

United States Urban History

History 304/504

Spring 2008

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Class Meetings: T/TH 1:00-2:50 p.m.; LB243

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Introduction

The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antenna of the lightening rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.

... *Italo Calvino, Invisible Cities*

In cities, we find our collective past existing side-by-side with the present; we may find ourselves and our history written into its form. But, we must take the time to look and develop a way of seeing the familiar and making it strange, of knowing space and place, of learning from the landscape.

Cities are constantly built and rebuilt; each successive layer leaves a trace. Cities have many constituent parts that reveal their past—industrial, commercial, and residential districts; downtowns, suburbs, and now “exurbs”; specialized arts districts, shopping malls, and recreational areas; parks and greenways, as well as infrastructure overhead and underground. Each evolves with particular economic, cultural, institutional, social, and demographic characteristics. The urban form reflects the values of those people who pass through it, even as the landscape in turn shapes the mentality and ideals of those same people. The result is a rich, complex text of artifacts: houses, museums, schools, churches, factories, and banks; playgrounds, parks, shopping districts, malls, plazas, and public art; sidewalks, alleys, boulevards, sewers, electric and phone lines (or towers), and freeways. Each provides clues to the economic, cultural, social, and political context in which they were built, to the people who built them, and to the broader values of American society.

Together we (the community that is History 304) will learn the broad outlines of American urban history, read urban theory, and consider how the landscape embodies American history. We will explore these issues through discussion and lecture, course readings, studying historical materials, and analyzing particular places. Cleveland, too, will become a laboratory that will help us to understand American urban history. Toward this end, the course project involves research assignments that will facilitate student understanding of urban history and the opportunity to use, develop, and refine skills in “reading” the city.

As we study cities, we will ask a variety of questions: Who and what shapes them? How do they evolve? When, where, and why did cities form in the United States? How does a city's history influence its future development? How do physical form, culture, economy, and institutions vary from city to city and in what ways might these differences be significant? How are cities changing and what is their future?

Statement of Objectives

Through assigned readings, course lectures, group discussion, and completion of a final research paper, we will develop a better understanding of United States urban history, with a focus on how, when, and why the landscapes of cities and regions came to be as they are now. In addition, we will develop a number of useful

research, writing, and thinking skills that build upon and reinforce previous coursework in history and social studies. In addition we will also learn how to “read” urban and suburban landscapes—both as a class and individually through the course project and 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 interpreting the physical landscape of Cleveland.

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

- 1) We will gain a greater understanding of the historical development and implications of urban development in the United States.
- 2) We will develop the ability to "read" cities and interpret their history.
- 3) We will improve our writing, reasoning, and research skills.
- 4) We will exercise social science and historical research skills;
- 5) We will help to rewrite and reinterpret Cleveland's history and uniqueness as an urban place.
- 6) We will contribute to the Euclid Corridor History Project and University Circle Incorporated's efforts to interpret its and the Circle's history.

Urban History and Understanding Place: Cleveland, Euclid Avenue, & University Circle as a Lens

This course will use Cleveland as a canvas for studying urban history. We will work to interpret elements of the landscapes along the Euclid Corridor, and especially in University Circle, using them as lenses for understanding American urban history, as well as our region's urban history. Defined in terms of the people who have lived, work, and built Euclid Avenue and its contiguous areas, the Euclid Corridor runs from Public Square in downtown Cleveland, past University Circle, into East Cleveland, one of the city's first suburbs. To a large degree, the Euclid Corridor embodies the history of the region and twentieth-century America; the Euclid Corridor defines Cleveland as a place—currently and historically. By the same token, University Circle is a unique culture district, whose 19th and 20th century genesis reveals much about the place in which we live as well as the process of urban development. Ultimately, understanding these local places becomes a vehicle for evaluating the history of American cities.

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 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. In particular, we will be working with one of the organizations leading urban redevelopment in Cleveland—University Circle Incorporated—to help them reinterpret their organizational history and its role in University Circle and the city, as well as the history of the University Circle cultural and arts district. Each student in this course will contribute research—in the form of research materials, oral histories, and ideas—to the larger project. Moreover, students completing exemplary projects may be asked to present their findings to the Greater Cleveland RTA, UCI staff and directors, and/or other community leaders. In addition, the best work will appear and be credited in the Euclid Corridor History Project.

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 Greater Cleveland RTA; Cleveland Public Art; Ideastream (WCPN/WVIZ); and the Library of Congress.

Responsibilities: 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 should expect to listen and engage one another 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 goal. Class sessions have been prepared in advance. They will possess varying mixtures of lecture, discussion, and other inquiry-based activities. Lectures may include a visual component, using either PowerPoint or conventional photographic slides. ***Attendance of course meetings is mandatory. See below for additional notes about this policy, including the fact that students are graded on participation and attendance.***

Most class periods will revolve around discussion assigned reading, which you are expected to do prior to the class period. Sometimes, the instructor will subdivide readings among different groups of students. Regardless, students are responsible for reading ALL course materials. Sometimes, we may not fully discuss course readings, but this does NOT mitigate from students responsibilities. Occasionally, readings on the syllabus will be changed, but always be moving them later in the semester. If in doubt about course reading, check the syllabus; the default is always to read the material listed on the syllabus. Students should complete handouts or other preparatory assignments prior to class. Students should make two copies of these assignments: one to hand in to the instructor and the other for themselves. Also, handouts and quizzes may be handed out in class or assigned without prior notice.

The course project is an important learning tool in this course. Remaining current with the project is critical and is the primary reason that students fail this course or receive a poor grade. This means taking course project seriously from the beginning of the course 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.

It is also expected that students create PRINT COPIES of all Electronic Course Reserve readings and to bring them to class. Coming to class without assigned course readings is a signal that you were not prepared for course discussion. Students also should actively keep a “reading journal,” for which students receive course credit. In the journal, you should make notes on course readings, record your thoughts, write research notes, and collect other pertinent materials. (There is more discussion of this reading journal below.)

Syllabus, Project, and Course Web Site

This syllabus contains the basic course information, including details on assignment due dates and readings. You should read according to the schedule outlined here. The syllabus provides a guide to the course, but it may be changed at any time by the instructor. Readings may be changed, assignment due dates revised, and classroom activity plans altered with little notice. As a general rule, the instructor will strive to make changes public at least two class periods in advance. *Notice will be given on the on-line syllabus if possible.* Except in the most unusual circumstances, assignment changes will always be to the benefit of students—i.e. assignment dates delayed until later in the semester, reading assignments diminished, etc..

In addition to the printed syllabus, the instructor uses the Internet to help manage this course. The primary course web address is listed on this syllabus and available on the instructor's homepage. There are dozens of web links and other items posted to the online syllabus that help students meet the course requirements. For example, if you have a question about citations go to the “links” page and find online examples of the Chicago Manual of Style and proper citation format. The website should become a regular tool for you as you

take this course, and students are responsible for reviewing the course website regularly (at least once per week) because updates will be posted there as needed. Between the print and online syllabus there is sufficient information for you to keep abreast of course activities, even if you are absent from class. However, keep in mind that face-to-face classroom attendance will be vital to your success in this course; it is not an online course, the syllabus and its online version does not replace course attendance.

Graduate Students

Graduate students are expected to take a leadership role in class discussion, produce demonstrably better papers than undergraduates, and complete a slightly different, more involved roster of assignments. The graduate students in the course will meet regularly, once per week in the final fifteen minutes of the course, with the instructor.

Writing Assistance. The Department of History offers a History Tutoring Center where you may seek assistance in preparing written work. The Center is located in Rhodes Tower, Room 1913, and may be reached at (216) 687-3921.

Student Disabilities. If you have a disability, it is your responsibility to contact the Office of Student Disabilities, which will work with you to develop a reasonable course of action that will enable you to complete this course successfully. You must then provide proper documentation to me if you are requesting any special consideration of your disability.

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. This is at the instructor's discretion. Assignments submitted after the deadline will receive a deduction of one letter grade (i.e. A to B) for each day it is late. Assignments submitted more than four days after the due date will not be graded and will receive 0 points. Additionally, *papers must include proper citation or the paper will receive a deduction of one grade (i.e. A to B). Citations must follow the Chicago Manual of Style format; they may appear as either footnotes or endnotes.*

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; **File Name must be student's last name and paper number:** i.e. TebeauPaper1. **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://www.ccc.commnet.edu/mla/plagiarism.shtml>

Grade Distribution (see below for further explanation)

<u>Course Project</u>	<u>48 %</u>
1 Site & Theme Selection (Powerpoint)	
2 Landscape Essay (3-5 pages)	4 %
3 Timeline Essay (4-6 pages)	8 %
4 People & Place Essay (5-7 pages)	8 %
5 Interpretive Essay (8-10 pages)	8 %
6 FINAL ESSAY (12-15 pages)	20 %
<u>Research Requirements</u>	<u>32 %</u>
7 Oral History with Log	8 % * required
8 Research Materials annotated	8 %
--Newspaper, photographs, census data, city directories, & Sanborn Maps	
9 Timeline	8 %
<u>Community Requirement</u>	<u>28 %</u>
10 Attendance/Participation	16 %
11 PowerPoint Presentation	4 %
12 Research Journal & Course Preps	8 %
<u>Total</u>	<u>100%</u>

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. Unacceptable conduct includes but is not limited to: disruptive talking or noisemaking, arriving late or leaving early without appropriate notice, intimidating or threatening anyone in the classroom, sleeping, bringing any activated personal electronic devices to the classroom, doing other assignments during class, and “surfing” the Web.

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) 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 participations points are evaluated on a weighted curve.

Course Project

University Circle and Euclid Avenue, and their 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 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.

The oral history of the component will be explained in separate materials. The instructor will identify interview subjects in conjunction with University Circle Incorporated, which will schedule the interviews. Students must interview subjects on March 4, 5, or 19 in order to complete this aspect of the course project. Students **MUST** attend oral history training sessions (in-class) to be allowed to conduct the interviews. Issues specific to students, regarding completing interviews, must be dealt with in advance, and students must take the initiative and discuss the matter with the instructor. Completing an interview will also include making an “interview log” from the interview. Finally, students are expected to act professionally and behave with the utmost courtesy and professionalism in working with their interview subjects, preparing for the interview ahead of time, and communicating with the instructor and facilitators about the interview. Interviews are exciting and exceptionally rewarding, but they can be stressful; appropriate courtesy, professionalism, and seriousness of purpose minimize any stress and make this a most gratifying experience.

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 and course process is divided into 12 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**
3. **Timeline Essay**
4. **People & Place**
5. **Interpretive Essay**
6. **Final Essay**
7. **Oral History**
8. **Research Materials**
9. **Timeline**
10. **Attendance & Participation**
11. **PowerPoint**
12. **Research Journal and Course Preparations**

1. Topic Selection (no credit)

The first step in the project is site assignment/topic selection. Within two weeks of the start 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 themes and/or from which students can choose, or the instructor can assign the project. All **project topics MUST be approved by the instructor.**

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.

3 Timeline Essay

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 an 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!

4 People and Place Essay

How do cities come to be unique places? Relying on the scholarship that you have already read, explore the factors that shape place in cities. Consider what has primacy: economics, social and demographic considerations, culture, politics, environment, or perhaps the physical place already extant? Which of these factors matters most and why? Use examples from the reading to create a rich portrait of two or three different causal possibilities. Then argue for the primacy of one factor in shaping the development of place in American urban history.

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 an 8-10 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 12-15 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 Collect Oral Histories

The oral history portion of the course has been carefully designed. Representatives from the Library of Congress have worked with us to develop the training model used in conducting oral histories for this project. There will be an in-class oral history workshop, after which you will be certified to conduct oral history interviews on March 4th, 5th, or 19th. You will sign up for an interview slot and make contact with the person whom you will interview, following a pre-arranged script. In collaboration with University Circle Incorporated, the instructor will provide you with relevant phone numbers and information. The interview itself will be scripted through in-class workshop activities and in collaboration with University Circle Incorporated. Interviews will be conducted in a “story room” on the CSU campus or at University Circle

Incorporated, with a trained facilitator present. The Department of History will provide equipment and release forms for your interviews.

As stated above, your interview subjects will have already agreed to participate in the University Circle/Euclid Corridor Oral History Project. You will 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 then select an available time.

Oral history requires significant preparation. In conjunction with class discussion and your pre-interview, you must prepare a list of questions in Word format. These will be reviewed one week prior to your interview. If not completed on time, students will NOT be allowed to conduct interviews. On the appointed interview day, you must arrive at the oral history interviewing center a 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. 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). By Tuesday March 25th, you will submit a completed interview log. Your logs will be made available online, and will comprise one of the primary sources from which you and your classmates will write essays. I will evaluate your interviews by reviewing your log, listening to the CD of the interview, and evaluating your preparation.

Remember that you may be required—depending on topic/availability—to arrange for the second interview subject to participate in the project.

8 Research Materials

You will collect and analyze the following: at least 10 historical images, at least 20 newspaper clips, various tract-level data from the United States Census, appropriate sections of Sanborn Fire Insurance Maps, assorted media items as appropriate, and other primary documents at Western Reserve Historical Society, Cleveland Public Library, or University Circle Incorporated. Students must make two sets of photocopies that are labeled in a legible clear fashion: one set for UCI and one set for the student. primary documents that you photocopy from the collections of Cleveland State University, Cleveland Public Library, Western Reserve Historical Society, and/or other libraries and archives. Every item must be annotated with a brief paragraph, including a concise form (1 typed paragraph) the “who, what, where, and when.”

The course instructor will work closely with students in collecting these materials, which will be made available to the body of students in the course. These are the key research items for completing your course project.

9 Timeline

Students must hand in a timeline of critical moments—events—in the history of UCI and especially as related to their themes. This timeline must include the names of people, institutions, and events. It should be ordered by date and handed in electronic, excel format. Key descriptive information, personal biographies, institutional annotations, and event descriptors should be listed. At least 20 items should be included in this timeline. The items in it should be referenced and discussed in the timeline essay.

10 Attendance & Participation

Attendance of course meetings is mandatory. For each class period, students receive two scores. The first is **present** or **late/absent**. If you arrive late, without appropriate explanation, you are graded as absent. The second is **prepared and contributed** or **unprepared and did not contribute**. These assessments are easy to make. Did the student bring the course readings, contribute to discussion, and/or engage the material? Perhaps you are not the sort of student who speaks out in class. In this case, email comments to the course instructor about the readings prior to class or comments to the course blog. The course is designed in a fashion that will allow students with different learning styles to receive 100% of the points available for attendance and participation. The final scores is made by multiplying presence/absence score by the preparation score.

11 PowerPoint

During the last week of the semester, you will present your primary research findings to the class in a PowerPoint presentation. The PowerPoint must use historical images and arguments from your essays. It must provide an overview of your findings about your topic, in-depth historic detail about some particular element of your story, and what your site tells us about the region and American urban history.

11 Research Journal and Course Preps

Each student will keep a “research journal” containing research notes, materials, essays, photocopies, photographs, thoughts, etc., in a binder. In addition, students will keep notes from class (including filing answers to quizzes and handouts) in this journal. Also, students should retain copies of all work submitted for a grade in this research journal, including the “rubrics” returned with each graded assignment. The instructor will ask you to submit this journal/binder with the final project.

The instructor will distribute worksheets and/or reading questions ahead of a particular reading. You should print these questions out and record your answers (legibly) directly onto the handouts. These should be completed *prior to class* 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.) I strongly encourage you to write down anything else that strikes you as important as you read. 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. Also, 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.

As a practical matter, I recommend that you store project materials in a 1/2-inch, three-ring binder (widely available at bookstores, pharmacies, office supply stores, and discount stores; larger binders not accepted). 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. ***Do not store course readings in this journal/binder—only your research, class handouts, etc., and your notes.***

Required Texts

- Italo Calvino, Invisible Cities (translated by William Weaver, 1974; Harvest edition) *;
- Alison Isenberg, Downtown America: A History of Place and the People Who Made It (Chicago, IL: University of Chicago Press, 2004);
- Carol Poh Miller and Robert A. Wheeler, Cleveland: A Concise History, 1796-1996 (Bloomington: Indiana University Press, 1997);
- Jacob Riis, David Leviatin, editor, How the Other Half Lives: Studies Among the Tenement Dwellers of New York (New York: Saint Martin's, 1997);
- Cathy Stanton, The Lowell Experiment: Public History in a Post-Industrial City (Amherst, Ma.: University of Massachusetts Press, 2006).

Supplementary reading (on ECR) will include material from the following, as well as other books:

- John Bodnar, The Transplanted (Bloomington, Ind.: University of Indiana Press, 1990).
- Stewart Brand, How Buildings Learn: What Happens after They're Built? (New York: Penguin, 1994)
- Thomas F. Campbell and Edward M. Miggins, The Birth of Modern Cleveland, 1865 - 1930 (Cleveland: Western Reserve Historical Society, 1988)
- William Cronon, Nature's Metropolis (New York: W. W. Norton, 1992)
- David Hammack, Identity, Conflict, & Cooperation (Bloomington, Ind.: Indiana University Press, 1990);
- Kenneth T. Jackson, Crabgrass Frontier: the Suburbanization of the United States (New York : Oxford University Press, 1985)
- W. Dennis Keating, Norman Krumholz, and David C. Perry, editors, Cleveland: A Metropolitan Reader (Kent, OH: Kent State University Press, 1995)
- Richard T. LeGates and Frederic Stout, editors, The City Reader (New York: Routledge, 1996)
- William J. Mitchell, City of Bits: Space, Place, and the Infobahn (Cambridge, MA: MIT Press, 1995)
- Sharon Zukin, Landscapes of Power: From Detroit to Disney World (Berkeley : University of California Press, 1991)

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.

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

Tues., Jan 15, **Introduction: Euclid Corridor, Cleveland, & *Invisible Cities***

- *Syllabus examined*
- Presenting: *The Euclid Corridor Project*
- Presenting: University Circle & Cultural Gardens

Thurs., Jan. 17, **What Landscapes Reveal—Cleveland Cultural Gardens**

- Italo Calvino, *Invisible Cities*, What do these vignettes tell us; see esp. “Cities & Names: The Lares & Penates,” 78-79
- Julio Borges, Tlon, Uqubar, and Orbis Tertius

Week 2 Some Methods for Thinking About Cities

Tues., Jan. 22, **Observing Space & Place**

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

Thurs., Jan. 24, **Urban History by the Numbers & University Circle**

- Cities By the Numbers; the Census as a Source
- University Circle Presentation

Fri., Jan. 25, DUE: Project Selection

Weeks 3 Sources

Tues., Jan. 29, **Census Materials, Sanborn Maps, & City Directories**

- Meet in RT501, with a visit to Special Collections

Thurs., Jan. 31, **Work Day**

- Collect Census Materials, Sanborn Maps, & City Directories

Week 4 Colonial & 19th Century Landscapes

Tues., Feb. 5, **Colonial Cities**

- Review Web: Common Place—Early American Cities
- <http://www.common-place.org/vol-03/no-04/>
- Pred, Life Paths *
- Sheriff, Canals *
- Online exhibit: Cleveland’s First Infrastructure: The Ohio & Erie Canal (Cleveland Memory)*
- <http://web.ulib.csuohio.edu/SpecColl/canal/>

Thurs., Feb. 7, **Early Industrial Cities**

- Web: The Whole Cloth, Early Industrialization:
http://invention.smithsonian.org/centerpieces/whole_cloth/u2ei/index.html
- Steven Ross, Working in Cincinnati *

- Tebeau, Volunteer Firefighting & Urban Order *

Fri., Feb. 8, DUE: Landscape Essay

Week 5 Industrial Landscapes

Mon., Feb. 12; **Transport, Capital, and Landscape**

- Cronon, *Nature's Metropolis*, Chapter 3 & 5 (grain & meat) *
- Cronon, *Nature's Metropolis*, Chapters 7 & 8 (hive and white city) *
- Railroad in American History

Thurs., Feb. 14; **White Cities: Designing Cities, World's Fairs, & Consumer Cities**

- Kenneth Kolson, "Cleveland as a City Beautiful," *
- Steven Ross, *Movies and American Society*, "Going to the Movies" *
- Video: Showplace of America
- The Columbian Exposition (1893): <http://members.cox.net/academia/cassatt8.html>
- Virtual Exhibit: <http://xroads.virginia.edu/%7EMA96/WCE/title.html>
- Columbian Exposition, virtual library: <http://columbus.gl.iit.edu/>
- World's Fairs, more broadly: <http://www.expomuseum.com/>
- Edison Films: <http://memory.loc.gov/ammem/edhtml/edmvhm.html>

Thurs., Feb. 14 Research Materials Due

Week 6 Migrations

Tues., Feb. 19, **Immigration**

- Web: *The Living City*, New York from 1880-1920: <http://www.livingcityarchive.org/htm/home.htm>
- Riis, *How the Other Half Lives*, entire
- Riis, hypertext edition: <http://www.cis.yale.edu/amstud/inforev/riis/title.html>
- Web: stories of ordinary Americans, 1906: http://www.digitalhistory.uh.edu/social_history/social_history.cfm
- Bodnar, *The Transplanted*, Chapter 1 & 6 *
- Goldberg, *Discontented America, Nordics to the Front* & KKK *

Thurs., Feb. 21, **Migrants**

- Jacob Lawrence Prints on the web: <http://www.whitney.org/jacoblawrence/art/education.html>
- Web: *City Sites*: <http://artsweb.bham.ac.uk/citysites/>
- Grossman, *Promised Land*, excerpts *
- Future Outlook League, Barbershop Painting (in-class viewing/handouts) *

Fri., Feb. 24, DUE: Timeline Essay

Fri., Feb. 24, DUE: Interview Questions

Week 7 Oral History Techniques

Tues., Feb. 26, **Oral History**

- Peter Bartis, (Library of Congress, American Folklife Center), *Folklife and Fieldwork: a Layman's Introduction to Field Techniques* *
- Activity: Evaluating Interview with Melvin Rose (class handouts)

Thurs., Feb. 28, **Oral History**

- Peter Bartis, (Library of Congress, American Folklife Center), *Folklife and Fieldwork: a Layman's Introduction to Field Techniques* *
- Activity: Evaluating Interview with Melvin Rose (class handouts)

Week 8 Research & InterviewsTues., Mar. 4, **NO CLASS: Research and Interviews**Thurs., Mar. 6, **NO CLASS: Research and Interviews****Week 9 Spring Break**

Mon., Mar. 10-15

Week 10 DowntownTues., Mar. 18, **Downtowns**

- Isenberg, Downtown America, Chapter 2-3 *

Thurs., Mar. 20, **Cities & Suburbs, 1920s-1950s**

- Lecture: Van Sweringens & Shaker Heights
- Michael Johns, Moment of Grace, chapter 1-3*

Week 11 The 1950s: SuburbsTues., Mar. 25 **An Overview—Autos, Demographics, and the Federal Intervention**

- Jackson, “CH13, “The Baby-Boom ...,” and “CH14, “The Drive-In Culture ...” *
- Malcolm Gladwell, “The Terrazzo Jungle,” from *The New Yorker* *
<http://www.newyorker.com/printable/?fact/040315fa_fact1>
- Cohen, A Consumers’ Republic, Chapter 6—Commerce *
- NJ Turnpike on the Web: http://www.jerseyhistory.org/what_exit/index.html

Thurs., Mar. 27, **Housing**

- Cohen, A Consumers’ Republic, Chapters 5 & 7—Residence & Segmenting *
- Levittown: <http://server1.fandm.edu/levittown/>
- <http://tigger.uic.edu/~pbhales/Levittown/>

Tuesday, March 25th, Interview Logs Due**Friday, March 28th, Due: People & Place****Week 12 Suburbs**Tues., Apr. 1, **Race & Rebellion**

- Leonard Nathaniel Moore, “The School Desegregation Crisis of Cleveland, Ohio, 1963-1964 ...,” *Journal of Urban History* (2002) Vol. 28, 135-157 *
- Isenberg, Downtown, Chapter 6 *
- The Agora & The East Side

Thurs., Apr. 3, **Urban Fantasies**

- Sharon Zukin, Landscapes of Power, “Disney World,” & “Mill & Mall” *
- Isenberg, Downtown America, chapters 7 & 8 *

Week 13 21st Century CitiesTues., Apr. 8, **New Urbanism, Neighborhoods, and Virtual Cities**

- Peter Katz, The New Urbanism, excerpt, tbd *
- Joel Kotkin, The New Geography, excerpt, tbd *

Thurs., Apr. 10, **History as Economic Development**

- Stanton, The Lowell Experiment

Week 14 Recovering Cities—Lowell as a Case StudyTues., Apr. 15, Stanton, The Lowell ExperimentThurs., Apr. 17, Stanton, The Lowell Experiment

Friday, April 18, DUE: Interpretive Essay

Week 15 Reflection/Rewriting

Tues., Apr. 22 No Class, required meetings w/instructor---

Thurs., Apr. 24, No Class, required meetings w/instructor

Fri., Apr. 28; Due (on CD-ROM) Student PowerPoint Presentations

Week 16 Reflections & Student PowerPoint Presentations

Tues., April 29; **Student PowerPoint Presentations**

Thurs., May 1; **Student PowerPoint Presentations**

Week 17 Finals Week

Friday, May 11 DUE: Revised Essay and Research Journal