Faculty Designed Independent Study

**Chicago Art and Literature**

**AL-1**  Appreciates the values expressed in art forms, literature, or entertainment.

**A-1-A**  Can interpret works of art and relate them to one’s own experience.

**AL-3**  Can evaluate works of art or literature on terms of form, content, and style.

**A-1-C**  Can analyze artistic or textual works in terms of form, content, and style.

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**Description of Study:** Chicago’s creative experiences in public art, architecture, and literature have introduced original forms and design theories which have significantly influenced the course of America’s artistic movements. Lorado Taft’s Midway Studios introduced realistic and humanistic sculptural forms to middle America; Louis H. Sullivan, John Wellborn Root, William LeBaron Jenny, and Frank Lloyd Wright created entirely new architectural styles in response to changing social conditions; Harriet Monroe, Carl Sandberg, and Theodore Dreiser gave us daring expressions in free verse and urban realism which characterize Chicago literature to this day. Students will explore the factors and forms which have influenced the individuals, events and movements and which ultimately characterize some of Chicago’s major artistic expressions.

**Learning Experience:** Following a basic introduction to the forces shaping Chicago’s original sculptural, architectural, and literary expressions, students will study a particular form of artistic expression and relate it to the unique creative energy of Chicago’s artistic tradition. Students will gain an overall appreciation of Chicago’s visual, functional, and literary contributions, while exploring in detail a particular artistic expression and the forces influencing its design, presentation and reception.

**Learning Tools:**
- *Chicago: Creating New Traditions* (Chicago Historical Society)  
- *Chicago’s Public Sculpture* (Bach)  
- *Lorado Taft and the Beautification of Chicago* (Condit)  
- *Prairie School Architectural Development* (Brooks)  
- *Chicago and the American Literary Imagination, 1889-1920* (Smith)  
- *Chicago in Story: A Literary History* (Andrews)
Learning Outcomes and Criteria: At the conclusion of this study, students will be able to:

1. Understand and evaluate works of public art, architecture or literature which capture the character and substance of Chicago’s history.

2. Relate works of art, architecture or literature to specific historical, political, social, or artistic movements.

3. Identify and explore the factors and forces influencing the individuals, events and artistic/literary movements which illustrate Chicago’s artistic character.

4. Engage in a detailed independent study of an individual, specific creative work or artistic (or literary) movement which significantly reflects and contributes to Chicago’s artistic expression.

Technique: The evaluation of student learning will be based on student completion of a written report, which demonstrates student initiative, interpretation, involvement, and insight. The designer of this study is receptive to other suggestions from the learner in order to demonstrate competency. To benefit the most from this independent learning activity, it is recommended that the learner set up a completion schedule and adhere to it.

Faculty: Tim Hill has served as Visiting Faculty member for the School for New Learning since 1981. He was a Manager in the Journals Division of the University of Chicago Press, the oldest and largest university press in North America. From 1983 to 1993 he associated in the publishing of architect Harry Weese’s landmark Inland Architect Press. He holds a Bachelors degree in Political Science and a Masters degree in Urban Planning from the University of Michigan.

Throughout the conduct of his course obligations, Tim Hill pledges to uphold DePaul University’s and the School of New Learning’s guidelines on academic integrity, as published by the University.

The instructor will be available for phone consultation as needed. The study can be conducted by mail, e-mail, and phone conduct after discussion with the instructor.

According to the policies of DePaul University:

All students must be registered and listed on the class roster by the beginning of the second week of the term. Students not on the roster by this time cannot stay in the class under any circumstances. Please contact the SNL Advising Center (snladvising@depaul.edu) or the Office of Financial Aid (finaid@depaul.edu) to work out your particular situation.
Students who need to withdraw from the course must do so by the end of the second week of the quarter. After that point is reached, 100% tuition is charged. It is possible to withdraw from a course or competence through the end of the seventh week of the quarter, but there is no tuition refund after the end of the second week.

In certain circumstances (such as illness, death of family members, natural disasters, etc.), a late withdrawal will be refunded tuition. These circumstances must be documented, and presented to the University through the SNL Exceptions Committee (snlexceptions@depaul.edu). In no case is such a refund allowed more than once during a student’s career at DePaul.