain a safe learning environment across our campus. The university measures have thus far been archived at this webpage: <https://www.luc.edu/coronavirus/>. Covid-19 testing is widely available on campus: <https://www.luc.edu/coronavirus/oncampustesting/>. I plan to test myself weekly, and while it is currently voluntary, the university urges all to test as well, so please strongly consider making testing part of your weekly routine. If you have symptoms, are feeling sick, or have tested positive, please do not come to class. Instead, I will work with you and send you material you may have missed because of illness.

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.

The course requirements and their percentage of the final grade are: 1) two exams (25% each), 2) 10-20 page essay (25%), 3) participation and class discussion (15%); 4) Art Institute of Chicago assignment (5%); Chicago History Museum assignment (5%). **The course also includes field**

trips and walking tours, all of which are requirements and part of the participation grade. Examinations will be based primarily on the readings below and secondarily on lectures and class discussions. Students will receive study sheets at least one week 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 16 October 2021.

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 discussions. Students should allocate enough time to complete the required reading, approximately 100 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. All required readings may be purchased at the Loyola University Bookstore in the Granada Center on Sheridan Road. Students may shop in person and online using the textbook links in LOCUS or by going directly to the Bookstore website at www.loyolachishop.com Students do not have to buy any of the books since each one has been placed on 4-hour reserve at Cudahy Library.

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. Please note that Illinois law **prohibits** the recording of oral communications without the consent of all parties to the recorded communication. Please be aware that any unauthorized recording is considered a felony.

The reading assignments for this course are:

Harold Mayer and Richard Wade, *Chicago: Growth of a Metropolis* (Chicago: Univ. of Chicago Press, 1969).

Ann Durkin Keating, *Rising Up From Indian Country: The Battle of Fort Dearborn and the Birth of Chicago* (Chicago: University of Chicago Press, 2012), excerpt on Sakai.

Stanley Buder, *Pullman: An Experiment in Industrial Order and Community Planning, 1880-1930* (New York: Oxford Univ. Press, 1967).

Dan Egan, "A Battle Between a Great City and a Great Lake: The Climate Crisis Haunts Chicago's Future," *New York Times*, 7 July 2021.

Carol Willis, *Form Follows Finance: Skyscrapers and Skylines in New York and Chicago* (New York: Princeton Architectural Press, 1995).

Chad Heap, *Slumming: Sexual and Racial Encounters in American Nightlife, 1885-1940* (Chicago: University of Chicago Press, 2009)

Brad Hunt, *Blueprint for Disaster: The Unraveling of Chicago Public Housing* (Chicago: University of Chicago Press, 2009).

Timothy J. Gilfoyle, *Millennium Park: Creating a Chicago Landmark* (Chicago: University of Chicago Press, 2006), pages x-183, 341-56, excerpt on Sakai.

(This book will be available to enrolled students through the professor at a half-price discount).

Students with documented learning differences should contact the professor and the Student Accessibility Center (SAC; Sullivan Center (773-508-3700), www.luc.edu/sswd) within the first two weeks of the semester to discuss the need for any special arrangements. 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 the instructor, producing appropriate documentation for the absence, and completing any missed work.

COURSE OUTLINE

1 Sept.: What is a City? The Indigenous Roots of Chicago

Ann Durkin Keating, *Rising Up From Indian Country: The Battle of Fort Dearborn and the Birth of Chicago* (Chicago: University of Chicago Press, 2012), pages 1-18, 209-248, and available on Sakai.

Mayer and Wade, *Chicago*, 1-25.

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). Walking tour down State, Clark, and Dearborn Streets on way.

8 September: Housing in the Industrial City: Row Houses and Tenements

Mayer and Wade, *Chicago*, 34-40, 58-65, 142-47, 152-55, 186-92 (Pullman), 224-29, 252-64, 268 (Newberry).

Stanley Buder, *Pullman: An Experiment in Industrial Order and Community Planning, 1880-1930* (New York: Oxford Univ. Press, 1967), pages 3-104.

Field Trip: The row house and park movement in Chicago.

15 September: Housing in the Industrial City: Apartments

Mayer and Wade, *Chicago*, 307, 322-26, 364-67.

Stanley Buder, *Pullman: An Experiment in Industrial Order and Community Planning, 1880-1930* (New York: Oxford Univ. Press, 1967) pages 107-64, 205-32.

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.

16 September - THE MIDNIGHT BIKERIDE - Urban History in Chicago. More information at: <http://www.luc.edu/depts/history/gilfoyle/BIKERIDE.HTM>

22 September: Parks, Sanitation and the New Urban Landscape

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

[Dan Egan, "A Battle Between a Great City and a Great Lake: The Climate Crisis Haunts Chicago's Future," New York Times, 7 July 2021.](#)

[Metropolitan Water Reclamation District, Virtual Tour \(2021\), 61 min.](#)

Walking Tour: Jardine Water Purification Plant, 1000 E. Ohio Street ??????????

Preliminary bibliography for required paper due

Recommended:

Cary Lundin & Mark Frazel, *Jens Jensen: The Living Green* (2014), 54 min.

Diane Garey & Lawrence Hott, *Frederick Law Olmsted: Designing America* (2014), 55 min., both available on Kanopy

29 September: Making the City Beautiful and the Birth of the Skyscraper

Mayer and Wade, *Chicago*, 193-206, 274-82, 310-15, 450-73.

Carol Willis, *Form Follows Finance: Skyscrapers and Skylines in New York and Chicago* (New York: Princeton Architectural Press, 1995).

Field trip: The Skyscrapers of Streeterville, with a special stop at 860 N. Lake Shore Drive with Jane and Don Hunt.

Recommended: web site on the [World's Columbian Exposition](#) AND Michael Blackwood, *Mies* (2005), 59 min., available on Kanopy.

6 October: **COLLABORATIVE MIDTERM EXAMINATION**

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

13 October: White and Black Migrations part 1

Mayer and Wade, *Chicago*, 252-72, 364-70 (Field Apts; Cabrini Homes).

Chad Heap, *Slumming: Sexual and Racial Encounters in American Nightlife, 1885-1940* (Chicago: University of Chicago Press, 2009), pages 1-28, 37-45, 55-70, 72-97, 110-114, 137-139.

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

20 October: White and Black Migrations part 2

Mayer and Wade, *Chicago*, 375-414 (Sandburg Village), 417-36.

Chad Heap, *Slumming: Sexual and Racial Encounters in American Nightlife, 1885-1940* (Chicago: University of Chicago Press, 2009), pages 160-182, 189-198, 244-253, 277-286.

Walking Tour of Sandburg Village and Gold Coast.

Recommended:

Sam Pollard & Sheila Bernard, *Eyes on the Prize: Two Societies* (ep. 8) (1990), 57 min.

Craig Dudnick, *Alice's Ordinary People: The Chicago Freedom Movement* (2012), 57 min.

Richard Wright: Native Son, Author, and Activist (2005), 29 min. All available on Kanopy.

27 October: Suburbanization in the 19th Century

Mayer and Wade, *Chicago*, 66-93, 138-41, 156-92.

Field Trip: Helmut Jahn: Life+Architecture at Chicago Architecture Foundation, 111 E. Wacker Drive

3 November: Suburbanization in the 20th Century

Mayer and Wade, *Chicago*, 207-13, 232-51, 269-72, 327-49, 417-36.

Movie (3 Nov.): *The City*

Essay assignment due, 3 Nov. - final draft

10 November: The Postwar City part 1

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

Brad Hunt, *Blueprint for Disaster: The Unraveling of Chicago Public Housing* (Chicago: University of Chicago Press, 2009), pages 1-47.

Recommended:

Ronit Bezael, *70 Acres in Chicago: The Demolition of Public Housing* (2015), 58 min. Available on Kanopy.

17 November: The Postwar City part 2

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

Brad Hunt, *Blueprint for Disaster: The Unraveling of Chicago Public Housing* (Chicago: University of Chicago Press, 2009), pages 121-182, 285-295.

24 Nov.: THANKSGIVING BREAK

1 December: Field Trip to Millennium Park and the Postmodern City

Timothy J. Gilfoyle, *Millennium Park: Creating a Chicago Landscape* (Chicago: University of Chicago Press, 2006), pages x-77, 81-105, 341-56.

Recommended:

[Geoffrey Baer, Seven Wonders of Chicago \(2010\), start at 54:30](#)

Michael Blackwood, *Frank Gehry: The Architecture of Joy* (2005), 72 min

Available on Kanopy.

Steve James, *City So Real* (2020), 5 episodes, available on Hulu and [National Geographic](#)

Also see web sites on Millennium Park and Frank Gehry:

http://www.chicagotraveler.com/chicago_millennium_park.htm

<http://www.talaska.com/lfm.html>

http://www.usequities.com/Corporate/Projects/Park%20Band%20Shell/park_middle.htm

http://www.ci.chi.il.us/Mayor/2001Speeches/news_speeches_newrink.html

http://www.guggenheim.org/exhibitions/past_exhibitions/gehry/millennium_30.html

<http://fishercenter.bard.edu/press/#>

8 December: **COLLABORATIVE FINAL EXAMINATION**

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.

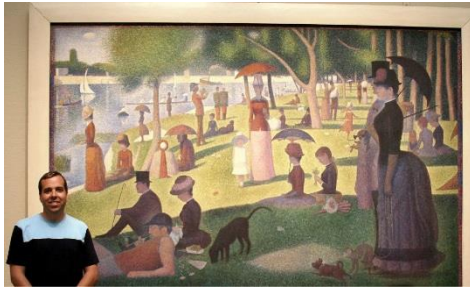
The best ways to prepare for and contribute to class discussion are: 1) complete the reading on time, and 2) critically analyze the reading. The primary goal of critical reading is to find the author's interpretation and what evidence and influences led to that conclusion. Never assume a "passive" position 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/>. Objects marked with * may not

be on display. The assignment is worth 5% of your final grade. Students may complete the assignment any time during the semester but no later than Friday, 10 December 2021.

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
 Adler & Sullivan, *Chicago Stock Exchange Trading Room*, 1893/94, 1976/77 (reconstructed)
 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, *Robert Rolooson Houses*, 1894
 Frank Lloyd Wright, *Spindle Cube Chair*, 1902-06
 Frank Lloyd Wright, *Tree of Life Window*, 1904
 Frank Lloyd Wright, *Avery Coonley Playhouse: Triptych Window*, 1912
 Frank Lloyd Wright, *Emil Bach House Window*, 1915
 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
 Daniel Burnham, *"Make No Little Plans . . ."*, 1918*
 Archibald John Motley, Jr., *Self-Portrait*, c. 1920*
 Archibald Motley, *Nightlife*, 1943
 Charles Demuth, *Business*, 1921
 Graham, Anderson, Probst & White, *Wrigley Building Finial*, 1919-22
 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
 Aaron Douglas, *Study for Aspects of Negro Life: The Negro in an African Setting*, 1934*
 Horace Pippin, *Cabin in the Cotton*, 1933/37
 Walter Ellison, *Train Station*, 1936
 Charles Green Shaw, *Wrigley's*, 1937
 Jacob Lawrence, *Free Clinic*, 1937
 Jacob Lawrence, *The Wedding*, 1948
 Jacob Lawrence, *Confrontation at the Bridge*, 1975*
 Thomas Hart Benton, *Cotton Pickers*, 1945
 Charles Wilbert White, *This, My Brother*, 1942
 Louis Guglielmi, *The River*, 1942
 Richmond Barthé, *The Boxer*, 1942
 Eldzier Cortor, *Coming Home from Work*, 1938-43*
 Eldzier Cortor, *The Room No. VI*, 1948
 Frank Lloyd Wright, *Metal Office Furniture for Johnson Wax Co. offices*, 1937-39
 Edward Hopper, *Nighthawks*, 1942
 Joseph Yoakum, *Nat King Cole*, n.d.*
 Elizabeth Catlett, *Special Houses, from the Black Woman*, 1946*
 Elizabeth Catlett, *Civil Rights Congress*, 1949*
 William Carter, *The Card Game*, 1950*
 Marion Perkins, *Man of Sorrows*, 1950
 Elizabeth Catlett, *Sharecropper*, 1952*
 Charles Wilbert White, *Portrait of a Woman*, 1950
 Charles Wilbert White, *Harvest Talk*, 1953
 Stuart Davis, *Ready-to-Wear*, 1955
 Eero Saarinen, *Armchair*, 1955-57
 Margaret Burroughs, *Birthday Party*, 1957*
 Richard Hunt, *Hero Construction*, 1958*
 Wendell Castle, *Coffee Table*, 1967
 Richard Nickel, *Untitled (The Rookery, staircase)*, 1950/72*
 Bertrand Goldberg, *Prentice Women's Hospital, Chicago*, 1970*
 Bertrand Goldberg, *River City I, Chicago, IL, Model*, c. 1977*
 Bertrand Goldberg, *1420 Lakeshore Drive Apartment*, 1988*
 Krueck & Olsen Architects, *"Painted Apartment": Isometric View*, 1983*
 Robert Venturi & Denise Scott Brown, *Queen Anne Chair*, 1984
 Ed Paschke, *Caliente*, 1985*

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, 10 December 2021.

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
 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 AND your junior professor. Events already scheduled and available for extra credit include:

Exhibition – Richard Hunt: Scholar's Rock or Stone of Hope or Love of Bronze, Art Institute of Chicago, through 20 Sept. 2021 (one point of extra credit on final grade).

16 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>

Exhibition – Vivian Maier: In Color, Chicago History Museum, until 8 May 2023 (one point of extra credit on final grade).

Exhibition – Remembering Dr. King: 1929-1968, Chicago History Museum, until 4 July 2022 (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. 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.

Research essays analyze a 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. 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 can also satisfy the portfolio requirement of a research paper and a bibliography for history majors if the student provides the Undergraduate Program Director of the History Department with instructor permission and the final version of the research paper. History majors should upload their research paper to their portfolio via Taskstream at the end of the semester.

Research essays should be at least 15 pages long (at least 3,750 words), double-spaced with one-inch margins and 12-point font, plus notes and bibliography.

A useful introduction to available primary sources in Chicago is:

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

For those interested in writing on a specific building or structure, here are some useful websites: Chicago Landmark Commission, *Your House Has a History*:

http://webapps.cityofchicago.org/landmarksweb/static/pdf/Your_House_Has_A_History.pdf

Chicago House Research: <http://www.artic.edu/research/house-history-research>

Chicago Resources Survey: <http://webapps.cityofchicago.org/landmarksweb/web/historicsurvey.htm>

Chicago Building Permits: <http://www.chsmedia.org/househistory/1898-1912permits/search.asp>

Cook County Recorder of Deeds: <http://www.ccrd.info/>

Chicago Single Building Search: <http://www.newschicago.org/>

Landmarks Preservation: http://landmarksil.org/saic_search.php

Chicago History Museum resources: <http://chicagohistory.org/research/resources/architecture>

Sanborn Fire Insurance maps: <http://www.chipublib.org/chicago-sanborn-maps-index/> and

at LUC: <http://libraries.luc.edu/databases/database/917>

Chicago Street Renumbering, 1909: <http://www.chsmedia.org/househistory/1909snc/start.pdf>

Historiographical essays are based upon secondary sources and summarize what historians have written about a specific structure. 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. A historiographical essay can also satisfy the portfolio requirement of a historiographical essay for history majors if the student provides the Undergraduate Program Director of the History Department with instructor permission and the final version of the historiographical paper. History majors should upload their historiographical paper to their portfolio via Taskstream at the end of the semester.

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.

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 attached. 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, 15 September 2021.

All essays should be typed, double-spaced, in 12 font, and printed on ONE side of each page. The essay should be in the professor's possession by 2:45 p.m. on Wednesday, 3 November 2021. Completion of the essay by this date is 5 percent of the final grade. Students who complete the essay or project on time have the option to rewrite the paper or revise the project upon its evaluation and return (remember - the only good writing is good re-writing). All other and rewritten essays or projects are due at the final class meeting on Wednesday, 8 December 2021. 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. Monkkonen, *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.cyburbia.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>

An excellent place to identify sources on Chicago topics is Explore Chicago Collections:

<http://explore.chicagocollections.org/>

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>

Home Owner' Loan Corporation residential security maps produced between 1935 and 1940 for nearly 250 U.S. cities and later served as the basis for "redlining," are now available online at:

<https://dsl.richmond.edu/panorama/redlining/#loc=4/36.71/-96.93&opacity=0.8>

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>

Bertrand Goldberg Archive at the Art Institute of Chicago:

<http://www.artic.edu/aic/collections/artwork/category/73>

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

The World's Columbian Exposition of 1893

<http://www.xroads.virginia.edu/~MA96/WCE/title.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>

Sanborn and Robinson Fire Insurance Maps are among the best historical primary sources for exploring the built environment between 1850 and 1950. A good place to start is the Library of Congress:

<https://www.loc.gov/item/prn-17-074/sanborn-fire-insurance-maps-now-online/2017-05-25/>

<https://www.loc.gov/collections/sanborn-maps>

Other sites with Sanborn maps are:

<https://www.newberry.org/fire-insurance-maps>

<https://www.chipublib.org/chicago-sanborn-maps-index/>

<https://researchguides.uic.edu/sanborn>

<https://digital.library.illinois.edu/collections/6ff64b00-072d-0130-c5bb-0019b9e633c5-2>

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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.

ARTICLES AND BOOK CHAPTERS

1. Eric Lampard, "American Historians and the Study of Urbanization," *American Historical Review* 67 (1961), 61-63, accessed [give date], [hyperlink].
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, accessed [give date], [hyperlink].

GOVERNMENT DOCUMENTS

1. *Story v. New York Elevated Railroad Co.*, 90 NY 122 (1883) , accessed [give date], [hyperlink].

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, accessed [give date], [hyperlink].

NEWSPAPERS

1. *New York Times*, June 18, 1947, accessed [give date], [hyperlink]; *New York Times*, February 2, 3, 1948, accessed [give date], [hyperlink]; *Chicago Tribune*, June 4, 1950, accessed [give date], [hyperlink].

2. *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.

After a work has been fully cited, subsequent citations should use only the the author's last name, a short title and page numbers. Consecutive citations of the same publication should 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.

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 hand, 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.

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.

The university has developed a helpful website. See: <http://www.luc.edu/is/cease/ai.shtml>

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