Yet once you've come to be part of this particular patch, you'll never love another. Like loving a woman with a broken nose, you may well find lovelier lovelies. But never a lovely so real." (excerpt from Chicago: City on the Make, Nelson Algren, 1951)

This course will explore the arts community in Chicago, both the “High Culture” the city is known for as well as the complicated and expansive culture of art making. Designed for experiential learning, in this course students will visit the city’s arts venues, attend events and presentations from Chicago-based guest artists, and explore the neighborhoods and haunts of historical figures from the city’s artistic past. Our exploration will also include academic readings, regular in-class exercises, individual and collaborative artistic projects, as well as group critiques. Assignments will require of the students a cross disciplinary stretch of creativity and intellect. Mediums and techniques employed to complete the assignments will frequently be the students’ choice, from research-based writing to traditional studio art (painting, drawing, sculpting, photography) and newer media such as video, sound and performance. This course searches out the authenticity of C/culture in Chicago and promises exposure to myriad contemporary artistic endeavors. The goal of each student should be to grow artistically as an art maker as well as a critical thinker, to express oneself effectively and communicate with others constructively, to engage the class with generosity and rigor.

Required Reading:
A Mercy, a novel by Toni Morrison, the One Book One Chicago selection
Khalid, an essay by Alex Kotlowitz
An excerpt (about Manny’s Deli, pages 49 - 56) from Millie and Brenda an essay by Alex Kotlowitz
Lucy 52, a record of oral history by Studs Terkel
The Real Chicago Blues, an interview with David Grazian
Reunion, a short story by Maya Angelou
Domp-Domp, essay by Ben Ratliff
An Ofrenda for my Mother, essay by Sandra Cisneros
Remember, an article by Joshua Foer (National Geographic, Nov. 2007)
The Man with the Golden Arm, a novel by Nelson Algren who was a legendary champion of Chicago’s working class struggles whose novel is set in the middle of the twentieth century as the city was adjusting to the end of World War II.
Seiche, a short story by Stuart Dybek
The Time Traveler’s Wife, a novel by Audrey Niffenegger in which much of the current art scene and life of the city will be recognizable.

“Pounding the Virtual Pavement” chapter 5 of The Savvy Musician, by David Cutler

Required Podcast listening:
Choice of essays (2) from the This I Believe archive
http://thisibelieve.org
Radiolab, NPR program, “Memory and Forgetting”
http://www.wnyc.org/shows/radiolab/?gclid=CPLKydrlzaMCFRD75wodUVVVuA
848 WBEZ radio program, “Blues Authenticity”

Suggested reading:
Chicago Coast, a collection of short stories drawn from experiences in Chicago by Stuart Dybeck
The Devil in the White City, by Erik Larsen, an engaging account of the city’s staging of the World’s Columbian Exposition of 1893, the pivotal event that positioned Chicago to become known as The Second City. (Interwoven with the concurrent crime saga of a serial killer.)
Mr. Harris, short story by Tony D’Souza

Course Requirements:
- Completion of all assignments and readings is required.
- Regular attendance is mandatory.
- Attendance will be noted at the beginning of each meeting. If you arrive late to class, it is your responsibility to check in with the instructor after class.
  - If you come unprepared to class you will be counted absent.
  - Three absences will put you in danger of failing the course.
  - Disruptive behavior may lead to dismissal from the class.
  - All cell phones must be turned to silent during class. No cell calls during class.

Grades are computed as follows:
20% - Critiques, reading discussion, class participation
30% - Midterm (Assignment 5: “Essay” on Chicago) and “Final” (Assignment 6: “Conversation”)
30% - Assignments (5)
20% - “Who/Where” Presentations*, 2 each (1 person, 1 place)

*Presentations will be oral and may be informally delivered on site. Legible notes (typed or written) with citations for at least 3 sources must be ready to hand in immediately following each presentation. Presentations will be graded for thoroughness; creative development and delivery is encouraged, i.e. interviews, role play, tours, etc. Discuss ideas with instructor. The schedule of student “Who/Where” presentations will be as follows:

Leigh’s Presentation: Louis Sullivan and his Auditorium Theater, Thurs. Sept 23
Halley’s Presentation: Toni Morrison, life and work Thurs. Oct. 7
Sara’s Presentation: Joseph Cornell, life and work, Thurs. Oct. 14
Leigh’s Presentation: James Turell’s artwork, Sun. Oct. 17
Sean’s Presentation: Maxwell Street, its history and culture, Sun. Oct. 17
Lauren’s Presentation: Nelson Algren, life and work (and Simone de Beauvoir), Mon. Oct. 18
Sara’s Presentation: Studs Terkel’s Division Street, Mon. Oct. 18
Kaitlyn’s Presentation: Lyric Opera, its history and the building, Mon. Oct. 25
Sean’s Presentation: Buddy Guy, life and work, Thurs. Oct. 28
Lauren’s Presentation: Pilsen, the culture and history of the neighborhood, Mon. Nov. 8
Kaitlyn’s Presentation: Frank Lloyd Wright’s relationship to the Arts and Crafts Movement, Mon. Nov. 15
Halley’s Presentation: Oak Park, Ernest Hemingway’s hometown, Mon. Nov. 18

Because this class accommodates students with different backgrounds and different levels of skills and knowledge you are evaluated on your work and the progress that you make individually.

Evaluations of the assignments will be verbal (during critiques) and often I will add written comments to accompany a grade. Please always feel free to discuss any questions that arise from comments, verbal or written. Grades reflect judgment of the quality of the work (never of the student). The following may help you interpret the letter grades:

- **A (90-100)** = the work is above and beyond expectations, truly exceptional.
- **B (80-89)** = the work is about what was expected of someone who had done all the work for the assignment in a thoughtful way;
  - a good job.
  - **C (70-79)** = the work is the minimum to meet the requirements.
  - **D (60-69)** = the work is significantly deficient in some way.
  - **F (0-59)** = the work does not meet the requirements in any way.
  - You will lose one grade for each class period that an assignment is late.
- **Request for an assignment grade to be reconsidered must be made in writing and present an argument for how the work has been misjudged.**

Grades for the course will be tabulated as follows, consistent with the Chicago Programs grading scale:

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<th>Grade</th>
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<td>A-</td>
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<td>B+</td>
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<td>B</td>
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<td>B-</td>
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D- 60%

**Academic Honesty**
You should familiarize yourself with the ACM Chicago Programs policy on academic honesty as stated in the Student Handbook. When in doubt find a way to give credit to an idea's originator, even if that person's work is in the public domain. This may require some creative citations in non-written projects. Remember that it is also considered academically dishonest to recycle work you have completed for another class, past or present, here or there, without permission of the instructor.

Any changes or exceptions to this syllabus are at the discretion of the instructor.