

PERSPECTIVE

If CPS builds it (in Englewood), will they come?

BY GINA CANEVA

"If you build it, they will come."

This famous line from the 1989 film "Field of Dreams" led the main character to build a baseball field in the middle of nowhere to help save his farm. Magically, as plots usually unfold in the movies, the effort worked. Mayor Rahm Emanuel, Chicago Public Schools CEO Forrest Claypool and CPS Chief Education Officer Janice Jackson are operating with the same mindset as they propose a state-of-the-art \$75 million high school for Englewood.

The problem is, this isn't the movies. It is Englewood, a neighborhood that, despite having more than 3,000 students eligible to attend the four neighborhood high schools in the area, had fewer than 600 attend in the 2016-17 school year.

In a news conference announcing the new high school, Claypool stated, "Englewood children should not have to travel for miles and miles to find a quality high school experience. They deserve a modern high school with excellent academic programming, which is exactly what this new facility will provide."

Yet, for some time now, CPS, which prides itself as a district of choice, has been asking parents and families to do just this, change schools and shop around until they find the best school to suit their children's needs.

Now they are asking Englewood families to stay put, and the question is, will they? Only time will tell, but gleaming glass buildings do not always bring increasing student populations. Take the awe-inspiring, state-of-the-art South Shore International College Preparatory High School in the South Shore neighborhood, which opened in 2011 with a \$94 million price tag. Despite a selective enrollment status and a Level 1 rating, CPS reported that fewer than 600 students were enrolled.

But it's not just a new building that Claypool claims will bring in the students; he also said the school would have "excellent academic programming." This statement gives the public the assumption that the four schools that will close and consolidate into the new school



Urban Prep Academies seniors celebrate College Signing Day in April at Daley Plaza. The charter network's Englewood site is one of four high schools that have been competing for students and resources in that South Side neighborhood.

—Harper, Hope, Robeson and TEAM Englewood—don't have "excellent academic programming" and that "excellent academic programming" also will yield a higher student population.

Neither assumption proved to be true for a school I used to work at that finds itself on the closing list—TEAM Englewood. Ten years ago this fall, I began as a founding English teacher at TEAM, one of the last small schools created under then-Mayor Richard M. Daley's Renaissance 2010 education reform movement. TEAM opened the same year the original Englewood High School was phased out for "low performance."

Being a small school, we intentionally could let only 150 students in per grade level each year. The first few years, we had small waiting lists, and all of the students who were on the waiting list gained acceptance. We had a rigorous academic curriculum, with hopeful administrators and inspiring teachers who pushed students to become college-ready. In 2011, nearly all of the members of the first graduating class were admitted to two- or four-year colleges and universities. Despite these successes, TEAM also had the two problems that the other neighborhood schools were facing—dwindling numbers of incoming freshmen and problems sustaining the population it had.

An expansion of choices is one of the reasons for decreased enrollment, as the Noble Street charter school, Johnson College Prep, opened up across the street from TEAM Englewood. Urban Prep Charter Academy was housed in the same school as TEAM. This means that four high schools—Johnson, TEAM, Urban Prep and Robeson—were within 1 mile, all competing for students and

resources.

At TEAM, we definitely wanted to compete for enrollment, but unlike the charter schools, we did not have a recruitment director. We'd lost a librarian and counselor to budget cuts even before enrollment began to drop.

Although student numbers make consolidation seem like a no-brainer, a \$75 million building to house those students does not. Nothing has been said about how this high school will do anything different to recruit and retain students. Jackson and Claypool both said the charter schools would remain and be able to expand. So there will be three high schools vying for students, all within blocks of each other.

Sure, everyone wants to see an Englewood face-lift among the vacant lots and boarded-up houses, but wouldn't a community center, an innovative violence prevention center or an investment in jobs in the area

be a better use of funds than a high school when current buildings could be used for the consolidation? The Tribune reported that these funds have to be used for CPS capital projects. Those funds could be used to rehab an existing high school while using the other funds to help fix and sustain other schools in the district.

The argument for any new school is a weak one if we take our cash-strapped district into account, especially because CPS has used far-fought and budget cuts just to operate for the past two years. With every dollar essential in CPS, it is odd that CPS can operate with an "if you build it, they will come" attitude. If only this were the movies.

Gina Caneva is a high school teacher-librarian and writing center director on the South Side. She is a national board-certified teacher and Teach Plus Teaching Policy Fellowship alumna.

Oh, what did you write, my blue-eyed son?

BY CORY FRANKLIN

Bob Dylan has been accused of plagiarism once again. Last year, when the Nobel committee awarded Dylan the Nobel Prize in Literature, true to form, he did not travel to Stockholm to accept and he waited until the deadline to give the mandatory Nobel lecture, which he delivered in recorded form.

It has been subsequently posted on the Nobel website, nobelprize.org.

Scrutinizing the speech for Slate, writer Andrea Pitzer found at least 20 of Dylan's 78 sentences about the classic Herman Melville novel "Moby Dick" with traces and phrases that appear to be lifted, without attribution, from the SparkNotes online study guide.

This is not Dylan's first brush with accusations of plagiarism. In the early 2000s one of his songs contained lines purported to be lifted from Civil War-era poet Henry Timrod, known as "The Poet of the Confederacy." Another song borrowed lines nearly verbatim from Japanese writer Junichiro Saga. In each case, Dylan failed to credit the author.

Critics have been divided on whether Dylan was guilty of plagiarism. In the past his defense has been that borrowing from others is how songwriting, and especially folk music, evolved. Fair enough. But a Nobel Prize lecture is a different animal. Given that, here are some minor rewrites of a few Dylan lyrics, with apologies:

—The Times, They Are A-

Changin'" 1964

Come writers and artists / Who create with your pen / And don't scrutinize too closely / Your chance won't come again / I'll just use your material / I'm borrowing someone's words such as a sin / And there's no tellin' who I will borrow / For the author now / Will be forgotten someday / For Nobel Prizes are for tomorrow

"Like a Rolling Stone," 1965

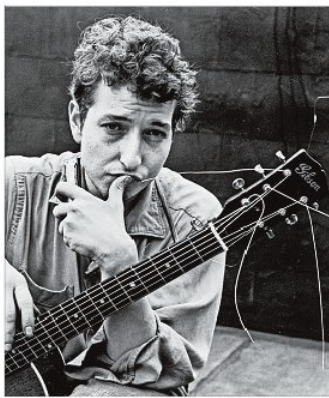
Once upon a time you wrote so fine / Throw the crowd your words in your prime, didn't you? / People call, say "beware guy, you're bound to plagiarize" / You thought they were all kidding you / You used to write with ease / Wasn't a critic you couldn't please / Now you don't write so much / Now you seem to have lost the touch / About having to pull off your next do! / How does it feel, how does it feel? / To be without the muse / Pulling a ruse / Like a man accused

"Mr. Tambourine Man," 1965

Hey, Mr. Tambourine Man, write some words for me, / I've got writer's block and nothing's coming easily / Hey, Mr. Tambourine Man, write some words for me / In the jingle jangle mornin' I'll come copying you

"A Hard Rain's A-Gonna Fall," 1963

Oh, what did you write, my blue-eyed son? / And what was original, my darling young one? / I've stumbled on the side of some questionable borrowing / I've walked and I've crawled near supposed appropriation / I've listened to a Nobel speech taken from online SparkNotes / I've heard the words come right from a Japanese doctor / I've been ten



JOHN COHEN/GETTY

Bob Dylan, shown in 1962, has been accused of plagiarism in his Nobel lecture, which he gave after winning the Nobel Prize in Literature.

thousand miles with some weak attribution / And it's a hard, and it's a hard, and it's a hard thing to write when you get old

"Highway 61 Revisited," 1965

Oh, Nobel said to Dylan, "Write me a speech" / Dylan said, "Man, you want me to teach?" / Nobel said, "No" / Dylan said, "What?"

Nobel said, "You can do what you want, Dylan, but / The next time you see me comin', you better have it done" / Well, Dylan said, "I might borrow from SparkNotes" / Nobel said, "Make sure you at least attribute the quotes"

"Just Like a Woman," 1966

Nobody feels any ease / Tonight as you try and please / Everybody

knows / The emperor's got no clothes / And lately they see how far his appropriation goes / When he's lost his originality / He takes just like a schoolboy, yes, he does / He steals phrases just like a schoolboy, yes, he does / And he borrows words just like a schoolboy / But he wins prizes like a Nobel laureate

"It Ain't Me, Babe," 1964

Go way from my phrasebook / Leave at your own chosen speed / I'm not the one you want, babe / I'm not the one you need / You say you're lookin' for someone / Whose words have always brightly shown / No borrowing, all attribution / All his work done all alone / Someone who wrote all his stuff by himself / But it ain't me, babe / No, no, no, it ain't me babe / It ain't me you're lookin' for, babe

"Don't Think Twice, It's All Right," 1963

Well it ain't no use to sit and wonder why, babe / If you don't know by now / At it ain't no use to sit and wonder why, babe / How he wrote those words somehow / When he borrowed some phrases that were hard to find / At first the critics didn't seem to mind / Plagiarism not that easy to define / Don't think twice, it's all right

"Blowin' in the Wind," 1963

How many times can a man take a line that someone else actually wrote? / How many times can one man claim credit for somebody else's quote? / The answer my friends is blowing in the wind, the answer is blowing in the wind.

Cory Franklin is a Wilmette physician and author of "Cook County ICU: 30 Years of Unforgettable Patients and Odd Cases."