

Local History Seminar

HIS 400/500

Spring 2005

Dr. Mark Tebeau

Cleveland State University

Class Meetings: MC 105 T/TH 10:00-11:50 AM

Office Hours: RT 1906 T/W/TH 1:00-3:00 PM, or by appointment

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Introduction

This course explores our region's history through the lens of the Cleveland Cultural Gardens, its connections to University Circle, and its location at the nexus of the Glenville & Superior neighborhoods.

Moreover, the Cleveland Cultural Gardens embody the history of twentieth-century America. Most obviously, they reveal the history of immigration to, and migration within the United States, commenting especially on how we have built communities and constructed our identities as individuals and communities. Also, we find in the gardens the stories of the major conflicts that gave shape to the century: World War I, World War II, and the Cold War. Yet, even as the gardens contain the history of global conflict, they provide insight into the large social, economic, political, and cultural upheavals that roiled through the nation during the last century: the Great Depression, suburbanization, the Civil Rights Movement, and the deindustrialization of America's industrial heartland.

At once a story of hope and despair, joy and sadness, conflict and cooperation, growth and decline, the stones, paths, and memories of the Cleveland Cultural Gardens tell us what it means to be an American.

Statement of Objectives

In this course we will develop a number of useful skills that build upon and reinforce previous coursework in history. In addition to the expected concentration on developing skills such as engaged reading, critical thinking, and writing with clarity, organization, and a sustained thesis, we will explore our region's history by using a variety of materials beyond scholarly works, including newspaper editorials, popular magazine articles, web sites, popular and documentary films, editorial cartoons, and even comic strips. We will also learn how to "read" the landscape of Cleveland—both as a class and individually through the course project—to determine what it can tell us about urban change and continuity. Reading the landscape means turning to more than simply reading books and articles. It involves examining historical and contemporary photos, postcards, maps, city directories, and census records, as well as actually viewing your subject on-site.

In class meetings, you should expect a mixture of lecture and discussion. Lectures will include a visual component, using either Powerpoint or conventional photographic slides. Class discussions will revolve around assigned reading, which you are expected to do prior to the class period.

Thus, during this semester, this course sets out a number of objectives:

- 1) To gain a greater understanding of local and regional history in connection with broad themes in American history;
- 2) To learn more about the Cleveland Cultural Gardens in particular and their U.S. Twentieth Century context;
- 3) To become acquainted with social science research methods;
- 4) To exercise social science and historical research skills;

- 5) To improve writing, reasoning, and communication skills.

Connections

This course has generated a host of interest in the community over the past several years and has become a vehicle for examining the history of our region in collaboration with various community groups and regional history projects. Critically, our work with these groups (listed below in no particular order) underscores the importance of student work in this course. Your research is more than an academic exercise; it is a vital contribution to the broader community. And, more importantly, your findings will be incorporated—quite literally—into the fabric of the community via public history displays, the Internet, and teaching curriculums. Thus, excellence in research, documentation, and presentation should not be an aspiration; it should be the standard to which you hold yourself and your work! Our partners, in no particular order, are:

The Cleveland Cultural Gardens Federation

The Cleveland Cultural Gardens Federation and several associated groups and individuals have become interested in our outcomes even as they have collaborated with students in their research by providing information and allowing themselves to become interview subjects. Our work with the Cultural Gardens Federation has spawned a special issue of the CSU History Departments electronic journal, *Crooked River* <<http://academic.csuohio.edu/clevelandhistory/culturalgardens/>>. Exemplary student work in this course is eligible for publication in *Crooked River*.

Teaching American History

The CSU History Department has become a leader in social studies education in the region, as exemplified by its work on a variety of K-12 educational projects, most notably a Teaching American History grant from the United States Department of Education. Student research in the Spring 2005 incarnation of the Local History Seminar: Cultural Gardens will contribute to the Summer 2005 Teaching American History workshop, which will explore how to teach United States History through the lens of the Cultural Gardens.

Euclid Corridor Project:

The Department of History at CSU has embarked on the Euclid Corridor History Project, which is a collaboration of the CSU Department of History, Cleveland Public Art, Greater Cleveland Regional Transit Authority, and Ideastream (WVIZ and WCPN). Part of the public art component of the larger Euclid Corridor Transportation Project, student research will become an integral part of interpretive signage, audio histories, and artwork that will be built as part of the larger transportation project. Successive history classes are contributing historical documentation of the history of Euclid Avenue between Public Square and East Cleveland to support this important urban revitalization effort. Each student in this course will contribute research—in the form of course binders and materials as well as oral histories—to the larger project. Moreover, students completing exemplary projects may be asked to present their findings to the RTA or other community leaders (which is purely optional.)

Course as Community

Courses comprise communities of learners with responsibilities to one another. Our particular community is governed by the code of conduct at Cleveland State University, and rules of simple courtesy. We expect to listen and engage our peers respectfully, which includes turning cell phones off, arriving on time, and not interrupting, or carrying on side conversations.

We will strive to create a learning community that fosters critical inquiry. Everyone is responsible for developing and engaging this community. This means that students should prepare for class by doing course readings prior to class and by coming prepared to discuss the materials. It also means taking the course project seriously and doing research/writing about it from the outset of the semester.

Each student is expected to make a commitment of twelve hours of work per week to this course—beyond attending class sessions. This time commitment will show in student preparation for class, excellent and thoughtful written assignments, and work handed in on time.

If it is also expected that students create PRINT COPIES of all Electronic Course Reserve readings and to actively keep a “reading journal,” for which students receive course credit. In the journal, you will keep notes on course readings, your thoughts, research notes, and other course materials. (There is more discussion of this reading journal below.)

Assignments—General

All paper-writing assignments MUST be word processed. There are NO exceptions.

All assignments must be typewritten (for more see below); you must use a 12 point font of reasonable size, such as Times New Roman or Times, with 1" or 1.25" margins. Moreover, your paper should contain no grammatical or spelling errors; practically this means that your paper should possess less than one error per two pages of text. If these requirements are NOT meant, the instructor may return it to you and/or refuse to grade your assignment; further, you will receive a deduction of one-letter grade. All citations must follow the Chicago Manual of Style format; they may appear as either footnotes or endnotes. Failure to meet any of these guidelines may result in the paper being NOT being accepted. This is at the instructor’s discretion.

Attendance of course meetings is mandatory. The instructor will collect attendance data for each class and will record student attendance in a data book. This information will be used in calculating the final grade; points may be added (for perfect attendance) or subtracted, sometimes significantly (for poor attendance relative to the class average), from the final grade.

Electronic Submission

- The instructor will accept papers submitted electronically. ***However, they must be formatted according to the following conditions OR THEY WILL NOT BE ACCEPTED AND WILL BE TREATED AS LATE.***
- **Formatted** in Microsoft Word or Rich Text Format;
- **Title Page** with student name, paper title, assignment information, course, date, and appropriate paper number;
- **Header on the page** must possess the student’s last name, assignment information, date, and page number;
- The instructor will try to acknowledge successful receipt of the paper within 24 hours. However, if no such electronic notice is received, it is the student’s responsibility to confirm delivery;
- Responsibility for electronically submitted papers rests solely with the student; thus, I recommend that students supplement all electronic submissions with hard copy submissions, *as soon as possible.*

Late Work

Late papers will NOT be accepted, except in unusual circumstance (as laid out in the CSU Code of Conduct.) If late papers are accepted, there may be a penalty, usually of one letter-grade per day.

These strict rules apply, in part, because the course project is cumulative, and students will be expected to include the requisite work in their final projects. If you get behind, you will have difficulty catching up. Moreover, I am giving you every assignment for the semester on the first day of class. No excuses for lateness with that much advance warning. If there is a crisis in your life, please communicate with me about it in a timely fashion. If you extend me this courtesy, you will find me very amenable to meeting your needs.

Statement of Academic Integrity

Using someone else’s ideas or phrasing and representing those ideas or phrasing as our own, either on purpose or through carelessness, is a serious offense known as plagiarism. “Ideas or phrasing” includes written or spoken material ranging from whole papers and paragraphs to sentences and phrases. “Someone else” can mean a professional source, such as a published writer or critic in a book, magazine, encyclopedia,

or journal; an electronic resource such as material we discover on the World Wide Web; another student at our school or anywhere else; and a paper-writing “service” (online or otherwise) which offers to sell written papers for a fee.

Source: Capitol Community College’s guide to plagiarism (based on the MLA style): <http://webster.comnet.edu/mla/plagiarism.shtml>

Required Texts

John Bodnar, The Transplanted: A History of Immigrants in Urban America (Bloomington, Ind.: Indiana University Press, 1990)

Dolores Hayden, The Power of Place: Urban Landscapes as Public History (Cambridge, Ma.: MIT Press, 1997)

Martha Norkunas, Monuments & Memory: History and Representation in Lowell, Massachusetts (Washington, D.C., Smithsonian Institution Press, 2002)

Recommended Supplementary Reading

Malcolm Miles and Tim Hall, with Iain Borden, editors, The City Cultures Reader (New York: Routledge, 2004, second edition);

Carol Poh Miller and Robert A. Wheeler, Cleveland: A Concise History, 1796-1996 (Bloomington: Indiana University Press, 1997).

Electronic Course Reserve

Additional articles and book chapters are available on **Electronic Course Reserve**

(ECR), <http://scholar.csuohio.edu/screens/m_course.html> or on **JSTOR**

<<http://www.ulib.csuohio.edu/tips/jstor.shtml>>. All are PDF files. The computer lab on the fourth floor of Main Classroom Building offers free printing. You should always bring a copy of any required reading to class on the day for which it is assigned.

Course Project

The Cleveland Cultural Gardens and their surrounding landscapes provide a text as rich any other you will read this semester. And, over the course of the semester students will develop an interpretive history project that explores the history of the Cleveland Cultural Gardens and/or its surrounds.

Completing the project in this course is a very challenging task. It demands that students complete a variety of straightforward tasks and assignments in a timely and systematic fashion. In order to facilitate the development of the project—and introduce students to the research and critical-thinking process, the course is designed to lead students through those steps in a simple and methodical fashion. Also, student work is cumulative over the course of the semester, so that at the end of the semester. As a result, students will not only have compiled (and received instructor review of) a body of research and writing for their project that will become part of the final interpretive essay and research binder.

Given the nature of the project, it is critical that students complete each step/assignment along the way in a complete and timely fashion. The most significant barrier to successful completion of the course project (and student achievement in terms of grading) is procrastination and/or falling behind the course schedule.

The project is divided into seven phases, each with a corresponding due date. While this may seem overwhelming at first, bear in mind that many course projects simply ask for a lengthy research at the end of the semester, often leading students to procrastinate until it is too late. You will find that, if you give proper attention to your source collection and the approximately 11 pages of preliminary essays, your final interpretive essay of 10-15 pages will virtually “write itself.”

Project Overview

1. **Select a Site**
2. **Landscape Essay**
3. **Timeline Essay & Source Collection**
4. **Oral History**
5. **People**
6. **Interpretive Essay: Artifacts, Layers, and Traces**
7. **FINAL: Course Essay & Project Binder**

1. **Topic Selection**

The first step in the project is site assignment/topic selection. By the second Thursday of the semester, students must send the instructor an email message stating your site preference; the site is not “selected” until a confirmation email has been received.

The instructor will provide a list of topics from which students can choose, or the instructor can assign the project. In some cases, students may develop a project idea in collaboration with the instructor; if students want to define their own topic (in collaboration with the instructor), they must initiate that conversation themselves and within the first week of the course. Keep in mind that the instructor will assign or help you develop projects that can be reasonably completed over the course of the semester, without additional or heroic efforts. However it is important to note that student-defined projects (even those approved by the instructor) may require **significant** additional work. Remember that the instructor has made topic recommendations based on experience working with and developing the course research materials. Whatever course you choose, **all project topics MUST be approved by the instructor.**

2. **Landscape Essay**

Once you have selected a site/topic, describe the landscape surrounding the site or associated with the topic. Go to the site. Take an inventory. What is there? What isn't? How do people use the site? What sorts of people use it? And, what intrigues you? Keep course readings in mind as you visit the site. Then prepare a 3-page descriptive essay in which you describe your sites and their surrounding urban landscapes. To repeat, be sure to include observations on the physical appearance of your sites and their surroundings as well as your thoughts on the people who frequent the area and how these places might have evolved through time. As you think about how the site evolved over time, you may (but are not required to) consult historical photos or maps if you wish to determine what the site looked like previously. In preparing the essay, hypothesize about its “character” and history. Be creative. Use ideas taken from course readings. This is a time for noting your observations. The very best essays “read” landscape to reach conclusions and make a cohesive argument—right or wrong—about the site. You will visit your site often during the semester, so this is a critical step in the process.

3 **Timeline Essay & Source Collection**

In this assignment, you will trace the changes over time by comparing the character of your site at several different points in time, as depicted in twentieth-century atlases and photographs (as well as other source materials), and in reference to the scholarly literature related to your topic. The objective of this assignment is not to conduct an exhaustive survey, but to give you a sense of change over time. It allows you to focus your research energies over the remainder of the semester.

This assignment requires three essential activities: a) collecting primary source materials; b) reviewing secondary articles; c) using those sources as well as your *Landscape Essay* to write a 4-page analytic essay in which you narrate change over time (or continuity) and hypothesize about when and why changes occurred or consider why they did not occur.

- A. Assemble images, maps, city directory pages, and any other relevant primary materials pertaining to your chosen sites and their surrounding vicinities.
- B. Locate scholarly books and articles that provide general or comparative context for one or more course topics that correspond to the changes observed at your sites. This list should be

- developed in collaboration with the instructor. Prepare an annotated bibliography on these sources. An annotated bibliography includes a brief description (one to several sentences) of how the source relates to your project.
- C. Finally, prepare a 4-page analytical essay in which you “narrate” a timeline of the changes in your sites and their surrounding urban landscapes, drawing upon all relevant primary sources (in other words, not including scholarly books and articles) in the source collection.

In writing your essay, consider some of the following questions. Did your site change over time or not? How would you characterize change? Was it gradual or did it seem to happen suddenly? Do the changes within a time period seem related in any way? How about from one time to another? Can you see any patterns to the changes? Do you have any hunches about what caused specific changes? If there is great continuity, how would you explain that sameness over time? Are their differences between the physical site and its human construction? Making sense of your site in this fashion will require that you read course materials critically and creatively!

4 Collect (2) Oral Histories

Following our in-class oral history workshop, you will schedule and conduct two approximately 60-90 minute, tape-recorded interviews. On each of them you will work with another student in Professor Souther’s U.S. Urban History course. One interview will pertain directly to your project, during which the other student will assist, and the other will pertain directly to his/her project, during which you will assist. These oral histories should be conducted in March and April, respectively, but you are encouraged to get them both finished well before the due dates. On each due date, you will submit your completed release form, properly labeled cassette tape, interview transcript, and evaluative statement. Your interview must be competently conducted and fully documented according to the procedures outlined here and in the workshop in order to get credit. The Department of History will provide equipment and release forms for your interviews.

5 People and Place

Prepare a 4-page analytical essay in which you draw upon the primary sources that you have collected (including census data for the city and/or tract level) to “narrate” a timeline of the changing relationship of people to the sites you are studying. Keep in mind to document the different sorts of people have used the site at different points in time, as suggested by evidence from the U.S. Census, City Plans, Sanborn Maps, City Directories, or Phone Books. What different purposes do those people have for being there, and how have those changed? In other words, how have people used the sites over time? Who lives/lived or works/worked nearby? What roles do these places seem to play for people?

6 Interpretive Essay

Prepare a 10-12 page analytical essay that places their sites into the context of selected topics covered in the course, citing both primary and secondary sources (and including interviews as appropriate). The purpose of this essay is to give you an opportunity to combine all of the research and writing you will have done during the semester and relate just how it all fits together.

In this essay, you put together all the historical artifacts, layers, and traces that you have discovered. Combine those primary sources with your reading of secondary materials. Develop your evaluation of the evidence into an interpretive essay, into historical analysis. What do you see at your site in the context of course readings and additional secondary research? How does it look differently, NOW? Walking around your site, what clues can you find to past, current, and potential future uses? What different kinds of traces can you find and to what period of the site's history do they belong? Do they relate to one another in any way? Which traces do you think are most important or interesting? What do they reveal about the past? Why did they survive? Are they still fulfilling some original purpose? Do they reveal anything about the present and/or future?

The objective of this assignment is to give you an appreciation for how past owners, functions, events, and ways of life have left traces on your site and to give you some experience in "reading" the site by learning to

recognize those traces and work out the puzzles they pose. Focus on what seems most significant or interesting to you. Don't create a laundry list; you do not need to mention every trace of the past you find.

7 FINAL: Course Essay & Project Binder/Materials

This last assignment is an opportunity for students to bring together what they have learned from the course, apply it to an understanding of their site. In the process, students will have written an interpretive essay about the region's history, refracted through their site/topic.

The FINAL consists of two items: a culminating "course essay" and "project binder."

a. Course Essay

The course essay is a 10-15 page historical essay that is a revision of the "interpretive essay," refining it according to instructor comments and continued critical thinking and writing by the student. Your essay should reflect on changes over time within the site, their causes, and their significance. What has changed and what has remained constant and why? How do all the things you have learned and observed contribute to the sense of the place today? What may they portend for the future? In other words, write an analytical history of your site. Discuss its origins, uses, and its people. What changed or did not change? In what ways has it been altered; how did people make use of the past; how are they preparing for the future? What is the principle story of your site; its ancillary stories? Every site has many stories. Tell the story or stories that seems most significant and/or interesting to you – and which reflects your ability to read the landscape.

b. Project Binder

Each student will keep your research notes, materials, essays, photocopies, photographs, thoughts, etc., in a binder. This will be your course and project journal. The instructor may ask that you to submit this journal with each paper, and will certainly ask for this journal with the final essay. Students will have stored project materials in a 1 1/2- or 2-inch, three-ring binder (widely available at bookstores, pharmacies, office supply stores, and discount stores). The binder should include all materials for the project (organized with essays appearing first, followed by an appendix of supporting source materials) and should reflect revision based on comments provided at each stage of the project. The purpose of submitting a set of revised work is twofold: first, to develop a scholarly habit of responding to constructive criticism and, second, to present a refined product that will be used as a reference for urban planners, historians, and artists in a major urban revitalization initiative. **The "project binder" is separate from the course "reading journal;" they may be combined in the same three-ring binder, but if so, they must be clearly separated.**

Reading Journal

For most course reading assignments, the instructor will provide, in advance (usually on the course website) a question or questions for your consideration as you read. You should print these questions out and record your answers (legibly) directly onto the handouts. Over the course of the semester, you should compile these handouts in a three-ring binder. I strongly encourage you to write down anything else that strikes you as important as you read. Writing as you read and after you read encourages good analytical skills and careful reading, as well as promotes a higher level of engagement in class. The "reading" journal is also where you should compile your completed papers, your research notes, and printed ECR materials. This assignment is in lieu of exams, and so you should take it very seriously as I will ask you to submit it at midterm (for 15% of your final grade) and on the final day of class (for the remaining 20%).

The "reading journal" should be completed in addition to the "project journal." They may share the same binder, but should be clearly delineated within the binder.

Assignment & Grade Distribution

| | |
|----------------------------------|-------------|
| Course Project | 65% |
| distribution | |
| Site Selection | 0% |
| Landscape Essay | 5% |
| Timeline Essay/Source Collection | 10% |
| Two Oral Histories | 10% |
| People Essay | 10% |
| Interpretive (final) Essay | 25% |
| Project Binder | 5% |
| <hr/> | |
| Research Journal | 35% |
| Total | 100% |

Attendance

Attendance of course meetings is mandatory. The instructor will collect attendance data for each class and will record student attendance in a data book. This information will be used in calculating the final grade; points may be added (for perfect attendance) or subtracted, sometimes significantly (for poor attendance relative to the class average), from the final grade.

Schedule

An * denotes readings available on *Electronic Course Reserve* (ECR)

A “CCR” denotes that the reading is in the *City Cultures Reader*.

Readings should be completed ***before*** the date under which they are listed.

Week 1 People & Place

Tues., Jan. 18 **Introduction: the Lares & Penates**

- Italo Calvino, *Invisible Cities*, “Cities & Names: The Lares & Penates,” 78-79 * (handout)

Thurs., Jan. 20 **Urban Landscapes and Place**

- Dolores Hayden, “Claiming Urban Landscapes as Public History,” 2-78
- Tebeau, “Cultural Gardens,” see link on Tebeau Home PAGE
- Review website: Project for Public Spaces <<http://www.pps.org/>>

Week 2 Reading the Urban Landscape

Tues., Jan. 25 **Viewing the Cultural Gardens**

- Norkuna, *Monuments & Memory*, “Introduction: Asking Questions,” 1-15
- Lewis Mumford, “What is a City?” * CCR
- Kevin Lynch, “City and Its Elements”
- William Whyte, “The Design of Spaces”
- Carol Duncan, “The Art Museum as Ritual” * CCR
- Guy Debord, “Separation Perfected” * CCR
- Stuart Brand, “Flow” and “Sheering Layers,” *

Thurs., Jan. 27 **Monuments, the Vernacular, & the Course Project**

- Lecture: *An Introduction to Euclid Corridor Project*
- Scott Sandage, “A Marble House Divided: The Lincoln Memorial, ...,” *The Journal of American History*, Vol. 80, No. 1. (Jun., 1993), pp. 135-167; JSTOR
- Tim Hall, “Opening Up Public Art’s Spaces: Art, Regeneration and Audience” * CCR
- Malcolm Miles, Chapter 3, “The Monument,” in *Art, Space, and the City: Public Art and Urban Futures* (New York: Routledge, 1997) *
- Harriet F. Senie, *Contemporary Public Sculpture: Tradition, Transformation, and Controversy* (New York: Oxford University Press, 1992), Introduction, pp. 3-18. *

DUE (via Email): Project Selection

Weeks 3 Contextualizing the Gardens: Time, Space, & Place

Tues., Feb. 1 **Work, Gender, and Ethnicity**

- Norkuna, *Monuments & Memory*, 16-110
- Hayden, *The Power of Place*, 82-137

Thurs., Feb. 3 **Race & Place**

- Hayden, *The Power of Place*, 138-187

DUE: Landscape Essay

Week 4 The Social History of the Landscape

Tues., Feb. 8 **Cultural Gardens: Humans & the Landscape**

- Clara Lederer, *Their Paths are Peace*, excerpts, <<http://www.clevelandmemory.org/ebooks/tpap/>>
- Laura Gooch, *The Doan Brook Handbook*, 1-49 *

Thurs., Feb. 10 **Memory & Place**

- Norkuna, *Monuments & Memory*, 111-188
- Hayden, *The Power of Place*, 188-247

Week 5 EmigrationTues., Feb. 15 **Leaving Europe**

- Bodnar, *The Transplanted*, 1-115
- Review Assignment: Harvard Encyclopedia of American Ethnic Groups (on reserve)

Thurs., Feb. 17 **Arriving in the United States**

- Bodnar, *The Transplanted*, 117-217
- Review Assignment: The United States Census

Week 6 ImmigrantsTues., Feb. 22 **Everyday Life**

- Review Assignment, Encyclopedia of Cleveland History *
- Cohen, "Ethnicity in a New Era," & "Encountering Mass Culture"
- Bodnar, "Remaking America, Part II,"
- Grabowski, "Ideologies in Stone," * his400

Thurs., Feb. 24 **The Broader Context: World War I & the 1920s**

- Mini-Lecture: African-American Migration in the 1920s
- David Goldberg, "Nordics to the Front," from *Discontented America*, 140-166 *
- Great Migration, tbd
- World War I, tbd

DUE: Timeline Essay/Source Collection**Week 7 Oral History**Tues., Mar. 1 **Workshop**

- Peter Bartis, (Library of Congress, American Folklife Center), *Folklife and Fieldwork: a Layman's Introduction to Field Techniques* *

Thurs., Mar. 3 **Workshop**

- Peter Bartis, (Library of Congress, American Folklife Center), *Folklife and Fieldwork: a Layman's Introduction to Field Techniques* *

Week 8 Cleveland's Memorials & NeighborhoodsTues., Mar. 8 **The City Beautiful Movement**

- Thomas Bender, "Cityscape & Landscape: Frederick Law Olmstead"
- Kenneth Kolson, "Cleveland as a City Beautiful,"

Thurs., Mar. 10 **The Depression & WPA**

- Review Assignment: WPA in Cleveland: A Scavenger Hunt
- Karal Ann Marling, *Federal Art in Cleveland, 1933-1943*, pp. 1-62 *

DUE: Reading Journal**Week 9 March 13-20 Spring Break—No Classes****Week 10 Contested Terrains**Tues., Mar. 22 **Producing Space**

- Henri Lefebvre, "Plan of the Present Work" from the *Production of Space* * CCR
- Ann Betancour and Peter Hasdell, "Tango: A Choreography of Urban Displacement" * CCR
- Iain Borden, "A Performative Critique of the City: The Urban Practice of Skateboarding" * CCR
- Suzana Torre, "Changing the Public Space: The Mothers of the Plaza de Mayo" * CCR

Thurs., Mar. 24 **Suburbanization**

- Jackson, “CH11: Federal Subsidy ...,” “CH12: The Cost of Good Intentions” *
- Mimi Sheller and John Ury, “The City and the Car,” * CCR

Week 11

Tues., Mar. 29 **Automobiles**

- Jackson, “CH13, “The Baby-Boom ...,” and “CH14, “The Drive-In Culture ...” *
- Mimi Sheller and John Ury, “The City and the Car,” * CCR

Thurs., Mar. 31 **Race, Riots, & Cities**

- Andrew Wiese, “Something Old, Something New,” *
- David Sibley, “Border Crossings” * CCR
- Leonard Nathaniel Moore, “The School Desegregation Crisis of Cleveland, Ohio, 1963-1964 ...,” *Journal of Urban History* (2002) Vol 28, 135-157; JSTOR
- Primary materials, tbd

DUE: People Essay/Oral History #1

Week 12 Post-Modern Spaces: Suburbs, Malls, & Consumer Life

Tues., Apr. 5 **Shopping Malls**

- Margaret Crawford, “The World in a Shopping Mall” * CCR
- Malcolm Gladwell, “The Terrazzo Jungle,” from *The New Yorker*
<http://www.newyorker.com/printable/?fact/040315fa_fact1>

Thurs., Apr. 7 **Post-Industrial Landscapes**

- Sharon Zukin, *Landscapes of Power*, “Disney World,” & “Mill & Mall” *
- De-Industrializing Cleveland, reading, tbd

Week 13 Decentering, Recentering, or Neither?

Tues., Apr. 12 **Costs & Consequences of Suburbia**

- Cohen, “CH5: Residence ...,” “CH6: Commerce...” *

Thurs., Apr. 14 **Monuments in Cleveland, revisited**

- Patricia Phillips, “Out of Order: The Public Art Machine” *

Week 14 What to do?

Tues., Apr. 19 **A Virtual City**

- Mitchell, *City of Bits* *

Thurs., Apr. 21 **A Virtual Future**

- Mitchell, *City of Bits* *
- Stephen Graham and Simon Marvin, “The Social and Cultural Life of the City,” * CCR

DUE: Interpretive Essay Draft/Oral History #2

Turn in anytime before Tues. April 26

Week 15 Instructor Meetings

Tues., Apr. 26 Meetings w/Instructor, tbd

Thurs., Apr. 28 Meetings w/Instructor, tbd

Week 16 Reflections & Presentations

Tues., May 3 The Cultural Gardens

Thurs., May 5 The Euclid Corridor

Thurs., May 12

DUE: Final Course Project & Reading Journal

Potential Local History ProjectsComparative Gardens/Ethnicities/neighborhoods

- Czech
- German
- Polish
- Lithuanian
- Slovenian
- Ukrainian
- African American
- American Legion Peace
- Irish
- British
- Hebrew
- Italian
- Romanian
- Finnish
- Slovakian
- Rusin
- Hungarian
- American Colonial
- Greek
- Estonian
- Chinese

Museums

- “High Art,” perspective of a patron
- “High Art,” perspective of collection/curators
- “High Art,” perspective of Cleveland—emphasis Euclid avenue

Church/SynagoguesEducation

- schools in surrounding neighborhoods
- “High Music” and “Low Music”—leisure experience along Euclid/Ethnic
- Peopling the Western Reserve Historical Society

Hospital Complex

Industrial Life w/reference to cultural gardens ethnicities, unions on Euclid Ave, lakefront industries

Leisure w/reference to gardens and university circle/Euclid as a cultural center

Wade Oval & Euclid Avenue

Environment: Doan Brook, etc.,

University Circle IncorporatedCivil RightsSuburbanization

Transportation: Lower East Blvd., Liberty, and Martin Luther King Boulevards—history of streets

War & Memory