The United States was born in the country and moved to the city. This course examines the transformation of the United States through the prism of metropolitan Chicago. Between 1600 and 2016, the region now called Chicago evolved from an area filled with Native American settlements to one of the three largest urban metropolitan regions on the North American continent. This course examines that evolution by focusing on major themes in American urban history related to Chicago: the interaction of private commerce with cultural change; the rise of distinctive working and middle classes; the creation and segregation of public and private spaces; the formation of new and distinctive urban subcultures organized by gender, work, race, religion, ethnicity, and sexuality; problems of health and housing resulting from congestion; and the building of the physical city. Field trips and walking tours will be a vital component of the class. Students will be able to demonstrate historical knowledge of Chicago’s history, improve their writing ability, and develop critical thinking and communication skills. This course fulfills the theory requirement for the urban studies minor.
More broadly, the course attempts to comprehend the American city within the changing
questions of what it means to be an American. Why do American cities look the way they do?
What is distinctive about the social and built environments of American cities? How have
Americans created and adapted to those environments? Where do I fit in? Who am I?

The course requirements and their percentage of the final grade are: 1) two exams (25% each), 2)
10-20 page essay (25%), 3) participation and class discussion (15%); 4) Art Institute of Chicago
assignment (5%); Chicago History Museum assignment (5%). The course also includes field
trips and walking tours, all of which are requirements and part of the participation grade.
Examinations will be based primarily on the readings below and secondarily on lectures and
class discussions. Students will receive study sheets at least one week before each exam which
will outline the questions and issues that will be included in each exam. Midterm exams and
grades will be returned by 14 October 2017.

A primary responsibility of students is to complete the weekly reading before the date of the
scheduled class and contribute their thoughtful, reflective opinions in class discussions. Students
should allocate enough time to complete the required reading, approximately 150 pages per
week. The readings can be interpreted in a variety of ways and students should formulate some
initial positions and questions to offer in the class discussion. For every article or book, students
should be prepared to answer all of the questions found in the "Critical Reading" section of the
syllabus below. All required readings may be purchased at the Loyola University Bookstore in
the Granada Center on Sheridan Road.

Students who are disabled or impaired should meet with the professor within the first two weeks
of the semester to discuss the need for any special arrangements. The content of some lectures
and reading assignments includes verbal and visual images of controversial and disturbing events
in American history (including war, physical violence, sexual assault, racist and misogynist
language, lynchings and other examples). Students should contact the professor if such content
affects their ability to learn. Students should keep the professor and junior professors informed of
absences well in advance if possible. Students who miss one week or more of class because of
illness or a personal emergency should contact the dean’s office. Dean’s office staff will notify
your instructors. Notification of an absence does not excuse the absence; upon returning to
classes, students are responsible for contacting instructors, producing appropriate documentation
for the absence, and completing any missed work.

The reading assignments for this course are:

Harold Mayer and Richard Wade, Chicago: Growth of a Metropolis (Chicago: Univ. of Chicago
Ann Durkin Keating, Rising Up From Indian Country: The Battle of Fort Dearborn and the
Stanley Buder, Pullman: An Experiment in Industrial Order and Community Planning,
Carol Willis, Form Follows Finance: Skyscrapers and Skylines in New York and Chicago (New
Students who attend class will receive lecture notes via Loyola’s Outlook email system sometime after class. The notes serve as the “textbook” for class and eliminate the need to engage in frantic note-taking. Students should carefully listen to and contemplate the arguments and ideas raised in each lecture. All computers, cellphones, smartphones, tablets, MP3 players, audio recorders and any other electronic devices should be turned off during class. Upon accessing the notes, students should transfer the notes to a disk or flash drive and print a "hard" copy. To receive the notes, students must attend the class. No attendance, no notes. Please note that Illinois law prohibits the recording of oral communications without the consent of all parties to the recorded communication. Please be aware that any unauthorized recording is considered a felony.

Students with documented learning differences should meet with the professor and the Office for Services with Students for Disabilities (SSWD) within the first two weeks of the semester to discuss the need for any special arrangements. The content of some lectures and reading assignments includes verbal and visual images of controversial and disturbing events in American history (including war, physical violence, sexual assault, racist and misogynist language, lynchings, and other examples). Students should contact the professor if such content affects their ability to learn. Students should keep the professor and junior professors informed of absences well in advance if possible. Students who miss one week or more of class because of illness or a personal emergency should contact the dean's office. Dean's office staff will notify your instructors. Notification of an absence does not excuse the absence; upon returning to classes, students are responsible for contacting instructors, producing appropriate documentation for the absence, and completing any missed work.

**COURSE OUTLINE**

30 August: What is a City? The Native America Roots of Chicago


Field Trip: “SS Eastland: Riverwalk Augmented Reality Experience,” with John Russick
Vice President for Interpretation and Education, Chicago History Museum. Students should download the Eastland Disaster app from the chicago00 website, www.chicago00.org and bring their phones or tablets (tablets are better for Augmented Reality presentations).

6 & 13 September: Housing in the Industrial City: From Row Houses to Apartments


20 September: Parks, Sanitation and the New Urban Landscape


**Preliminary bibliography for required paper due**


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


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


4 October: MIDTERM EXAMINATION

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

11 & 18 October: White and Black Migrations


25 October & 1 November: Suburbanization


Movie: *The City*

**Essay assignment due, 1 Nov. - final draft**

9 & 16 November: The Postwar City


22 Nov.: THANKSGIVING BREAK

29 November: The Postmodern City

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

**Essay assignment due - final draft**


Recommended: web sites on Millennium Park and Frank Gehry

http://www.chicagotraveler.com/chicago_millennium_park.htm
http://www.talaske.com/lfm.html
http://www.usequities.com/Corporate/Projects/Park%20Band%20Shell/park_middle.htm
http://www.ci.chi.il.us/Mayor/2001Speeches/news_speeches_newrink.html
http://www.guggenheim.org/exhibitions/past_exhibitions/gehry/millenium_30.html
http://fishercenter.bard.edu/press/
http://archives.theconnection.org/archive/category/art/gehry.shtml

**FINAL EXAMINATION: TBD but probably 13 Dec. 2017, 4:15-6:15pm**
DISCUSSIONS AND CRITICAL READING

Discussion and class participation is a very important part of your grade (20 percent). Incisive, imaginative and thoughtful comments that generate and facilitate discussion are weighed heavily in the final grade. Asking questions, responding to student questions and contributing to an ongoing discussion are a necessary part of the learning experience. Failure to speak in class will only lower a student's final grade. Discussions are scheduled for 7 class periods, each worth 3 "points." Students will receive 1 point for attendance and minimal participation, and 2 or 3 points for active participation. Students who raise questions that generate discussion in other classes will earn extra points.

The best ways to prepare for and contribute to class discussion are: 1) complete the reading on time, and 2) critically analyze the reading. The primary goal of critical reading is to find the author's interpretation and what evidence and influences led to that conclusion. Never assume a "passive" position when reading a text. If students ask and attempt to answer the following questions, they will more fully comprehend and understand any reading.

1. What is the thesis of the author?

2. Does the author have a particular stated or unstated point of view? How does the author construct their argument? Are the author's goals, viewpoints, or agendas revealed in the introduction or preface? Does the author provide evidence to support the argument? Is it the right evidence? In the final analysis, do you think the author proves the argument or does the author rely on preconceived views or personal ideology? Why do you think that?

3. Does the author have a moral or political posture? Is it made explicit or implicit in the way the story is told? What is the author's view of human nature? Does change come from human agency and "free will" or broad socio-economic forces?

4. What assumptions does the author hold about society? Does the author see society as hierarchical, pluralistic, democratic or elitist? Does the author present convincing evidence to support this view?

5. How is the narrative constructed or organized? Does the author present the story from the viewpoint of a certain character or group? Why does the author begin and end at certain points? Is the story one of progress or decline? Why does the author write this way?

6. What issues and events does the author ignore? Why? Can you think of alternative interpretations or stories that might present a different interpretation? Why does the author ignore certain events or facts?

Students who miss a class discussion or feel reluctant to speak in class have the option of writing a 3-4 page review essay on the required reading. The essay should summarize the author’s thesis in one paragraph and then proceed to criticize and analyze some aspect of that thesis. Students
who elect to write such essays must submit them within two weeks of the class discussion.

**ART INSTITUTE OF CHICAGO ASSIGNMENT**

The assignment is simple: go to the Art Institute of Chicago (111 S. Michigan Avenue), locate **ONE** of the art objects below (most of which are discussed or shown in class), have a digital photograph of yourself taken in front of the object or painting (ask a guard if you go alone), and email the photo and your ticket entrance receipt to Prof. Gilfoyle at **tgilfoyl@luc.edu**. Before you go, be sure to look up the room location of the object at [http://www.artic.edu.aic/](http://www.artic.edu.aic/) Objects marked with * may not be on display. The assignment is worth 5% of your final grade. Students may complete the assignment any time during the semester but no later than Friday, 9 December 2017.

Jean Victor Berlin, *Entrance to the Park at Saint-Cloud*, c. 1802
Gilbert Stuart, *Henry Dearborn*, 1812
Duncan Phyfe, *Box Sofa*, 1820
Thomas Cole, *Distant View of Niagara Falls*, 1830
William Sidney Mount, *Bar-room Scene*, 1835
Alexander Jackson Davis, “Belmead” *Center Table*, 1846
Alexander Jackson Davis, *Pair of Side Chairs*, 1849
Daniel Chester French, *Standing Lincoln*, 1912
Daniel Chester French, *Seated Lincoln*, 1916
Winslow Homer, *Croquet Scene*, 1866
George Inness, *Catskill Mountains*, 1870
Camille Pissarro, *The Crystal Palace*, 1871
Hiram Powers, *Bust of Potter Palmer*, 1871
Hiram Powers, *Bust of Mrs. Potter Palmer*, 1871
Thomas Weterman Wood, *The Yankee Pedlar*, 1872
Walter Shirlaw, *Toning the Bell*, 1874
Claude Monet, *Arrival of the Normandy Train, Gare Saint-Lazare*, 1877
Gustave Caillebotte, *Paris Street; Rainy Day*, 1877
Pierre-Auguste Renoir, *Acrobats at the Cirque Fernando*, 1879
Edgar Degas, *Café Singer*, 1879
Fernand Lungren, *The Café*, 1882-84
Georges Seurat, *Final Study for “Bathers at Asnieres”*, 1883
Georges Seurat, *A Sunday on La Grande Jatte – 1884*, 1886
William Merritt Chase, *A City Park*, 1887
Henri de Toulouse-Lautrec, *Equestrienne (At the Cirque Fernando)*, 1887–88
Henri de Toulouse-Lautrec, *Moulin de la Galette*, 1889
Edward Kemeys, *Pitcher*, 1890
Henri de Toulouse-Lautrec, *At the Moulin Rouge*, 1892-95
Henry Ward Ranger, *Brooklyn Bridge*, 1899
Camille Pissarro, *The Place du Havre, Paris*, 1893
Frederick Macmonnies, *Diana*, 1889
Frederick Macmonnies, *Bacchante with Enfant Faun*, 1894
James McNeill Whistler, *A Chelsea Shop*, 1894-95
Augustus Saint-Gaudens, *The Puritan*, 1899
Augustus Saint-Gaudens, *Armor Caritas*, 1899
Augustus Saint-Gaudens, *Bust of the Adams Memorial*, 1912
George Washington Maher, *Fireplace Surround*, 1901
Everett Shinn, *The Hippodrome, London*, 1902
Childe Hassam, *New York Street*, 1902
Childe Hassam, *View of A Southern French City*, 1910
Frank Lloyd Wright, *Robert Roloson Houses*, 1894
Frank Lloyd Wright, *Spindle Cube Chair*, 1902-06
Frank Lloyd Wright, *Tree of Life Window*, 1904
Frank Lloyd Wright, *Avery Coonley Playhouse: Triptych Window*, 1912
Frank Lloyd Wright, *Emil Bach House Window*, 1915
William Glackens, *At Mouquin’s*, 1905
Alson Skinner Clark, *The Coffee House*, 1906
John Sloan, *Renganeschi’s Saturday Night*, 1912
George Bellows, *Love of Winter*, 1914
Gifford Beal, *Spotlight*, 1915
James Earle Fraser, *The End of the Trail*, 1918
Daniel Burnham, *“Make No Little Plans . . .,”* 1918*
Archibald John Motley, Jr., *Self-Portrait*, c. 1920*
Archibald Motley, *Nightlife*, 1943
Charles Demuth, *Business*, 1921
Joseph Stella, *By-Products Plants*, 1923/26
Georgia O’Keeffe, *The Shelton with Sunspots, N.Y.*, 1926
Todros Geller, *Strange Worlds*, 1928
John Bradley Storrs, *Ceres*, 1928
Grant Wood, *American Gothic*, 1930
Richard Neutra, *Armchair*, 1930
Charles Demuth, *...And the Home of the Brave*, 1931
Reginald Marsh, *Tattoo and Haircut*, 1932
Horace Pippin, *Cabin in the Cotton*, 1933/37
Walter Ellison, *Train Station*, 1936
Charles Green Shaw, *Wrigley’s*, 1937
Jacob Lawrence, *Free Clinic*, 1937
Jacob Lawrence, *The Wedding*, 1948
Jacob Lawrence, *Confrontation at the Bridge*, 1975*
Thomas Hart Benton, *Cotton Pickers*, 1945
Charles Wilbert White, *This, My Brother*, 1942
Louis Guglielmi, *The River*, 1942
Richmond Barthé, *The Boxer*, 1942
Eldzier Cortor, *Coming Home from Work*, 1938-43*
Eldzier Cortor, *The Room No. VI*, 1948
Frank Lloyd Wright, *Metal Office Furniture for Johnson Wax Co. offices*, 1937-39
Edward Hopper, *Nighthawks*, 1942
Joseph Yoakum, *Nat King Cole*, n.d.*
Elizabeth Catlett, *Special Houses, from the Black Woman*, 1946*
Elizabeth Catlett, *Civil Rights Congress*, 1949*
William Carter, *The Card Game*, 1950*
Marion Perkins, *Man of Sorrows*, 1950
Elizabeth Catlett, *Sharecropper*, 1952*
Charles Wilbert White, *Portrait of a Woman*, 1950
Charles Wilbert White, *Harvest Talk*, 1953
Eero Saarinen, *Armchair*, 1955-57
Margaret Burroughs, *Birthday Party*, 1957*
Richard Hunt, *Hero Construction*, 1958*
Wendell Castle, *Coffee Table*, 1967
Richard Nickel, *Untitled (The Rookery, staircase)*, 1950/72*
Bertrand Goldberg, *Prentice Women’s Hospital, Chicago*, 1970*
Bertrand Goldberg, *River City I, Chicago, IL, Model*, c. 1977*
Bertrand Goldberg, *1420 Lakeshore Drive Apartment*, 1988*
Krueck & Olsen Architects, “*Painted Apartment*”: *Isometric View*, 1983*
Robert Venturi & Denise Scott Brown, *Queen Anne Chair*, 1984
Ed Paschke, *Caliente*, 1985*

**CHICAGO HISTORY MUSEUM ASSIGNMENT**

The assignment is simple: go to the Chicago History Museum (1601 N. Clark Street), locate ONE of the objects below (some of which are discussed or shown in class), have a digital photograph of yourself taken in front of the object or painting (ask a guard if you go alone), and email the photo and your ticket entrance receipt to Prof. Gilfoyle at tgilfoy@luc.edu The assignment is worth 5% of your final grade. Students may complete the assignment any time during the semester but no later than Friday, 9 December 2017.
Norman Rockwell, *The Clock Mender*, c. 1945
Pritzker Family Tree
Norman Rockwell, *Mrs. Catherine O’Leary Milking Daisy*, c. 1935
Albumen photograph, *Mary Livermore*, c. 1880
*The Pioneer*, 1848
J. Graff, *Chicago Zouaves in Utica, New York*, 1860
‘L” Car No. 1, Chicago and South Side Rapid Transit Railroad Company, 1892
Abraham Lincoln, Reproduction of *Emancipation Proclamation*, 1863
Eyre Crowe, *After the Sale: Slaves Going South from Richmond*, 1853
Herman A. MacNeil, *Arrival of Marquette at the Chicago River* (bas-relief panel), 1894
Albert L. Van den Berghen, *Wooden Model of Fort Dearborn*, 1898
Lithograph by Jevne & Almini, *McVicker’s Theatre*, 1866
Lithograph by Jevne & Almini, *Crosby’s Opera House*, 1866
Lithograph by Jevne & Almini, *Union Stock Yards*, 1866
Lithograph by Jevne & Almini, *Court House Square*, 1866
J. Graff, *Chicago Zouaves in Utica, New York*, 1860
George P.A. Healy, *Colonel James Adelbert Mulligan*, 1864
Private Albert E. Myers, *Camp Douglas*, 1864
Albumen photograph, *Mary Livermore*, c. 1880
Lusier, *Stephen Arnold Douglas*, c. 1858
Aaron E. Darling, *Mary Richardson Jones*, c. 1865
Aaron E. Darling, *John Jones*, c. 1865
Unknown Artist, *Joseph M. Medill*, c. 1880
Iron Slave Shackles, c. 1855
Clark Mills, *Life Mask of Abraham Lincoln*, 1865
Basketball Jersey worn by Scottie Pippen, 1997-98
Harlem Globetrotters, 1931
*Poster for the A Century of Progress International Exposition*, 1934
J. Fielde, *I Will bust*, 1893883
Edward H. Bennett, John Holabird, Hubert Burnham, *Model of the Travel and Transport Building*, 1933
Leo Zoller, *Riverview Carousel Horse*, 1908
*Colonel Crackie Hand Puppet*, 1955
Playboy Bunny Costume, 1972
Wooden Painted Sign from the Edgewater Beach Hotel, 1916-67
Gary Sheahan, *The Birth of the Atomic Age*, 1957
Gary Sheahan, *The International Live Stock Exposition at the International Amphitheater*, 1947
Frank Lloyd Wright, *Walnut Sewing Table*, c. 1907
William Le Baron Jenny, *Bronze rosette from the Home Insurance Building*, 1885
Louis Sullivan, *Plate-Glass Door Light from Adler & Sullivan*, 1883
Piero Zuffi, *Opera Costume Worn in “Carmen” at Lyric Opera*, 1959
Scott McDonald, *Millennium Park*, 2005
Flag of Chicago, 1917
Declan Haun, *Destroyed Buildings in Lawndale*, April 1968
Chicago Daily News, “Hanged,” 11 Nov. 1887
Julia Lemos, *Memories of the Fire in 1871*, 1912
Rex Petty, *Plaster Model of the Chicago Water Tower*, 1940

**PAPER TOPICS**

The essay requirement for this class serves several purposes. First, good, thoughtful writing disciplines and educates the mind. To write well, one must think well. If one's writing improves, so does their thinking and intelligence. Second, students personally experience on a first-hand basis some form of historical writing. A research paper relying on primary sources exposes students to the challenges, difficulties and even contradictions of analyzing historical events. Ideally, students will think more "historically" as a result of the exercise. Third, the essay can later function as a writing sample for students applying for future employment positions as well as to graduate or professional school.

For this class, students should choose a specific Chicago topic, theme, or problem as the subject of their essay. They may also focus on a specific structure, block or well-defined neighborhood in a city as their subject. In any case, students are required to write either a research essay, historiographical essay, or digital. All projects should be approved by Prof. Gilfoyle. A good place to begin is *The Encyclopedia of Chicago*: [http://www.encyclopedia.chicagohistory.org/](http://www.encyclopedia.chicagohistory.org/)

**Research essays** analyze the specific topic using primary or original sources. Examples of primary sources include (but are not limited to) architectural drawings, newspapers, architectural reviews, engineering or construction records, diaries, letters, oral interviews, books published during the period under study, manuscript collections, and old maps. A research essay relies on source material produced by the subject or by institutions and individuals associated in some capacity with the subject. The use and immersion of the writer/researcher in such primary and original sources is often labeled "doing history." In this class, students should consider choosing a specific structure, block or well-defined neighborhood in a city as their research subject. A research essay also satisfies the portfolio requirements of a research paper and a bibliography for history majors.

A useful introduction to available primary sources in Chicago is: [http://www.lib.uchicago.edu/e/law/legalhistory.pdf](http://www.lib.uchicago.edu/e/law/legalhistory.pdf)

For those interested in writing on a specific building or structure, here are some useful websites: Chicago Landmark Commission, *Your House Has a History*: [http://webapps.cityofchicago.org/landmarksweb/static/pdf/Your_House_Has_A_History.pdf](http://webapps.cityofchicago.org/landmarksweb/static/pdf/Your_House_Has_A_History.pdf)

Chicago House Research: [http://www.artic.edu/research/house-history-research](http://www.artic.edu/research/house-history-research)
Chicago Resources Survey: [http://webapps.cityofchicago.org/landmarksweb/web/historicsurvey.htm](http://webapps.cityofchicago.org/landmarksweb/web/historicsurvey.htm)
Historiographical essays are based upon secondary sources, or what historians have written about a specific structure. Such a paper examines how historians' interpretations have differed and evolved over time regarding a specific topic or theme. The major focus of a historiographical essay are the ideas of historians, how they compare with each other and how they have changed over time. Examples and models for such essays can be found in the following collections:

Michael Kammen, ed. The Past Before Us: Contemporary Historical Writing in the United States (Ithaca, N.Y.: Cornell Univ. Press, 1980), especially essays in part II.

Digital projects should be of equivalent scope as a research or historiographical essay. Such projects should involve research upon a topic related to the course. Revising and expanding upon an earlier blog post or digital project are acceptable. Students may exploit digital tools learned and used in other classes.

The essay or project should be approximately 10-20 typewritten pages of text (2,500-5,000 words), plus notes (or the equivalent for a digital project). A select bibliography to help in the selection of a topic is attached. Students should select a topic as soon as possible, in consultation with Prof. Gilfoyle. A preliminary bibliography which includes books, articles, oral interviews, or other possible sources should be completed and handed in by 2:45 p.m. Wednesday, 13 September 2017.

All essays should be typed, double-spaced, in 12 font, and printed on ONE side of each page. The essay should be in the professor's possession by 2:45 p.m. on Wednesday, 1 November 2017. Completion of the essay by this date is 5 percent of the final grade. Students who complete the essay or project on time have the option to rewrite the paper or revise the project upon its evaluation and return (remember - the only good writing is good re-writing). All other and rewritten essays or projects are due at the final class meeting on Wednesday, 6 December 2017. Students should submit one hard copy and one electronic copy of the final essay.

All final papers should be free of typographical errors, misspellings and grammatical miscues. Essays are to be written for this class ONLY. No essay used to fulfill the requirements of a past
or current course may be submitted. Failure to follow this rule will result in an automatic grade of F for the assignment. Extensions are granted automatically. However, grades on essays handed in 48 hours (or more late) will be reduced by a fraction (A to A-, A- to B+, etc.). Every three days thereafter another fraction will be dropped from the paper's final grade.

A final note: The Internet can be a convenient tool for research, but many websites contain unreliable or plagiarized information. Never cut and paste from Internet sites without quoting and citing your sources (see Basic Style Sheet for Endnote or Footnote Citation on pages 14-15).

Students in search of a paper topic can begin their investigation with a cursory reading of any published overview on urban history. Examples include:


The following journals are also useful: Journal of Urban History, Urban History Yearbook, Urban Affairs Quarterly, Urban Affairs Review, and Journal of Social History.

Good bibliographies on urban history can be found on the world-wide web:
http://www.uoguelph.ca/history/urban/citybib.html
http://www.uoguelph.ca/history/urban.html
http://www.ku.edu/history/VL/USA/urban.html

Bibliographies on urban planning and design include:
http://www.cyburbia.org/
http://www.lib.berkeley.edu/ENVI/urbhist.html
http://www.ku.edu/history/VL/USA/urban.html

A good bibliography on Chicago is:
http://www.ukans.edu/history/VL/USA/urban/chicago.html

An excellent place to identify sources on Chicago topics is Explore Chicago Collections:
http://explore.chicagocollections.org/

Web sites with descriptions and discussions of significant urban structures include:
http://www.greatbuildings.com/

Another useful source for certain Chicago structures is the Commission of Chicago Landmarks, a
committee of the City Council. The Commission has a small professional staff and does reports on potential landmark sites. They are usually willing to share reports with students and researchers. See their web site at:
http://www.ci.chi.il.us/Landmarks/Commission.html

Certain specialized topics have good web sites that offer useful introductory information. For example, anyone interested in researching a specific address or structure in Chicago, the following web sites offer research strategies and sources:
http://www.rootsweb.com/~ilcook/info/howto/home_own.htm
http://www.chicagohistory.org/research/resources/architecture

Those interested in mass transit in the Chicago region should consider the following:
http://www.cera-chicago.org/

Good resources for images on Chicago and other topics covered in the lectures include:

Chicago Imagebase:
http://www.uic.edu/depts/ahaa/imagebase/index.html

Bertrand Goldberg Archive at the Art Institute of Chicago:
http://www.artic.edu/aic/collections/artwork/category/73

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

The World’s Columbian Exposition of 1893
http://www.xroads.virginia.edu/~MA96/WCE/title.html


The American Planning Association Homepage:http://www.planning.org/aicp/index.htm
"Urban Planning, 1794-1918: An International Anthology (full-text searchable) of Papers and Reports," Selected and Annotated by John W. Reps of Cornell University:
http://www.library.cornell.edu/Reps/DOCS/homepage.htm

The International Planning History Society:
http://web.bsu.edu/perera/iphhs/

H-Urban Weblinks:
http://www.h-net.org/~urban/weblinks/3wsubj_plan.htm

For suburbanization and sprawl:

http://www.sprawlwatch.org/
http://www.sprawlwatch.org/economy.html
http://www.rut.com/misc/beyondSprawl.html

ArtStor offers approximately 700,000 images in the areas of art, architecture, the humanities, and social sciences; see:
http://www.artstor.org/what-is-artstor/w-html

SELECT BIBLIOGRAPHY

American City Magazine, 1900-1930. [detailed reports on International Congress of Cities]
Art Index, 1929-


Industrial Chicago. Chicago: Goodspeed, 1891, 6 vols.


Industrial Arts Index, 1913-1957.


BASIC STYLE SHEET FOR NOTES IN ESSAYS

The University of Chicago Press provides a quick citation guide based on the Chicago Manual of Style at:
http://www.chicagomanualofstyle.org/tools_citationguide.html

Below is a simplified and acceptable summary for endnote citation:

**BOOKS**


**ARTICLES AND BOOK CHAPTERS**


**GOVERNMENT DOCUMENTS**


**NEWSPAPERS**


**UNPUBLISHED MATERIAL**

2. Graeme Davison, "Explanations of Urban Radicalism: Old Theories and New Historians" (paper delivered to the New Zealand Association for the Advancement of Science Congress, Melbourne, August, 1977), 22-34.

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

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

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

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

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

Certain terms are hyphenated only when used as adjectives; write nineteenth-century cities, not nineteenth century cities; or middle-class reformers, not middle class reformers.

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

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

**STATEMENT ON PLAGIARISM**

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

You plagiarize when, intentionally or not, you use someone else’s words or ideas but fail to credit that person. You plagiarize even when you do credit the author but use his [or her] exact words without so indicating with quotation marks or block indentation. You also plagiarize when you use words so close to those in
your source, that if your work were placed next to the source, it would be obvious that you could not have written what you did with the sources at your elbow. Wayne Booth, Gregory C. Colomb, and Joseph M. Williams, The Craft of Research (Chicago: University of Chicago Press, 1995), p. 167.

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

In any case, do not let this prevent you from quoting your primary sources. As they are the evidence on which you build your argument, you will need to quote them at necessary points. Just be sure to put quotation marks around them, or double indent them as in the example above, and follow the quote with a proper foot or endnote.

A final note: The Internet can be a convenient tool for research, but many websites contain unreliable or plagiarized information. Never cut and paste from Internet sites without quoting and citing your sources.

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

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The Loyola History Department’s website and social media pages are updated frequently with event announcements, internship and job opportunities, faculty and student achievements, and other news about the department and the history profession. In addition, the website contains a wealth of information essential for students taking history courses, including guidelines for
majors and minors, details about scholarships and essay contests, faculty bios and course descriptions, and the department’s “Major in History” career guide.