

Local History Seminar: Landscape as History: The Cleveland Cultural Gardens & the Euclid Corridor

History 400/500

Fall 2007

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Class Meetings: M/W/F 11:00-12:05 a.m.; MC 322

Office Hours: RT 1906; Wednesday, 12:05-1:30 PM; by appointment; *Storybooth Hours:* Tuesday, 1:00-7:00

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Introduction

This course explores our region's history through the lens of the Cleveland Cultural Gardens & Euclid Avenue. Both exist as part of a corridor that runs from downtown Cleveland to University Circle, into East Cleveland, one of the city's first suburbs. For the sake of this course, this broad swath of land will be referred to as the Euclid Corridor. Defined more precisely, the Euclid Corridor runs from Public Square in downtown Cleveland, past University Circle, into East Cleveland, one of the city's first suburbs; as an object of study it includes the people who have lived, worked, or traversed Euclid Avenue and its contiguous streets—those that run parallel and perpendicular to the Avenue.

To a large degree, the Euclid Corridor embodies the history of the region and twentieth-century America; in fact, one could argue that the Euclid Corridor defines Cleveland as a place—currently and historically. For this reason, studying the Euclid Corridor and its historical residents—be they people, buildings, or institutions—will be the focus of this course.

Because of the centrality of the Cleveland Cultural Gardens and the Euclid Corridor more broadly to understanding historical change in Cleveland, these landscapes make ideal research projects for History 400, the Local History Seminar. History 400 is a research seminar meant to introduce the basics of historical research, including the writing of a lengthy research paper.

Better still, this course will build upon and contribute to two major public history initiatives underway in Cleveland. The first is my work on the Cleveland Cultural Gardens and (along with Dr. Mark Souther) 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). As part of the public art component of the larger Euclid Corridor Transportation Project, this project seeks to create a new sense of place along Euclid Avenue.

Toward this end, 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 to these larger projects. The best of this work will be included in the public component of these projects. Moreover, students completing exemplary projects may be asked to present their findings to the RTA or other community leaders.

Statement of Objectives

In this course we will develop a number of useful skills that build upon and reinforce previous coursework in history and social studies. 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 Cultural Gardens, the Euclid Corridor, Cleveland, and their U.S. Twentieth Century contexts;
- 3) To become acquainted with social science research methods;
- 4) In particular, to become acquainted with a wide range of history research methods;
- 5) To exercise social science and historical research skills;
- 6) To improve writing, reasoning, and communication skills;
- 7) To make a contribution to the Cultural Gardens History Website or Euclid Corridor History Project;

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!

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.

Civility and respect are the final components of a successful course community. Students showing incivility to one another or the instructor and/or demonstrating a lack of respect to one another or the instructor, will be asked to leave the setting in which this lack of respect/incivility is demonstrated. Threats and/or any menacing behaviors will immediately be reported to university police.

If it is also expected that students create PRINT COPIES of all Electronic Course Reserve readings in advance and to bring them to class as part of the discussion. It will be assumed that students not bring such materials did not prepare in advance.

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. See below for additional notes about this policy.

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.commnet.edu/mla/plagiarism.shtml>

Required Texts

David Hammack, Identity, Conflict, & Cooperation (Bloomington, Ind.: Indiana University Press, 1990);

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

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

Supplementary Reading (on ECR) will come from the following books as well as other materials listed in the course syllabus:

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

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

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

Electronic Course Reserve

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

(ECR), http://scholar.csuohio.edu/screens/m_course.html; 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.

Assignments & Grade Distribution (see below for further explanation)

<u>Course Project</u>	<u>70 %</u>
1 Select Site (first two weeks of class)	0 % (due September 7)
	** no late registrants after September 3rd **
2 Landscape Essay (3-5 pages)	5 % (due September 21)
Research documents & biblio	5 % (due September 21)
3 Timeline Essay (3-5 pages)	10 % (due October 12)
research documents & biblio	5 % (due October 12)
4 People & Place Essay (3-5 pages)	10 % (due November 2)
Grade includes documents & biblio	
5 Interpretive Essay (10 pages)	10 % (due November 21)
Grade includes documents & biblio	
6 FINAL ESSAY (10-15 pages)	25 % (due December 12)
Grade includes documents & biblio	
<u>Other Course Requirements</u>	<u>30 %</u>
7 Research Journal (recommended)	
8 Attendance/Participation	15 % (includes in-class presentations)
9 Quizzes/Worksheets/Questions	15 % (cumulative total)
<u>** Extra Credit Possible</u>	<u>10 %</u>
10 Oral Histories - extra credit	10 % (September 21 - November 21)
Total	100%

Attendance

Attendance of all course meetings is mandatory. The instructor will collect attendance data for each class period and will collect that information in a ledger. 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.

Participation

Student participation is also noted by the instructor in the daily log of the course. In order to earn participation points, students may also engage the instructor in an ongoing conversation by sending email (prior to class), commenting on posts at the course blog, or submitting handwritten comments (at the end of a class period in which they attended, and written on a sheet of notebook paper that includes the student's

name). If these thoughts, questions, and/or digressions reflect engagement in course readings or materials for that class period, those written comments will count toward the participation grade. Student participation points are evaluated on a weighted curve.

Course Project

The Euclid Corridor and its landscapes, especially the Cleveland Cultural Gardens, 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 corridor.

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. As a result, students will have compiled (and received instructor review of) a body of research and writing for their final project that generally results in a very high-quality piece of work.

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 greatest barrier to successful completion of this course (and the course project (and student achievement in terms of grading)) is procrastination and/or falling behind the course schedule.

The project is divided into several phases and ten parts, each with a corresponding due date. While this may seem overwhelming at first, bear in mind that the project is cumulative. You will find that, if you give proper attention to each assignment, to thorough step-by-step research, and writing your papers, the final essay will virtually “write itself.”

Project Overview & Course Activities

1. **Select a Site**
2. **Landscape Essay**
Develop Bibliography and Research Collection using Zotero (which allows us to share our work)
3. **Timeline Essay; Source Collection**
Develop Research Documents: Photographs, Census, Sanborn Maps
4. **People & Place Essay**
5. **Interpretive Essay: Artifacts, Layers, and Traces put Together**
6. **Final Essay: Landscape as History**
7. **Research Journal (recommended)**
8. **Attendance & Participation, which encourages “active learning”**
9. **Quizzes/Worksheets/Questions encourage both “active learning” and mastering research techniques**
10. **Oral History (extra credit)**

1. Topic Selection (no credit)

The first step in the project is site assignment/topic selection. By September 12, the third Monday 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 (in class) 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 to 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 if students reject instructor suggestions and

choose to complete projects not recommended by the instructor, such projects will be held to the same course requirements, may require **significant** additional work, and may well receive less instructor support. Remember that the instructor will make topic recommendations based on years of experience working with students and in developing the course research materials. Whatever course you choose, **all course projects must be within the framework of the Euclid Corridor and/or Cultural Gardens.**

2. Landscape Essay & Accompanying Sources

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.

Course Bibliography: Students will compile research notes (see image/source collective below, census and Sanborn maps below) using a free on-line bibliographic tool: ZOTERO. In addition, you will prepare a bibliography of relevant books, articles, Web sites, and other sources that you plan to consult in the completion of the project. How do you do this? 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 word to several sentences) of how the source relates to your project. *We will use ZOTERO for creation of the bibliography and for note-taking because it will allow us to collaborate with one another, create appropriate bibliographic citations for our research essay, AND it allows us to make our historical thinking/ bibliographic process more transparent, for easier grading and evaluation.*

The first step is to develop a collection of images and other multi-media source (an **Image/Source Collection**.) You will collect and analyze at least 10 historical images/sound clips/media clips/or other documents that you photocopy from the collections of Cleveland State University, Cleveland Public Library, Western Reserve Historical Society, and/or other libraries and archives. Analysis of each image should consider in concise form (1 typed paragraph) the "who, what, where, and when." In other words, use any printed information on the images as well as your own visual analysis to say as much as you can about each image. These images will comprise another of the primary sources for your exhibit.

3 Timeline Essay & Bibliography

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) reviewing your 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. Continue to assemble images, maps, city directory pages, and any other relevant primary materials pertaining to your chosen sites and their surrounding vicinities.

- B. 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 there 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!

Bibliography: You will prepare a bibliography of relevant books, articles, Web sites, and other sources that you plan to consult in the completion of the project. How do you do this? 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 word to several sentences) of how the source relates to your project.

Census Data & Sanborn Map Collection: Using online and printed sources available online, through OhioLink, and at the CSU Library, students will document their story using census data and fire insurance maps, as well as city directories. Students will develop a methodology appropriate to their essay. There is NO single approach to these materials, but they will be used and they will be turned into the instructor.

4 People and Place Essay

This is the “Lares”/”Penates” essay where you explore the intersection of people and place at your site. This essay need not be exhaustive, but it should focus on the relation between people and place in one or two historical periods. Ask yourself: how did people give structure to this place? How did this place shape the lives of people living/working here? What does this intersection tell us about a particular moment in time? Prepare a 4-page analytical essay in which you draw upon the primary sources that you have collected (including oral history and/or census data for the city and/or tract level) to “narrate” and explore the relation between people and place. 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?

5 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.

6 Final Essay

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 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.

7 Research Journal/Project Binder

The instructor **recommends** that each student keep your research notes, materials, essays, photocopies, photographs, thoughts, etc., in a binder. For example, for many 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. I strongly encourage you to write down anything else that strikes you as important as you read. In addition, you will keep notes from class (including filing answers to quizzes and handouts.) 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. This will be your research journal. I would recommend that you use a 1-1/2 - inch, three-ring binder (widely available at bookstores, pharmacies, office supply stores, and discount stores).

Students can demonstrate their course engagement to the instructor by handing in their research notes (not copies of the course readings) to the instructor at the end of the course.

8 Attendance & Participation

See above. This is critical to every aspect of the course.

9 Quizzes/Worksheets/Questions

The instructor will, from time-to-time, handout worksheets and/or reading questions ahead of a particular reading. These should be completed and may be collected by the instructor. The instructor will also, from time-to-time ask you to view images, movies, or other materials in class. Often, the instructor will ask you to engage in free-writing about these images/materials; you should record your thoughts in your journal. Finally, if attendance and/or participation lags during the semester, the instructor may assign scheduled or pop quizzes. These will be incorporated into the final grade. *All of these materials should be include in our final reading journal; for more on the reading journal, see above.*

10 Extra Credit, Collect Oral Histories

Following our in-class oral history workshop, you will be allowed to schedule and conduct 60 minute, tape-recorded interviews. You will do this in consultation with the instructor. You will have approximately two months to conduct these interviews (from September 19 to November 22). They will be conducted in a "story room" on the CSU campus, with a trained facilitator present. The Department of History will provide equipment and release forms for your interviews.

Contact your subjects and prepare to conduct a 60-minute tape recorded interview with them. To schedule an interview, you must first consult the interview schedule and select an available time. Then you should contact me or Cindy Shairba (the History Department administrator) by phone or email no later than 12:00 noon on the Thursday BEFORE the week of your interview. DO NOT CONSIDER the interview time confirmed until you have received an email or phone confirmation from me or from Cindy Shairba (whomever you contacted.)

You must also prepare a list of questions in Word format to send me via email by 5:00 PM on the Friday BEFORE the week of your interview. On the appointed interview day, you must arrive at the oral history interviewing center (Room G27 in the Digital Media suite on the ground floor of the Communications building) 15 minutes before your appointed interview time. You will work with the facilitator to set up the room and prepare the interview script. Once your interview is complete, you can expect the following to happen. By the Monday following the interview, I will prepare a CD which you may collect in class. Using the CDs, you will type full transcripts of each interview (in Microsoft Word format). On the Monday following your receipt of the CD for each interview, you will submit the following: 1) Completed transcript; 2) Permission form. Your transcripts, which I will make available online, will comprise one of the primary sources from which you and your classmates will write essays. I will evaluate your interviews by looking at the transcript, your list of questions, and my assessment of the quality of your interview session as determined by a rubric I will distribute to you ahead of the interview.

Schedule

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

Readings are subject to change and may be changed at the instructor's discretion **up to one week prior to a particular class period**. Readings should be completed *before* the date under which they are listed. Only in an exceptional circumstance, will a reading assignment be moved earlier in the semester.

Assignment deadlines are also subject to change. However, paper deadlines will *never* be moved forward, only backward. If in doubt, adhere to the assignment deadlines printed here.

Week 1 People, Place, History, & Landscape

Mon., Aug. 27, **Introduction: the Lares & Penates**

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

Wed., Aug. 29, **What Landscapes Reveal—Cleveland Cultural Gardens**

- Tebeau, "Cultural Gardens," PDF on Tebeau Home Page
- Review website: Project for Public Spaces <http://www.pps.org/>
- Review website: <http://www.culturalgardens.org/>

Fri., Aug. 31, **What Landscapes Reveal—Euclid Corridor History Project**

- Dolores Hayden, "Claiming Urban Landscapes as Public History," 2-78
- Review website: <http://www.culturalgardens.org/euclidcorridor/>

Week 2 Reading a Landscape

Mon., Sept. 3, **Labor Day—No Class**

Wed., Sept. 5, **Ways of Reading & Seeing**

- Kevin Lynch, "City and Its Elements" *
- William Whyte, "The Design of Spaces" *
- Stuart Brand, "Flow" and "Sheering Layers," *

Fri., Sept. 7, **Research Methods**

- Presenting Zotero
- Review Website: <http://www.zotero.org/>
- *Analyzing Photographs: In-Class Exercise & Handout*

DUE: Project Selection

Weeks 3 Asking Questions: Research and Oral History

Mon., Sept. 10 **Oral History—Good Practice**

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

Wed., Sept. 12, **Oral History—Listening & Evaluating**

- Listening & Evaluating: In-Class Assignment/test
- Activity-based; bring question list prior to class

Fri., Sept. 14, **Developing Research Questions**

- Zotero revisited *and* oral history questions

Week 4 Cleveland: 19th Century Landscapes

Mon., Sept. 17, **Rivers**

- Wheeler, *Visions of the Western Reserve*, tbd
- Online exhibit: Cleveland's First Infrastructure: The Ohio & Erie Canal (Cleveland Memory), <http://www.clevelandmemory.org/canal/> *
- Carol Sheriff, *The Artificial River*, excerpt *

Wed., Sept. 19, **Rails**

- William Cronon, *Nature's Metropolis*, Chapters 3, 4, 5, prepare reading assignment

Fri., Sept. 21, **Rails**

- No class: Census Assignment

DUE: Landscape Essay & Preliminary Bibliography (using Zotero)

Week 5 Industrial Landscapes

Mon., Sept. 23 **Working in Cleveland**

- Reading the Census: The United States Census Demonstration (web assignment/handouts)

Wed., Sept. 25 **Elites in Cleveland**

- Reading the Census: The United States Census Discussion (web assignment/handouts)

Fri., Sept. 27 **Census as Source**

- Lecture: Cleveland's Industrial History
- Euclid Avenue, Showplace of America (video)

Week 6 Migrant Landscapes

Mon., Oct. 1 **European Migration**

- Lecture: Cleveland's Neighborhoods

Wed., Oct. 3 **Cleveland's Immigrants**

- Bodnar, *The Transplanted*, Chapter 1 *
- Hammack, *Identity, Conflict, Cooperation*, reading tbd

Fri., Oct. 5 **Cleveland's Immigrants**

- Hammack, *Identity, Conflict, Cooperation*, reading tbd

Week 7 Migrant Landscapes

Mon., Oct. 8 **Columbus Day, No Class**

Wed., Oct. 10, **African American Migration**

- Grossman, *Land of Hope*, Chapter 1 *
- Kusmer, *A Ghetto Takes Shape*, reading tbd

Fri., Oct. 12; **African American Migration**

- Kusmer, *A Ghetto Takes Shape*, reading tbd
- Reading Images: Future Outlook League, Barbershop Painting (in-class viewing/handouts)

DUE: Timeline Essay; Census Data; "Working" Bibliography

Week 8 Reform Landscapes

Mon., Oct 15 **Insurance Maps & Landscapes**

- Reading Fire Insurance Maps

Wed., Oct. 17 **Downtown Landscapes**

- Kenneth Kolson, "Cleveland as a City Beautiful," *
- Alison Isenberg, "Downtown," 42-123

Fri., Oct. 19 **Consumer Landscapes**

- Cohen, "Encountering Mass Culture" *
- Goldberg, "Nordics to the Front" *
- Goldberg, "KKK" *

Week 9 Suburban Landscapes

Mon., Oct. 22 **Suburbs—Baby Boom: South Euclid**

- Jackson, "CH11: Federal Subsidy ...," "CH12: The Cost of Good Intentions" *

Wed., Oct. 24 **Suburbs—Automobiles: Shaker Heights and Alfred Porter**

- Jackson, "CH13, "The Baby-Boom ...," and "CH14, "The Drive-In Culture ..." *

Fri., Oct. 26 **Fire Insurance Maps & Census Data**

- Library Demonstration of Fire Insurance Maps online

Week 10 Borders in the Landscape

Mon., Oct. 29 Fire Insurance Maps & Census Data

- Library Demonstration of Census Data in Collection

Wed., Oct. 31 **Riotous Spaces: the 1960s**

- Leonard Nathaniel Moore, "The School Desegregation Crisis of Cleveland, Ohio, 1963-1964 ...," *Journal of Urban History* (2002) Vol 28, 135-157 *
- Michney: Journal of Urban History
- David Sibley, "Border Crossings" *
- Henri Lefebvre, "Plan of the Present Work," from The Production of Space *

Fri., Nov. 2; **Presenting Research**

- Powerpoint: Images & Audio

DUE: People & Place Essay, Insurance Maps & Census Data, Working Bibliography

Week 11 Post-Modern Spaces: Suburbs, Malls, & Consumer Life

Mon., Nov. 5, **Shopping Malls**

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

Wed., Nov. 7, **Costs & Consequences of Suburbia**

- Cohen, "CH5: Residence ...," "CH6: Commerce..." *

Fri., Nov 9 **Costs & Consequences of Suburbia**

- Cohen, "CH5: Residence ...," "CH6: Commerce..." *
- Cleveland, reading tbd

Week 12 Decentering, Recentering, or Neither?

Mon., Nov. 12, **Veteran's Day, No Class**

Wed., Nov. 14 **Deindustrialization**

- Sharon Zukin, Landscapes of Power, "Disney World," & "Mill & Mall" *
- Cleveland, 1970-1990, reading tbd

Fri., Nov 16 **Virtual Cities & Virtual Centers**

- Mitchell, *City of Bits* *

Week 13 RESEARCH WEEK

Mon., Nov. 19 **Review of Big Course Themes—related to essays**

Wed., Nov. 21 **Reviewing Big Themes—related to essays**

DUE: Interpretive Essay

Fri., Nov 23 **Thanksgiving, NO Class**

Week 14 Instructor Meetings about Final Essay

Mon., Nov. 26 Individual/Group Meetings w/Instructor: REQUIRED

Wed., Nov. 28 Individual/Group Meetings w/Instructor: REQUIRED

Fri., Nov. 30 Individual/Group Meetings w/Instructor: REQUIRED

DUE: Interpretive Essay

Week 16 Reflections & Presentations

Dec. 3, 5, 7 Student Presentations

Thurs., Dec. 12 **DUE: Revised Essay and Course Journal**

Complete Course Bibliography (Zotero Generated)

1. P. Bartis, *Folklife and Fieldwork: A Layman's Introduction to Field Techniques*. (Library of Congress, 1990).
2. John E. Bodnar, *The Transplanted: A History of Immigrants in Urban America* (Indiana University Press, 1985).
3. John E. Bodnar, *Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century* (Princeton University, 1992).
4. S. Brand, *How Buildings Learn: What Happens After They're Built* (Viking, 1994).
5. Italo Calvino, *Invisible Cities* (Vintage, 2002).
6. Center for History & New Media, "Zotero - The Next-Generation Research Tool," <http://www.zotero.org/> (accessed August 20, 2007).
7. Cleveland State University Library, "Cleveland's First Infrastructure: the Ohio & Erie Canal," <http://www.clevelandmemory.org/canal/> (accessed August 20, 2007).
8. Lizabeth Cohen, *Making a New Deal: Industrial Workers in Chicago, 1919-1939* (Cambridge University, 1990).
9. Lizabeth Cohen, *A Consumers' Republic: The Politics of Mass Consumption in Postwar America* (Vintage Books, 2003).
10. William Cronon, *Nature's Metropolis: Chicago and the Great West* (W. W. Norton & Company, 1992).
11. Tom Gates, "Information about Digital Sanborn Fire Insurance Maps," *Sanborn Maps, by Tom Gates*, <http://dmc.ohiolink.edu/help/sanborn Gates.html> (accessed August 20, 2007).
12. M. Gladwell, "The Terrazzo Jungle. Fifty years ago, the mall was born. America would never be the same," *New Yorker Magazine* 15 (2004).
13. David Joseph Goldberg, *Discontented America: The United States in the 1920s* (Johns Hopkins University, 1999).
14. David C. Hammack, Diane L. Grabowski, and John J. Grabowski, *Identity, Conflict, and Cooperation: Central Europeans in Cleveland, 1850-1930* (Western Reserve Historical Society, 2002).
15. Dolores Hayden, *The Power of Place: Urban Landscapes as Public History* (The MIT Press, 1997).
16. Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (Oxford University Press, 1985).
17. William Dennis Keating, Norman Krumholz, and David C. Perry, *Cleveland: A Metropolitan Reader* (Kent State University, 1995).
18. Kenneth L. Kusmer, *A Ghetto Takes Shape: Black Cleveland, 1870-1930* (University of Illinois, 1976).
19. Clara Lederer, *Their paths are peace the story of Cleveland's Cultural Gardens*. ([Cleveland]: Cleveland Cultural Garden Federation, 1954).
20. Richard T. LeGates and Frederic Stout, *The City Reader* (Routledge, 2003).
21. Todd M. Michney, "Race, Violence, and Urban Territoriality: Cleveland's Little Italy and the 1966 Hough Uprising," *Journal of Urban History* 32, no. 3 (2006): 404.
22. Malcolm Miles and Tim Hall, *The City Cultures Reader* (Routledge, 2003).
23. Carol Poh Miller, *Cleveland: A Concise History, 1796-1996* (Indiana University Press, 1997).
24. William John Mitchell, *City of Bits: Space, Place, and the Infobahn* (MIT Press, 1996).
25. Leonard Nathaniel Moore, "The School Desegregation Crisis of Cleveland, Ohio, 1963-1964," *JOURNAL OF URBAN HISTORY* 28, no. 2 (2002): 135-157.
26. Martha K. Norkunas, *Monuments and Memory: History and Representation in Lowell, Massachusetts* (Smithsonian Institution Press, 2002).
27. Walter W. Ristow, "Fire Insurance Maps in the Library of Congress," <http://www.lib.berkeley.edu/EART/snb-intr.html> (accessed August 20, 2007).
28. Carol Sheriff, *The Artificial River: the Erie Canal and the Paradox of Progress, 1817-1862* ([New York]: Hill and Wang, 1996).
29. Mark Tebeau, "Cultural Gardens," *Cleveland Cultural Gardens*, <http://www.culturalgardens.org/> (accessed August 20, 2007).
30. Mark Tebeau and Mark Souther, "Euclid Corridor Prototype," *Euclid Corridor, Kiosk Proof-of-Concept*, <http://culturalgardens.org/euclidcorridor/> (accessed August 20, 2007).

31. United States Census Bureau, "Measuring America: The Decennial Censuses From 1790 to 2000," <http://www.census.gov/prod/www/abs/ma.html> (accessed August 20, 2007).
32. University of Virginia, "Geospatial and Statistical Data Center at the University of Virginia Library," *Historical Census Browser*, <http://fisher.lib.virginia.edu/collections/stats/histcensus/> (accessed August 20, 2007).
33. Robert Wheeler, *Visions of the Western Reserve: Public and Private Documents of Northeastern Ohio, 1750-1860* (Columbus: Ohio State University Press, 2000).
34. Sharon Zukin, *Landscapes of Power: From Detroit to Disney World* (University of California, 1993).
35. "Cleveland State University Library," <http://scholar.csuohio.edu/search?/ptebeau/ptebeau/1%2C1%2C6%2CB/frameset&FF=ptebeau&1%2C%2C6> (accessed August 20, 2007).