INTEGRATIVE LEARNING (IN)

IN 117 | ART IN CHICAGO | 2 quarter hours
(Undergraduate)
This course centers on two distinctive but very different resources for art studies in Chicago: the Terra Museum of American Art and the Museum of Contemporary Art (MCA). The Terra Museum focuses mainly on 19th and 20th century American art, especially the luminous landscapes of American Impressionists. The MCA concentrates on the last 50 years in art, from surrealism through pop art, earth art, video art, and new developments reaching all the way up to today. Both museums are expanding, presenting students with opportunities to take part in museum tours, talks, publications, and lecture series. (2 quarter hours)

IN 200 | GUIDED INDEPENDENT STUDY:ADVANCED | 2 quarter hours
(Undergraduate)
Guided Independent Study: Advanced (2 quarter hours)
LL 250 is a prerequisite for this class.

IN 231 | EXPLORING CHICAGO POLITICS | 2 quarter hours
(Undergraduate)
This Faculty Designed Independent Study (FDIS) will introduce SNL students to Chicago’s political institutions: City Hall, the city’s system of 50 wards, its current aldermen, its city council, its mayor, its elections, hot issues, and its raucous history of scandals and reform movements. Additionally, students will examine contemporary political/social issues which come before the current Mayor and City Council during the Quarter.

IN 233 | THE ETHNIC MUSEUMS OF CHICAGO: CULTURAL HISTORIES | 2 quarter hours
(Undergraduate)
This course offers students opportunities to explore, compare and utilize some of the fascinating ethnic museums of Chicago devoted to Polish, Irish, Jewish, Mexican and African-American culture. Students will visit the DuSable Museum of African American History, the Mexican Fine Arts Center, the Polish Museum of America and the Spertus Museum of Judaica and be encouraged to take advantage of their talks, classes, special exhibits, workshops, community events.

IN 238 | THE JUVENILE COURT SYSTEM | 2 quarter hours
(Undergraduate)
The text in this course provides background and content needed to understand and engage in discussion regarding the Juvenile Court in Illinois. It provides us with an opportunity to examine the strengths and weaknesses of this special court. Topics included in the study are 1) the history of the court, 2) how race has shaped the workings of the court, 3) the part politics has played over the 100+ years of the court, 4) how the court’s legal decisions determine the long term consequences on the lives of juveniles and society in general, 5) the difference between the juvenile court and the adult court, 6) how the court handles dependent children, 7) what is offered by the court for disabled children, and 8) the advantages and disadvantages of being tried in juvenile court rather than in the adult court.

IN 243 | POST-TRAUMATIC SLAVE SYNDROME AND ITS AFFECTS | 2 quarter hours
(Undergraduate)
This FDIS seeks to inform students about the nature of trauma, and the impact of post-traumatic slave syndrome (PTSS) on African-American life and culture. In the context of this course, both of these phenomena are associated with 250 years of U.S. chattel slavery, followed by decades of de jure and de facto racial discrimination. It is a subject that has historical, psychological and sociological implications and thus is a must for students pursuing undergraduate and/or graduate work in these areas. With this primary goal in mind, students will be asked to review one of two texts on the subject, Joy DeGruy-Leary’s Post Traumatic Slave Syndrome: America’s Legacy of Enduring Inquiry and Healing or Thom Burrell’s Brainwashed: Challenging the Myth of Black Inferiority, along with selected readings where appropriate.

IN 249 | NEW YORK: AN HISTORICAL OVERVIEW | 2 quarter hours
(Undergraduate)
This Faculty Designed Independent Study (FDIS) encourages students to study the history of one of our nation’s oldest and most vibrant cities: New York City, including its five boroughs: Manhattan, the Bronx, Brooklyn, Staten Island, and Queens. The readings associated with the course provide a skeletal history of the city’s nearly four hundred years. Students are then asked to read a series of articles that elaborate on key historical events and/or eras, i.e. the city’s role in the American Revolution, the Great Depression, the impact of deindustrialization and suburbanization, and development of art and culture across different epochs, among other areas. Students are finally asked to supplement readings and a major homework assignment with a five-page paper that mirrors the spirit of their competence. The collection of readings and video presentations offer a fascinating, insightful, and fun look at one of the most interesting and intriguing American metropolises.

IN 264 | VOICES AND VISIONS: A TELEVISION COURSE IN MODERN POETRY | 2 quarter hours
(Undergraduate)
Students will use the PBS series “Voices & Visions” as an introduction to the lives and writing of several American poets from Walt Whitman to Sylvia Plath. They will concentrate further on the writings of at least one poet and learn to appreciate and interpret that work, gaining insight into the poet’s vision, techniques, and message.

IN 270 | WRITERS IN 1920’S AMERICA | 2 quarter hours
(Undergraduate)
The 1920’s was a marvelous decade of social change and artistic growth. H.L. Mencken and George Jean Nathan were significant literary critics. Sinclair Lewis, Willa Cather, F. Scott Fitzgerald, Ernest Hemmingway were major novelists. The New Yorker, and the Algonquin Circle (sometimes known as the “Vicious Circle”), with Dorothy Parker and the humorist Robert Benchley, enlivened the literary scene. This class will explore the American literary experience of the 1920’s, and share skills of literary and historical interpretation.

LL 250 is a prerequisite for this class.

IN 271 | STYLES AND MEANING IN JAZZ HISTORY | 2 quarter hours
(Undergraduate)
Jazz is a unique American art form which draws on a variety of influences, the skill and creativity of the individual artist, and, in many instances, the collective imagination of a group of performers. This course will explore both the individual styles within jazz as well as the role this art has played in the transmission of culture and the expression of values. Through directed listening, reading, and consultation with the instructor, students will develop the ability to recognize forms and distinctions among both various styles and performers in the jazz idiom.
IN 299 | BLUES AND CHICAGO | 2 quarter hours
(Undergraduate)
The blues are a feeling, a form, and a rich history that has influenced
music from jazz to pop to the Rolling Stones. This course studies the
blues with particular attention to Chicago's role in the music. Muddy
Waters, Willie Dixon, and Buddy Guy are among the figures included along
with readings, CDs, tapes, and visits to both a blues museum and a live
blues performance.

IN 307 | INTEGRATIVE LEARNING | 2 quarter hours
(Undergraduate)
In this course, students explore the value and practice of being an
integrating thinker in today's increasingly complex world. Students are
guided to draw connections among the categories and disciplines of
liberal learning. Students will develop and demonstrate this ability by
considering one phenomenon, problem or event through the lenses of at
least two different approaches to creating and expressing knowledge.
They will ask questions such as, what is knowledge? How is knowledge
created? What are its sources? How can it be expressed? How is
knowledge accorded value or privilege in a particular culture or society?
To meet upper-division expectations, students synthesize complex
ideas, assess significant research in the field, and articulate original
perspectives. Prerequisite: Research Methods.
LL 300 or LL 301 is a prerequisite for this class.

IN 352 | EYES ON THE PRIZE: A TELEVISION HISTORY OF THE
AMERICAN CIVIL RIGHTS MOVEMENT | 2 quarter hours
(Undergraduate)
The American Civil Rights Movement was one of the most profound
social movements in U.S. history. It significantly altered the nation's
social structure and self-understanding and liberated a people from
disenfranchisement. This course looks at the high points along the road
to social justice for African-Americans and the associated changes that
resulted in the legal, social, economic, and political systems of the land.
Students will trace key developments from the 1954 Supreme Court ruling
that integrated schools to our current racial situation by watching the
award-winning PBS series and reading a significant book on the topic.
LL 250 is a prerequisite for this class.

IN 362 | SOCIAL JUSTICE AND PROFESSIONAL PRACTICE | 4 quarter
hours
(Undergraduate)
Consistent with DePaul University's Vincentian mission, this course seeks
to explore social justice in the context of policing, personal growth and
professional practice and, to do so, in a multidisciplinary format. Guided
by the life of Saint Vincent de Paul, the ultimate goal of this class is to
highlight the virtues of social justice and thereby understand in greater
depth how to, via the service of policing, improve the lives of the most
marginalized and vulnerable in our society. The course will do so by
generating discussion and reflective thought around the elements of
social justice, experimenting with the application of said elements and
sharing and thus learning from one another. Course deliverables, which
include short essays and group and individual presentations, will be
supplemented by the drafting of a personal philosophy regarding social
justice. (4 credit hours)
LL 300 is a prerequisite for this class.

IN 368 | LEARNING HISTORY AT THE MUSEUM | 2 quarter hours
(Undergraduate)
This course encourages students to examine and think critically about
how historical knowledge is constructed and presented. Museums,
the subject of this course, are an excellent place to conduct such
investigations. The political nature of museums beckons us to think and
study even more about how information is transmitted in what, as we
learn, is a very significant educative arena. Our journey begins with some
quotes regarding museums, which are culled from one of the required
readings by art historian Brian Wallis.