General Information

Faculty: Ann Folwell Stanford, PhD, MFA
Office: 14 E. Jackson Blvd, 15th Floor
astanfor@depaul.edu
312-362-5498
Meetings by appointment

Location: Loop

Dates/Time: Tuesdays, 5:45-9:00

Credit Hours: 4

Course Description

Who are the writers rooted in Chicago? What were and are their concerns, themes, and styles? How can they teach us about the gritty, complex and beautiful city of Chicago, but also about the art of writing? In this class, you will read and discuss writing by such Chicago writers as Carl Sandburg, Nelson Algren, Susan Nussbaum, Gwendolyn Brooks, Lorraine Hansberry, and Stuart Dybek. We’ll consider the nature of civic engagement in the literary arts, the nature of creativity, museums as learning spaces, and how literary works represent power relations, all by way of close reading, mindful discussions, and of course, your own writing and analysis.

Learning Outcomes and Competencies (LSP Students See Below for Outcomes)

A5: Can define and analyze a creative process
- Can define the concept of creativity—*What do others have to say about creativity, what is, how it operates? Not everyone is in agreement.*
- Can identify, analyze and describe the components of a creative process in one or more fields of human endeavor—*looking at the process of creating literature, how might one apply the concepts about what creativity is to the writing of a story or poem? What are the “creative” aspects of any work of fiction?*
- Can explain how engaging in a creative process affects one’s perception of the world—*when you have created something, large or small, how has that affected the way you see the world and the work of others, be it in the arts or in business or any field?*
Students who have registered for A5 will analyze the concepts of creativity and creative process, drawing on research about creativity as well as personal experience. In this class, you’ll create a short story or 3 poems or a 1-act play and write a 4-page paper that addresses the criteria above.

L3: Can assess the social and personal value of civic engagement for achieving change
- Critically analyzes national or local civic issues from a systemic perspective—what’s the issue? Why do we have to have libraries? Community literary events? Little Free Libraries? What’s the reason behind all of this or the problem that needed(s) to be solved?
- Explains the impact and engaged citizen can make to improve the effectiveness of a society—do some reading about “civic engagement”—what is the big deal?
- Articulates a strategy for personal civic engagement—What are you planning to do? (One of the 3 things below)
- Engages in an activity that positively contributes to the civic life of a community—Do it!

Students registered for L3 may choose from the following:
- Attend a community literary event (approved by your professor) and present your experience to the class.
- Visit a community library and learn what resources they offer and to whom (demographic) and create a “Learner’s Guide to XX Library.” (See library list below in A1B)
- Start a “Little Free Library” in your neighborhood and provide a journal of the experience as well as photographs of the LFL once installed. See www.littlefreelibrary.org

In all 3 instances, you will draw on their L3 experience and write about civic engagement in the literary arts, writing, (1) A 1 page report of your project & (2) A 4-page paper that addresses the L-3 criteria above.

A1B: Can use public or private institutions as resources for exploring arts or ideas
- Using the resources of the institution, investigates a question or an issue relevant to this category—What are you interested in learning about that the institution can help you with?
- Assess the appropriateness and reliability of an institution for such investigation—What are the institution’s limitations? How long has it been around? What uses is it put to by the community? Why is it a reliable place to find information and what kind of information?

Chicago is full of museums and libraries. Because DePaul students are automatically members of the Chicago Historical Museum, those registered for A1B might want to choose a question or topic pertinent to the literary or journalistic holdings at the CHM and use the museum as a site of investigation. The museum’s archives provide an excellent base for research, as well as the museum exhibits themselves. Students may also choose to write creative work based on the research done at the CHM. Other possible institutions for this competence assignment:
  - The Poetry Foundation Library
  - The Newberry Library (they have the Algren papers)
  - The Vivian G. Harsh Research Collection at the Woodson Regional Library (CPL)
  - The Chicago Read/Write Library
Students registered for this competence will add a discussion of the criteria listed above to their museum research and/or creative work. This will result in a 4-5 page paper integrating your experience and addressing each of the criteria listed above.

**H4:** Can analyze power relations among racial, social, cultural, or economic groups in the United States.

- Describes unequal power relations between at least two racial, social, cultural, or economic groups in the U.S. *We see that all over our national history—and current events. Choose 2 groups to focus on.*
- Discusses the historical, sociological, or economic dynamics under which these groups came to be in conflict. *This is where you can bring in a discussion of one of the readings for this course. Show how it illuminates, describes, analyzes, and/or enriches our understanding of the conflict(s).*

Drawing on one of the literary texts we read for the class, you will analyze and research the historical/political circumstances of that issue in the United States *according to the criteria listed above* in a 5-page paper that cites *at least* two outside sources—one historical and one literary.

NOTE: All students have the option of presenting their work on ONE competence in the PechaKucha 20 x 20 form. See more in D2L about this creative and most interesting option.

**Liberal Studies Arts & Literature Domain and Outcomes**

Courses in the Arts and Literature domain ask students to extend their knowledge and experience of the arts while developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning, and through critical and/or creative activity, come to better understand the original audience that witnessed a work of art and how its meaning and significance changes over time. These courses focus on works of art or literature, however the process of analysis may include social, cultural, and historical issues. Genres covered in this domain include literature, the visual arts, media arts, the performing arts, music, and theater.

**A & L Outcomes:**

1. Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced (i.e., they should be able to explain the content of that work and/or its methodology of production).

2. Students will be able to comment on the relationship between form and content in a work.

3. Students will be able to assess the formal aspects of their subject and put those qualities into words using, when appropriate, specialized vocabulary employed in class and readings.
4. Students will be able to contextualize a work of art. They will be able to do so with respect to other works of art in terms of defining its place within a broader style or genre. They will also be able to contextualize a work of art in terms of contemporaneous aesthetic, social or political concerns, discussing how these might shape the work’s reception and how that reception might differ amongst various people and historical periods.

**General Course Outcomes**
By the end of this course, you will have:
- Expanded your knowledge about and appreciation for Chicago novels, poems, and short stories
- Analyzed and articulated how Chicago itself is a character in some literary texts
- Refined your ability to write critically about literature
- Understood and employed close reading of literary texts
- Created a list of “best practices” for presentations with your classmates
- Created a presentation on a Chicago author not on the list of required readings
- Learned from your classmates about creativity, using museums, civic engagement, and power relations as they are manifested in literary texts.
- (A5) Understood and experienced creativity
- (A1B) Used and evaluated a Chicago museum or institution as a site for learning about a literary topic
- (L3) Explored the idea of civic engagement with a literary/arts focus & participated in some form of civic engagement
- (H4) Described power relations as they are represented in a literary text and analyzed them from a historical and political perspective

**Learning Strategies and Resources**
Short lectures, discussion, small group discussion, in-class writing, assignments and presentations

**Required Readings & Media:**
- **Algren, Nelson. *Chicago, City on the Make.***
- Documentary about Algren [http://www.youtube.com/watch?v=scO7blM7y-Q&feature=youtu.be](http://www.youtube.com/watch?v=scO7blM7y-Q&feature=youtu.be)
- Trailer for new film about Algren [http://www.youtube.com/watch?v=OKwQuyQnqzQ](http://www.youtube.com/watch?v=OKwQuyQnqzQ)
- **Lorraine Hansberry, *A Raisin in the Sun***
  [https://www.youtube.com/watch?v=wqxjc7PULj8](https://www.youtube.com/watch?v=wqxjc7PULj8)
- **Brooks, Gwendolyn. *Selected Poems.***
- Brooks reading “A Song In the Front Yard” [http://www.youtube.com/watch?v=oWA6V3OaoR8](http://www.youtube.com/watch?v=oWA6V3OaoR8)
- Interview with Gwendolyn Brooks [http://www.youtube.com/watch?v=UVZ6KTLN7O8](http://www.youtube.com/watch?v=UVZ6KTLN7O8)
- **Dybek, Stewart, *The Coast of Chicago***
- You Tube: “On the Fly,” Stuart Dybek [https://www.youtube.com/watch?v=8AgSBjmlosl](https://www.youtube.com/watch?v=8AgSBjmlosl)
- **Nussbaum, Susan. *Good Kings/Bad Kings***
- [www.susannussbaum.com](http://www.susannussbaum.com)

- Sandberg, Carl. “Chicago” (Handout on D2L)

Unless otherwise noted, required books are at the DePaul Bookstore. You also might find very cheap copies on Amazon or other electronic bookstore websites. Please do not attempt to read the books on your phone. It makes class discussion and referral to page numbers awkward. If you use an electronic medium, you must be able to underline and make notes in the body of the text and see page numbers.

Useful Websites:
- (L3) Americans for the Arts. http://www.artsusa.org/
- (L3) Literature for All of Us, http://www.literatureforallofus.org/about/mission.html
- (L3, H4) VSA: The International Organization on Arts and Disability. http://www.vsarts.org

Suggested Readings:

Late Work will receive ½ credit for one week after it is due. No credit after that.

Learning Deliverables (submitted to D2L Dropbox before or on the due date)
- Short Papers (5): Specific assignments are on the schedule at the end of this syllabus. The papers will be 1½ to 2 double-spaced pages. You’ll hand in your homework before class via D2L.
• **Author Talks.** Each class member will choose an author we aren’t reading this quarter, do research about the author, her or his work, and aspects of his or her biography relevant to their work. You will present using Power Point or some other mode of visual communication. Your presentations will include images/photos. I’ll provide a list of Chicago authors from which you can choose (or if you have someone in mind who isn’t on the list, talk with me). I’ll hand out further guidelines for this in class.

• A project/paper for *each* competence for which you’re enrolled

**Criteria for Assessment**

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<th>Percentage</th>
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<tr>
<td>Class Participation</td>
<td>15%</td>
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<tr>
<td>RRP</td>
<td>25%</td>
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<tr>
<td>Author Presentation</td>
<td>10%</td>
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<tr>
<td>Competence Assignments</td>
<td>25% each</td>
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*If you have only signed up for 1 competence, this will be 50% of your grade.*

*What does “class participation” mean?*

I will measure student participation in class discussions in two ways. First, I’ll look at the questions you ask and comments you offer relevant to the day’s topic. Second, I’ll call on you to offer comments related to the reading assignments. I’m stating the obvious here, but you’ve got to keep up with the reading to participate in class discussion.

Your class participation grade also includes physical presence. In the event of an absence it is imperative that you (1) let me know ahead of time, and (2) contact a classmate ahead of time to be your "tutor" for the missed session. Always consult our D2L site for handouts and assignments. **If you miss more than 3 sessions, I may require that you withdraw from the course.**

**Grading Criteria and Scale:**

*Written work will be evaluated as follows:*

**Grade of A**

• Work of high quality;
• Clearly organized, thorough and demonstrates comprehensive understanding of the issues at hand
• Reflects a clearly identifiable thesis and argument that demonstrates cogent and creative development and support of ideas.

**Grade of B**

• Work of good quality
• Clearly organized and comprehensive understanding of issues at hand
• Substantive thesis and argument with evident development and support of ideas

**Grade of C**

• Work which minimally meets requirements set forward in an assignment
• Reflects some organization and development of ideas but develops argument in a superficial or simplistic manner
• May only address part of the assignment or be otherwise incomplete

**Grade of D/F**
• Work of poor quality that does not meet minimum requirements set forth in the assignment
• Demonstrates poor organization of ideas and/or inattention to development of ideas, grammar, and spelling
• Treatment of material is superficial and/or simplistic
• May indicate that the student has not done reading assignments thoroughly

You have the option of taking this course **Pass/Fail**. If you intend to do so, you must inform me of this within the first two weeks of the course. Once you have committed to taking a course P/F, you can’t switch back to a letter grade. See additional information pertaining to the grade designations for undergraduate grades and relevant Pass/Fail Grading Options.

**Incompletes**
Unfinished work or work requiring revision may be given an Incomplete (IN) grade. However, in order to qualify for the IN, students must have regularly attended class, and must have completed close to three-fourths of assignments. See also Incomplete Grade policy in Addendum.

In order for a student to qualify for an incomplete (IN) grade in this course,
• There must be a significant extenuating circumstance evidenced by the student (e.g., medical and/or significant personal issues).
• You will need to initiate and file an SNL Incomplete grade contract before the final session of the course to receive an incomplete grade.
• Students are strongly advised to review the university deadlines for withdrawal without tuition refund and the implications for financial aid and grades.

### CLASS SCHEDULE

<table>
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<tr>
<th>TOPICS</th>
<th>ASSIGNMENTS Due Next Class Session</th>
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<tr>
<td>Week 1 9-10</td>
<td>Read: Introduction and chapters 1-4 of Algren, <em>Chicago, City on the Make (CCM)</em></td>
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<td>View: <a href="www.youtube.com/watch?v=OKwQyuQngzQ">www.youtube.com/watch?v=OKwQyuQngzQ</a></td>
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<td>Write: Short Paper #1. Find two passages from the first four chapters of <em>CCM</em> that you’d like to discuss in class. Type the passages and your observations, commentary and/or questions about them (1-2 pages, double-spaced) We’ll draw names from a hat to create a panel of</td>
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</tbody>
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| Week 2 9-17 | • *Chicago, City on the Make*  
• Nelson Algren  
• The Prose Poem as a literary form  
• Chicago as a Character  
• “Best Practices in Presenting Information”  
Work Groups | Read:  
*CMM*, chapters 5-7 and Afterward |
|---|---|
| Week 3 9-24 | • Author Presentations  
• *Chicago, City on the Make*  
• Social issues  
• Brief Introduction to Lorraine Hansberry | Read:  
Hansberry, *A Raisin in the Sun (ARIS)*  
**Watch:** *To Be Young, Gifted & Black*  
[https://www.youtube.com/watch?v=wqxjc7PULJ8](https://www.youtube.com/watch?v=wqxjc7PULJ8)  
**Write:**  
Short Paper # for ARIS (See assignment on D2L)  
Begin writing and researching your first competence assignment |
| Week 4 | • Author Presentations  
• *ARIS* - dramatic form and character development  
• Roundtable reading  
• Brief Intro to GB | **Write:**  
First draft of competence assignment & bring hard copy to class next week  
**Read:**  
Brooks, pp. 3-29 (note questions, mark specific places in the poems that you aren't sure about) |
| Week 5 | • Author Presentation  
• *ARIS* concluding discussion  
• Discussion of Brooks' poems  
• Peer Review of drafts | **Read:**  
Brooks, pp. 73-82, 90-93  
**Listen & View:**  
Brooks reading “A Song In the Front Yard”  
[http://www.youtube.com/watch?v=oWA6V30aoR8](http://www.youtube.com/watch?v=oWA6V30aoR8)  
Interview with Gwendolyn Brooks  
[http://www.youtube.com/watch?v=UVZ6KTLN7O8](http://www.youtube.com/watch?v=UVZ6KTLN7O8)  
Revise: |
<table>
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<th>Week 6</th>
<th>2/17/15</th>
<th>1st competence assignment due next class</th>
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| **Week 6 2/17/15** | • Author Presentations  
• Brooks’ poems—continued discussion  
• Brief Intro to Stuart Dybek | Read: Dybek’s “Farwell” through “Bijou” in *Coast of Chicago*  
Write: Short Paper #3 for Gwendolyn Brooks’ poems (see assignment on D2L)  
Due: 1st competence assignment |
| Week 7 | 2/24/15 |  |
| **Week 7 2/24/15** | • Author Presentations  
• “Gritty naturalism to magic realism,” lyrical fiction  
• Flash fiction/short-shorts: what are they?  
• Discussion of selected short stories  
• Part to whole: story collections | Read: Dybek’s, “Strays” through “Pet Milk”  
Write: Short Paper #4. The blurb on the back of *The coast of Chicago* claims that, *The stolid landscape of Chicago suddenly turns dreamlike and otherworldly in Stuart Dybek’s classic story collection*. Identify 2 examples of this that are not noted in the rest of that quotation, type them and justify why you believe these examples show the transformation from “stolid landscape” to a “dreamlike and otherworldly state.” (1½ -2 pages, double-spaced)  
➢ Begin working on competence assignment #2. |
| Week 8 | 3/3/15 |  |
| **Week 8 3/3/15** | • Author Presentations  
• *The Coast of Chicago*, Discussion of second set of stories  
• Brief intro to Susan Nussbaum | Read: *Good Kings, Bad Kings (GKBK) 1-149*  
Write: First draft of competence assignment #2 & bring a hard copy to class for peer review |
| Week 9 | 3/10/15 |  |
| **Week 9 3/10/15** | • Author Presentations  
• Discussion of GKBK  
• Peer Review of drafts for competence #2 assignment | Read: *GKBK, pp 206-294* |
| Week 10 | |  |
| **Week 10** | • Wrap up of GKBK discussion | Write: Short Paper #5 for *GKBK* (See assignment on D2L) |
| 3/17/15 | • Poetry as Performance in Chicago (slam, hip hop, etc.)  
• Author Presentations |
| Week 11 3/24/15 | No class meeting | Learning Self Assessment Due  
2nd Competence Assignment Due |

**Addenda**

**Course Policies**
This course includes and adheres to the college and university policies described in the links below:

- [Academic Integrity Policy](#)
- [Incomplete Policy](#)
- [Course Withdrawal Timelines and Grade/Fee Consequences](#)
- [Accommodations Based on the Impact of a Disability](#)
- [Protection of Human Research Participants](#)

**Other Resources for Students**
- [University Center for Writing-based Learning](#)
- [SNL Writing Guide](#)
- [Dean of Students Office](#)

**Instructor Bio**
Ann Stanford has been on the faculty of SNL for 25 years. As someone who finished my BA in my 30s, I am well aware of the challenges for adults returning to, or starting, school. I have a Masters of Fine Arts in Poetry, a Masters and PhD in English from the University of North Carolina at Chapel Hill. I’ve written about women, writing and incarceration; literature and medicine; and African American literature. I’ve written a book on medicine and the politics of health in women novelists of color *(Bodies in a Broken World)* and my co-edited book, *(Women, Writing and Incarceration)* was just published by Roman & Littlefield press in November 2014. I’m working on a novel and a collection of poems right now.