

BC3329 Colloquium on Harlem in Theory

Prof. Michelle Smith

mrsmith@barnard.edu

Class: W 9-10:50 403 Bar.

Office Hours: M 11:30 – 2:30

236 Lefrak Ctr.

Harlem was home; was where we belonged; where we knew and were known in return; where we felt most alive; where, if need be, somebody had to take us in. Harlem defined us, claiming our consciousness and, I suspect, our unconsciousness. (Ossie Davis)

I am a lover of learning, and trees and open country won't teach me anything, whereas men in the city do." (Socrates in Plato's *Phaedrus*)

Looking over the world, we see evidence of the reign of Law; as we rise, however, from the physical to the human there comes not simply complication and interaction of forces but traces of indeterminate force until in the realm of higher human action we have Chance—that is actions undetermined by and independent of actions gone before. The duty of science, then, is to measure carefully the limits of this Chance in human conduct. (W.E.B. Du Bois, "Sociology Hesitant")

COURSE DESCRIPTION

Harlem in Theory is an advanced political theory colloquium. Joining a two-thousand-year tradition of doing philosophy in and for the city, we theorize Harlem as *urbs* and *civitas* (material place and cultural, socio-political association). We consider not only the ways that Harlem residents create and experience human-made Harlem but also how the economic and socio-political organization of power in Harlem defines and limits their experience and creativity. Central to our explorations is "spatial theory"—analyses of space and place, including geography, the built environment, social and political institutions, the body, sites of imagination and ideological positions (among others)—in the social sciences.

Our approach is threefold: 1) we examine theories and ethnographic studies that address the social production and construction of Harlem including the social, economic, ideological, and cultural forces and processes that 'create' Harlem as a material setting and facilitate or inhibit the equitable cultural/socio-political associations and structures, which are most likely to facilitate vital living; 2) we read both ethnographic studies of the everyday lives of residents and social scientific studies which illuminate the production of Harlem as space and place¹ as well as

¹The following definitions are taken from Robert W. Preucel and Lynn Meskell, "Places," in *A Companion to Social Archaeology*, edited by Lynn Meskell and Robert W. Preucel (Malden, Massachusetts: Blackwell Publishing, 2004), 215.
Space: The physical setting in which everything occurs. Place: The outcome of the social process of valuing space; a

historical accounts of significant socio-political and cultural *Harlem* events and persons; 3) we learn and deploy various ethnographic methods (including participation, observation and interviewing) in order to produce a series of podcasts that explore Harlem (in theory) for our final project.

We not only think critically about issues raised in the assigned texts about Harlem but also examine the strengths and weaknesses of the various theoretical frameworks and ethnographic methods we cover. We ask “Harlem” to illuminate the weaknesses of accepted philosophical and methodological approaches to theorizing places and socio-political organizations.

Books to Purchase

Books will be available to purchase at *Bookculture* (536 W. 112th St) by the second week of the semester. Used copies can be found on Amazon.com or Alibris.com

- 1) Bourgois, Philippe. *In Search of Respect: Selling Crack in El Barrio*. New York: Cambridge University Press, 2003. 978-0521017114
- 2) Bradley, Stefan. *Harlem vs. Columbia University: Black Student Power in the Late 1960s*. Urbana: University of Illinois Press, 2009. 978-0252034527
- 3) Harney, Stefano and Fred Moten. *The Undercommons: Fugitive Planning and Black Study*. New York: Autonomedia, 2013. 978-1570272677
- 4) Lebron, Chris. *The Making of Black Lives Matter: A Brief History of an Idea*. New York: Oxford University Press, 2017. 978-0190601348
- 5) Low, Setha. *On the Plaza: The Politics of Public Space and Culture*. Austin: University of Texas Press, 2000. 978-0292747142
- 6) Rhodes-Pitts, Sharifa. *Harlem is Nowhere: A Journey to the Mecca of Black America*. New York: Back Bay Books, 2011. 978-0316017244
- 7) Rothstein, Richard. *The Color of Law: a Forgotten History of How Our Government Segregated America*. New York: Liveright, 2017. 978-1631492853

product of the imaginary, of desire, and the primary means by which we articulate with space and transform it into a humanized landscape...

COURSE OBJECTIVES

Upon completion of the course, students will be able to:

HARLEM IN THEORY	ETHNOGRAPHY AND PODCASTING
Demonstrate new familiarity with Harlem as space and place.	Demonstrate proficiency at accessing existing knowledge/research for the purpose of defining research interests and questions.
Effectively discuss and write about various ethnographic, sociological and political theoretical spatial analytical frameworks for theorizing human spaces, places, associations and life.	Demonstrate command of existing knowledge/research by means of summarizing and identifying the stakes of competing interpretations.
Effectively discuss and write about theories of race, class, modes of surveillance and social control.	Demonstrate new ability to present theoretical, ethnographic and social scientific data, information, interpretations for both technical and nontechnical audiences.
Effectively discuss and write about sites of social control and governance by demonstrating a theoretically informed understanding of the question of policing and education in Harlem —whether public, chartered or private as well as specific modes and examples of surveillance and disciplining that affect the lives of Harlem residents.	Demonstrate new ability to interpret for the purposes of paper writing and podcast production, theoretical, ethnographic and social scientific data, information.
Effectively characterize and attack or defend different arguments for/against planned gentrification in Harlem.	Develop oral communication skills.
Spend more time off campus IN HARLEM and not just downtown by NYC!!! ☺☺☺☺	Demonstrate familiarity with all aspects of podcasting including audio recording, scripting and editing.

COURSE REQUIREMENTS

I) Reading and Participation

Each week, students are assigned readings that EITHER address Harlem and its people specifically from an historical, ethnographic and/or social scientific perspective literary) OR provide analytical frameworks for theorizing ‘the city’ more generally. The reading materials vary from history to ethnography to philosophical treatise and are often dense and philosophically complex. The success of the colloquium depends upon the intensive participation of each student. For this reason, attendance at every session, as well as thoughtful contribution to our discussion based on a thorough analysis of the readings are crucial. (No grade assigned)

II) Writing Assignments

A) Weekly 1 page response to readings. (Due Tues. evenings by 8pm)

Each week, with the exception of 1/24/18, 2/14/18 and 3/28/18 when the TAL vs Harlemworld response, ethnographic observation exercise and midterm essay are due, students are required to post to CourseWorks a one-page response to questions (which are listed on the Course Schedule below) about the assigned reading materials. These responses should avoid summary but address what is at stake in the readings assigned. Responses will be graded and, along with the TAL v. Harlemworld response and observation exercise, account for 25% of the final grade.

B) Preparatory group assignments for Final Podcast 20% of grade in toto.

Producing a podcast, you will discover, is not small job! Thus, though the podcast final is a group project, each student will be graded for her/his/their completion of preparatory work for the final project.

- i. Podcast Team Charter (Ungraded)(Group assignment)
(Due 1/31/18)
- ii. Podcast Theme Proposal (Group Assignment)
(Due NO LATER than 2/21)
- iii. Data Sources Proposal (Group Assignment)
(Due NO LATER THAN 3/7/18)
- iv. Story Outline (Group Assignment) **(DUE 4/4/17)**

C) Midterm Paper: 5 – 7 page philosophical reflections on the utility of ONE of the various analytical frameworks/research methods we have read. This assignment will account for 20% of your final grade.(Individual Assignment) **(Due 3/28/18)**

III) Harlem in Theory Podcast (Due Wed. 5/7/18)(35% of final grade)

Policy on Late Assignments

Late submissions will be significantly penalized (one third of a letter grade per day after the deadline). For example, a “B” assignment due Wednesday but handed in Friday will receive a C+. Papers submitted more than four days after the due date will not be accepted. Extensions will be given ONLY in the case of documented illness, family emergency, or another crisis situation. (Please provide any form of documentation available).²

ACCESSIBILITY

Students with disabilities who will be taking this course and may need disability-related accommodations are encouraged to make an appointment to see Prof. Smith as soon as possible. Disabled students who need accommodations related to assignments and/or classroom must be registered in advance with the Office of Disability Services (ODS) in 105 Hewitt.

ACADEMIC HONESTY

Students affirm that all work turned in is their own, and that they have fully and accurately cited every written source, including web-based sources, used in their writing. All students taking this course must adhere to the Barnard College honor code. The honor code considers it “dishonest to ask for, give or receive help in examinations or quizzes, to use any papers or books not authorized by the instructor in examinations or to present oral or written work which is not entirely our own, unless otherwise improved by the instructor. If in doubt about any of these provisions, please seek advice from Prof. Smith.

SCHEDULE OF ASSIGNMENTS

INTRODUCTIONS

1/17/18 Hello! Introductions etc...

In class:

- 1) *Getting to know you.*
- 2) Philosophy behind the course.
- 3) Overview of Assignments
- 4) Using CourseWorks/Canvas
- 5) Six Minute Diary

1/24/18 Ethnography and Podcasting in Harlem

² Real talk? I just about NEVER stick to this. If you are having trouble keeping with or understanding the readings or assignments because of a personal situation, just come see me. We can almost always work something out.

- 1) **Listen to** This American Life episode “Going Big: Stories about people who take grand, sweeping approaches to solving problems of all sorts.” *Available on CourseWorks.*
- 2) **Read:** Jackson, John L. *Harlemworld: Doing Race and Class in Contemporary Black America*. Chicago: University of Chicago Press, 2003. Intro – Chapter 3, 1 – 122. *Available as e-book via CLIO.*
- 3) **Read:** Whitehead, Tony. Basic, Classical Ethnographic Research Methods: Secondary Data Analysis, Fieldwork, Observation/Participant Observation, and Informal and Semi-structured Interviewing.” (2005) *Available on CourseWorks.*
- 4) **Read:** Ethnography Handbook *Available on CourseWorks*
- 5) **Write:** responses to Assignment 1 (*On CourseWorks*)
- 6) **In Class:** Six Minute Diary and Discussion About Ethnography and Podcasting

PART I: “Embodied Space”

In Anthropology/Ethnography, “embodied space” refers to “model(s) for understanding the creation of place through the body’s spatial orientation and movement, and its action in language.”³ For example, anthropologist Setha Low has argued in favor of new [I.e.: distinct from Foucault’s theories of structure and power and Bourdieu’s concept of *habitus*] “theoretical formulations that provide an everyday, material grounding and experiential, cognitive and/or emotional understanding of the intersection and interpenetration of body, space, and culture.”⁴ Anthropologists often employ ethnographic methods to observe and interpret human living and behavior. With few exceptions, when political theorists refer to “space,” they generally do not refer to built environments or material spaces. Typically, political theorists propose and address political and ethical possibilities and challenges for association. They focus instead on “elements like the state, the nation, the social contract, the individual, or the community.”⁵ When they do conceptualize “space,” they often do so in terms of “public space,” “the public sphere,” or “community.” Furthermore, in contrast to ethnographic interest in material embodiment, political theorists propose or examine (in conceptual terms) political ideals or means, such as “law,” “freedom,” or “democracy” and modes of being or thinking, such as (though not limited to) bare life, deliberation, action, or labor. In contrast to anthropologists, political theorists rarely rely on observations of human beings in life in their proposals about political ideals, modes of being or action. Instead, political theorists typically interpret political philosophical texts, often of ancient vintage.

³ Low, Setha M. “Embodied Space(s): Anthropological Theories of Body, Space, and Culture.” *Space and Culture* 6, 9 (2003), 9.

⁴ *Ibid.*

⁵ Bickford, Susan. “Constructing Inequality: City Spaces and the Architecture of Citizenship.” *Political Theory* 28, 3 (2000), 355.

1/31/18: Anthropologies of Space/Political Theories of Space

Myron Aronoff and Jan Kubik have argued that political science/theory and anthropology “share one common characteristic an ambition to produce systematic knowledge about...institutionalized, collective efforts to solve problems of collective existence⁶” but differ in goals and methods. Political science/theory seeks universal explanations while anthropology seeks to particularize and interpret.” In your weekly CourseWorks posting please write one page characterizing how Bickford bridges the divide between the objectives and methods of political theory and that of anthropology. **PLEASE POST YOUR RESPONSE BY TUESDAY EVENING AT 8 PM.**

- 1) Arendt, Hannah. *The Portable Hannah Arendt*. New York: Penguin, (2000). 167 – 181 *Chapters of the 2003 edition are available via the “Scan and Deliver” Service on CLIO. (Search for the title of the text, select the 2003 version by clicking on the title and on the right screen you will see “scan and deliver.” Please be aware that it may take 24 hours or so for the library to send you the text.)*
- 2) Beltran, Christina. “Going Public: Hannah Arendt, Immigrant Action, and the Space of Appearance.” *Political Theory* 37, 5 (2009). 595-622. *Available through CLIO.*
- 3) Bickford, Susan. “Constructing Inequality: City Spaces and the Architecture of Citizenship.” *Political Theory* 28, 3 (2000), 355 – 376. *Available through CLIO.*
- 4) Low, Setha. “Towards an Anthropological Theory of Space and Place.” *Semiotica* 175, 1 (2009). 21 – 37. *Available through CLIO.*

2/7/18 Body and Embodiment

Low defines “embodied space” as a field of material and experiential intersection and suggests that understanding “embodied space” requires theories of body and space that are experience-near and yet allow for linkages to be made to larger, social and political processes.⁷ We might consider examinations of “embodied space” and embodiment as useful means to meet the objectives that the Du Bois quote at the beginning of this syllabus sets for social science: “Science should explain/interpret human agency by measuring carefully both Chance and the limits upon it.”⁸ Each of the authors under consideration this week theorizes human agency as (bodies in) action, practice or relation. In your weekly CourseWorks posting please write one page about how ONE of the authors situates the body in a broader (material, cognitive, cultural etc.) setting. Given your understanding of the author you chose and what you know about Harlem, what do think you might look for, were you, say on 125th St. at Adam Clayton Powell Ave? What kinds of questions do you imagine your observations be able to illuminate? **PLEASE POST YOUR RESPONSE BY TUESDAY EVENING AT 8 PM.**

⁶ Aronoff, Myron J., Jan Kubik. *Anthropology and Political Science: A Convergent Approach*. New York: Bergahn Books, 2013, 2.

⁷ Low, Setha (2003).

⁸ Du Bois, W.E.B. “Sociology Hesitant,” *boundary* 2, 27, 3 (2000), 44.

- 1) Bourdieu, Pierre. *Outline of a Theory of Practice*. Cambridge: Cambridge University Press, 1995. Ch. 2 Structures and the Habitus –“A false dilemma..” and “Structures, habitus and practices” and “parts, Ch.3 Generative Schemes and Practical Logic: Invention Within Limits—“The body as geometer: cosmogonic practice,”Ch. 4 Structures, Habitus, Power: Basis for a Theory of Symbolic Power—“Symbolic Capital” and “Modes of Domination.” 72 – 86, 114 – 123, 171 – 197. *Available on CourseWorks*.
- 2) Hall, Edward et al. “Proxemics.” *Current Anthropology* 9, 2/3 (1968). 83 – 108. *Available through CLIO*.
- 3) Ingold, Tim. “Culture on the Ground: the World Perceived Through the Feet.” *Journal of Material Culture* 9, 3 (2004). 315 – 340. *Available through CLIO*.
- 4) Low, Setha. “Anthropological Theories of Body, Space and Culture. “*space and culture* 6, 1 (2003). 9 – 18. *Available through CLIO*.
- 5) Topper, Keith. “Arendt and Bourdieu between Word and Deed.” *Political Theory* 39, 3(2011). 352 – 377 *Available via CLIO*

****A visit from IMATS about podcasting and the AV services and software on offer.**

2/14/18 “Embodied Spaces:” *Harlem is Nowhere*

In “Harlem is Nowhere” Ralph Ellison illuminates Harlem’s contradictions. He writes:

“For if Harlem is the scene of the folk-Negro's death agony, it is also the setting of his transcendence. Here it is possible for talented youths to leap through the development of decades in a brief twenty years, while beside them white-haired adults crawl in the feudal darkness of their childhood. Here a former cotton picker develops the sensitive hands of a surgeon, and men whose grandparents still believe in magic prepare optimistically to become atomic scientists. Here the grandchildren of those who possessed no written literature examine their lives through the eyes of Freud and Marx, Kierkegaard and Kafka, Malraux and Sartre. It explains the nature of a world so fluid and shifting that often within the mind the real and the unreal merge, and the marvelous beckons from behind the same sordid reality that denies its existence. Hence the most surreal fantasies are acted out...”⁹ Do you believe

Rhodes-Pitts also uncovers in Harlem a contradictory essence? Why or why not? **NO WEEKLY POSTING THIS WEEK BUT WHEN YOU READ THE ASSIGNED TEXTS, THINK ABOUT THE QUESTIONS ABOVE.**

- 1) Ellison, Ralph. “Harlem is Nowhere.” *Harpers*, August 1964. *Available on CourseWorks*.
- 2) Rhodes-Pitts, Sharifa. *Harlem is Nowhere: A Journey to the Mecca of Black America*. New York: Back Bay Books, 2011.

⁹ Ellison, Ralph. “Harlem is Nowhere.” *Harpers*, August 1964.

PART II Production of Space and Construction of Place

Anthropologists, sociologists and geographers disagree over how to distinguish space from place and production from construction. For the purposes of this colloquium, it may be helpful to begin with geographers Preucell and Meskell who distinguish space and place thus: Space: The physical setting in which everything occurs. Place: “The outcome of the social process of valuing space; a product of the imaginary, of desire, and the primary means by which we articulate with space and transform it into a humanized landscape.”¹⁰ Put another way, space and place refer not to ‘natural’ but to ‘human’ creations. Production refers to the historical and continual emergence of material settings (and ideological justifications of those settings) that shape human living and association. In contrast, as Low argues: “social construction [refers] to the phenomenological and symbolic experience of (and response to) space as mediated by social processes such as exchange, conflict and control.”¹¹ In this section, we explore various anthropological, sociological and political scientific/theoretical examinations of production, construction, space and place, as well as ethnographic studies and historical accounts of the people and events that make up Harlem.

2/21/18 *Productions of Space*

Anthropologists consider Henri Lefebvre the originator of the “spatial turn” in ethnography. He “challenged traditional notions of space as an abstract arena and passive container, proposing a theory that unified physical, social, and mental conceptions of space by emphasizing its continual production and reproduction.”¹² But nearly a decade and a half prior to the 1974 publication (in French), Black American sociologist theorized caste, class and race as phases of dynamic social interaction. For your weekly CourseWorks posting: What do you believe ‘prevents’ Lefebvre, who so enlarged the salience of “space” for social theory, from theorizing ‘race’/‘racism’ as a source or outcome of “the production of space?” **PLEASE POST YOUR RESPONSE BY TUESDAY EVENING AT 8 PM.**

- 1) Cox, Oliver Cromwell. *Caste, Class & Race: a study in social dynamics*. New York: Monthly Review Press, (1959). Ch. 1, Ch. 2 (pt.2 and 3 only), Ch. 6 (pt. 1 – 3 and 6 only), Ch. 7 (pt. 1 – 4), Ch. 8 – 10, Ch. 11 (pt. 1 – 3 only), Ch. 17, Ch. 19 (pt. 1 – 3 only), pp. 3 – 24, 29 – 35, 71 – 73, 78 – 80), 82 – 92, 143 – 173, 174 – 181, 353 – 390, 423 – 431.
- 2) Lefebvre, Henri. *The Survival of Capitalism: Reproduction of the Relations of Production*. New York: St. Martins Press, 1973. Ch. 2 “Reproduction of the Relations of Production,” 42 – 91. *Available on CourseWorks*.

¹⁰Meskell, Lynn and Robert W. Preucel. *Companion to Social Archaeology*. Malden MA: Blackwell, 215.

¹¹Low, Setha M. “Spatializing Culture: the Social Production and Social Construction of Public Space in Costa Rica.” *American Ethnologist* 23, (1996), 861 – 879.

Gunderson, Jaimie. “Introduction to Spatial Theory,” UT Blogs, Theory and Methods for the Study of Religion, University of Texas Austin, December 9, 2014. <https://sites.utexas.edu/religion-theory/bibliographical-resources/spatial-theory/overview/>

- 3) Henri Lefebvre. *The Production of Space*. Oxford: Blackwell, 1991. Ch. 1 Plan of the Present Work, parts 1 – 5, p. 1 - 19 Ch. 2 Social Space, parts 1 – 4. Pp. 1 – 19 and 68 – 100. *Available on CourseWorks*.
- 4) Low, Setha. *On the Plaza: The Politics of Public Space and Culture*. Austin: University of Texas Press, 2000. Ch. ? “Spacializing Culture: the Social Production and Construction of Public Space.”

2/28/18 **Class, Race and Productions of Space: Ethnography**

For your weekly one-page, CourseWorks posting, select one of the assigned texts. How do the ethnographic accounts (i.e.: based on observations or interviews) reveal or clarify broader political, social and/or economic realities or developments? (You might consider referring to a single interview/observation of a subject in your answer.) **PLEASE POST YOUR RESPONSE BY TUESDAY EVENING AT 8 PM.**

- 1) Bourgois, Philippe. *In Search of Respect: Selling Crack in El Barrio*. New York: Cambridge University Press, 2003. Read the whole book if you have the time. If not, focus on Intro, Ch. 1 – 4 and Ch. 6., pp. 1 – 173 and 213 – 258.
- 2) Taylor, Monique. *Harlem Between Heaven and Hell*. Minneapolis: University of Minnesota, 2002. Ch. 3 – 5, 57 – 158. *Available as e-book via CLIO*.

3/7/18 **Class, Race and Production of Space: Social Science**

British sociologist, Ruth Glass coined the term “gentrification” in 1964 to “sum up what she saw happening in the London borough of Islington, where creative young professionals were suddenly re-appraising the neighborhood's Georgian terraces and intimate squares. Islington had previously lost its 17th-century grandeur and in its post-war years had become the domain of working class, largely West Indian immigrants. Glass captured the class phenomenon playing out in the streets of cities by adapting the British-ism “gentry” into a process-inflected term, **gentrification**. But while gentry traditionally refers to those seated just below nobles in a Jane Austen novel—wealthy people who profit from land ownership—Ruth Glass's gentry was more of a **middle class liberal arts intelligentsia**.¹³”

We imagine “twenty-something white dudes with beards riding their fixed-gear bikes into unfamiliar neighborhoods, nor filament-bulb-lit craft beer bars opening up alongside bodegas.¹⁴ But as Johnson, Prince and Rothstein demonstrate, gentrification does not result simply from creative, young professionals or artsy types choosing to move to working class, underserved neighborhood. For your weekly, one-page CourseWorks posting: draw on at least ONE of the assigned texts to characterize how political forces make possible the seemingly cultural phenomenon of gentrification.

¹³ Thomson, Steven. “As ‘Gentrification’ Turns 50, Tracing Its Nebulous History,” Curbed.com, November 5, 2014. “<https://www.curbed.com/2014/11/5/10028070/tracing-the-history-of-a-word-as-gentrification-turns-50> Accessed January 13, 2018.

¹⁴ Kinniburg, Colin. “How to Stop Gentrification,” NewRepublic.com, August 9 2017. <https://newrepublic.com/article/144260/stop-gentrification> Accessed January 13, 2018.

- 1) Johnson, Kimberley. "Community Development Corporations, Participation and Accountability: The Harlem Urban Development Corporation and the Bedford-Stuyvesant Restoration Corporation." *American Academy of Political and Social Science* 594, (2004), 109 – 124. Available online via CLIO.
- 2) Prince, Sabiyha. "Race, Class and the Packaging of Harlem." *Identities: Global Studies in Culture and Power* 12, 3 (2006), 385 – 404. Available online via CLIO.
- 3) Rothstein, Richard. *The Color of Law: a Forgotten History of How Our Government Segregated America*. New York: Liveright, 2017. Read all of the book if you have the time, if not focus on Ch. 2 – 6, pp. 17 – 100.

3/14/18 NO CLASS SPRING BREAK

3/21/18 Constructions of Place

Whereas theories of production focus on material and social space as an artefact of large scale political, economic and social forces such as industrialization, division of labor and policy making, theories of construction illuminate, among other things, the form and content of association and culture as an effect of social interaction among individuals and groups. Both Alain Locke and Georg Simmel (with whom Locke studied during a Lernjahr in Berlin from 1910 -11) prioritize interactions between subjects over individuals and illuminate 'culture' and its products as outgrowths of interaction (instead of, say individual genius). For your weekly, one-page CourseWorks response: Both Locke and Simmel can be said to theorize culture as an element of the psychological workings of social life. Why do you believe Locke and Simmel drew such profoundly different conclusion about the effect of culture/cultivation on individual subjects? (I.e.: why did Simmel characterize culture and its products as, by and large, tragic and Locke optimistically see in them means by which black artists could engage in vital and free expression and sources for the transformation of 'race' into a more beneficent conceptualization and practice of human difference?) **PLEASE POST YOUR RESPONSE BY TUESDAY EVENING AT 8 PM.**

- 1) Locke, Alain. *Race Contacts and Interracial Relations*. Washington: Howard University Press, 1992. Ch. 1 Theoretical Conceptions of Race, Ch. 2 Political Conceptions of Race, Ch. 4 Modern Race Creeds and their Fallacies, Ch. 5 Racial Progress and Race Adjustment. Available via CLIO. 1 – 40 and 63 – 104 and Molesworth, Charles ed. *The Works of Alain Locke*. New York: Oxford University Press, (2012). "The Message of the Negro Poets," 68 – 82. Available on CourseWorks.
- 2) Simmel, Georg. *On Individuality and Social Forms*. Chicago: University of Chicago, 1971. Part I. Philosophy of the Social Sciences, Ch. 2. How is society possible?, Ch. 3 "The Problem of Sociology," Part II. Forms of Social Interaction, Ch. 4 "The Categories of Human Experience," Ch. 5 "Exchange," Ch. 6 "Conflict," Ch. 7 "Domination." 6 – 120. And Simmel, Georg. *Simmel on Culture* London: Sage Publications, 2000. Available as e-book via CLIO. Part I. Defining Culture, The Concept of Culture 36 – 40, On the Essence of

Culture, The Concept and Tragedy of Culture 55 – 75. *Available on CourseWorks.*

3/28/18 Race, Class Religion and *Constructions* of Place

Each of the texts this week illuminates Harlem as a both material and intangible setting for what Alain Locke called “vital forms of Negro life.” We might say that for the subjects under study here, Harlem is much more than the excrescence of large scale processes that political economists or politically-minded architects emphasize. It is (also) a desired place they continually (re)imagine and (re)produce in concert and in response the external forces outside their control. How do the assigned texts characterize Harlem as site for both Black agency¹⁵ and impotence?) **NO WEEKLY POSTING THIS WEEK BUT WHEN YOU READ THE ASSIGNED TEXTS, THINK ABOUT THE QUESTION ABOVE.**

1. Abdullah, Zain. “African “Soul Brothers” in the ‘Hood: Immigration, Islam and the Black Encounter.” *Anthropological Quarterly* 82, 1 (2009), 37 – 62.
2. Frazier, E. Franklin, "Negro Harlem: An Ecological Study" (1937). Faculty Reprints. Paper 91. <http://dh.howard.edu/reprints/91>. *Available on CourseWorks.*
3. Lacy, Karyn. “Black Spaces, Black Places.” *Ethnic and Racial Studies* 27, 6 (2004), 908 – 930.
4. Locke, Alain. “Enter the New Negro,” *Survey Graphic*, (1925), 1 – 6. *Available on CourseWorks.*
5. Slazbrunn, Monika. “The Occupation of Public Space through Religious and Political Events: How Senegalese Migrants Became a Part of Harlem, New York.” *Journal of Religion in Africa* 34, 4 (2004), 468.

PART III SOCIAL CONTROL, DISCIPLINE, RESISTANCE

Excessive government power worries people. What will happen to individual freedom or rights, if a too powerful government takes away our guns? What will happen if a deranged President ignores legislative and political checks on his executive powers and starts an unnecessary war? What will happen if local police forces are authorized to deploy military equipment in their crime fighting efforts? Michel Foucault was most concerned about a rather less obvious form of power—discipline. Discipline refers to mechanisms that regulate the thought and behavior of social actors by subtle means. In contrast to the brute force exercised by kings and despots, discipline works by organizing space (Foucault offers the prison as an exemplar), time (consider, for example, work schedules) and by reducing free willed thinking and action to behavior in everyday life and facilitating obedience among discipline’s subjects more generally.

¹⁵ Agency in this context refers to: the capacity of individuals to act independently and to make their own free choices.

4/4/18

Social Control and Spatial Governance

This week's readings feature four theorizations of discipline/governance. But the Stefano-Moten text is something of an outlier. Lazy deployments of Foucault's genealogy of discipline (and perhaps Foucault's genealogy itself) demand that we imagine resistance in terms of disciplinary power, and thereby puzzle over how, say, a social movement or political claim or constituent moment can have effects both subversive and hegemonic (or even happen at all)! Stefano and Moten refuse to theorize "Blackness" as salient because of its entirely subversive or altogether hegemonic effects. Nor do they propose that Blackness occupies the center on a continuum from the individual freedom of action of which subversion is the dream or the thoroughly obedient subject of which hegemony is the source. That is, they refuse to comprehend Blackness by its measure on a balance scale of worth and aspersion. For your weekly, one-page CourseWorks posting: Do you believe Stefano and Moten are largely optimistic or pessimistic (about black life)? Why? **PLEASE POST YOUR RESPONSE BY TUESDAY EVENING AT 8 PM.**

- 1) Foucault, Michel. *Discipline and Punish: the Birth of the Prison*. New York: Vintage, 1995. Part 3 Discipline, Ch. 2 The means of correct training and Ch. 3 Panopticism, 170 – 228. *Available as e-book via CLIO.*
- 2) Low, Setha. "The Edge and the Center: Gated Communities and the Discourse of Urban Fear." *American Anthropologist* 103, 1 (2001), 45 – 58. *Available via CLIO.*
- 3) Harney, Stefano and Fred Moten. *The Undercommons: Fugitive Planning and Black Study*. New York: Autonomedia, 2013. Ch. 3 Blackness and Governance, Ch. 5 Planning and Policy, 44 – 57 and 70 – 84.
- 4) Rabinow, Paul. "Ordonnance, Discipline, Regulations: Some Reflections on Urbanism." *Society* 5, 3 (1982), 267 – 278. *Available on CourseWorks.*

4/11/18

Social Control and Spatial Governance II: Police Surveillance and Discipline in Education Reform

This week's readings illuminate how surveillance (by law enforcement) and the inculcation of discipline (in schools) shape all aspects of Black life, including Black behavior in response to material setting, as a result of psychological health and as excluded from democratic participation, political influence and the equitable distribution of public goods. But the story of Geoffrey Canada (and the Harlem Children's Zone) suggests that student discipline is a means and result not only of effective classroom education, but also of training (not just of students but of their parents, too) in social-capital producing conduct. For your weekly, one-page CourseWorks response: Which account of discipline—that described in Tough's optimistic account of the Harlem Children Zone or that proposed by Dumas' critical theory of anti-blackness—do you find most convincing and why? **PLEASE POST YOUR RESPONSE BY TUESDAY EVENING AT 8 PM.**

- 1) Dumas, Michael J. "Against the Dark: Antiblackness in Education Policy and Discourse." *Theory into Practice* 55, (2016), 11 – 19. *Available on CourseWorks.*

- 2) Dumas, Michael J. "Be Real Black for Me": Imagining BlackCrit in Education." *Urban Education* 5, 4 (2016), 415 – 442. Available via CLIO.
- 3) Fiske, John. "Surveilling the City: Whiteness, the Black Man and Democratic Totalitarianism." *Theory, Culture and Society* 15, 2 (1998), 67 – 88. Available via CLIO.
- 4) Lerman, Amy and Vesla Weaver. "Staying Out of Sight? Concentrated Policing and Local Political Action." *Annals AAPSS* 651, (2014), 202 – 219. Available via CLIO.
- 5) Tough, Paul. *Whatever It Takes: Geoffrey Canada's Quest to Change Harlem and America*. New York: Mariner Books, 2008. Read all if you have the time (it's very interesting). If not, focus on Ch. 1, Ch. 3, Ch. 4, Ch. 6., Ch. 8 pp. 1 – 21, 53 – 126, 155 – 173, 188 – 213.
- 6) Harlem Children's Zone. *Whatever it Takes: a White Paper on the Harlem Children's Zone*. New York: HCZ.org, date unknown. Available on CourseWorks.

4/18/18 The (Im)possibility of Resistance

No writing assignment this week! Focus on your podcasts. BUT! Do read the assigned texts.

- 1) Bradley, Stefan. *Harlem vs. Columbia University: Black Student Power in the Late 1960s*. Urbana: University of Illinois Press, 2009. All if you have the time. If not focus on Ch. 1 – 4, Ch. 6 - Ch. 7, pp. 20 – 92, 110 – 154.
- 2) Harney, Stefano and Fred Moten. *The Undercommons: Fugitive Planning and Black Study*. New York: Autonomedia, 2013. Ch. 2 the University and the Undercommons, Ch. 3 Debt and Study, 2-69.
- 3) Lebron, Chris. *The Making of Black Lives Matter: A Brief History of an Idea*. New York: Oxford University Press, 2017. Ch. 2 The Radical Possibilities of the Harlem Renaissance, Ch. 4 "Where is the Love? The Hope for America's Redemption and skim Ch. 5 "The Radical Lessons We Have Not Learned." 35 – 66, 97 – 126 and 127 – 152.
- 4) Sexton, Jared. "Unbearable Blackness." *Cultural Critique* 90, (2015), 159 – 178. Available via CLIO.

4/25/18 Presentations

BC3329 Colloquium on Harlem in Theory Assignments

Final Podcast Assignment (Grade of final accounts for 35% of final grade.)
Preparatory Assignments for Podcast¹⁶ (Average of all is 25% of final grade.)
Midterm Philosophical Reflections Essay (Accounts for 20% of final grade)



¹⁶ This assignment would not be possible without the wonderful work of the folks at Audioecon.com.

Final Podcast Assignment

(Grade of final accounts for 35% of final grade.)

Learning Objectives and Purpose:

Social Scientific/Political Theoretical/Anthropological Approaches to Understanding and Theorizing Production, Construction and Association as Forces that Shape People's Lived Experiences (a.k.a: Harlem in Theory):

- 1) Demonstrate new familiarity with Harlem (outside of the halls of Columbia and Barnard) as socially produced and constructed space.
- 2) Effectively discuss and ethnographic, sociological and political theoretical spatial analytical frameworks for theorizing human spaces, places, associations and life.
- 3) Effectively discuss and write about socio-political theories of race, class, modes of surveillance and social control.
- 4) Effectively discuss and write about sites of social control and governance by demonstrating a theoretically informed understanding of the question of policing, surveillance and education in Harlem —whether public, chartered or private, as well as demonstrate deep understanding of your particular podcast topic (Harlem's diversity, especially the West African presence and/or historical immigration patterns; (Black) art/aesthetics in Harlem; Housing—public, affordable and/or new development in Harlem; Columbia University-Harlem resident relations [historical and/or contemporary], the parks and recreation areas of Harlem, resistance and surveillance in Harlem, charter school education in Harlem).
- 5) Effectively characterize and attack or defend different arguments for/against planned gentrification in Harlem.
- 6) Demonstrate new familiarity with afro-pessimistic and afro-optimistic theories of resistance

Ethnography as a Research Method and Podcasting Skillset:

- 1) Demonstrate proficiency at accessing existing knowledge/research for the purpose of defining research interests and questions.
- 2) Demonstrate command of existing knowledge/research by means of summarizing and identifying the stakes of competing interpretations.
- 3) Demonstrate new ability to interpret and deploy in defense of claims-making for the purposes of paper writing and podcast production, theoretical, ethnographic and social scientific data, information.
- 4) Demonstrate new ability to present theoretical, ethnographic and social scientific data, information, interpretations for both technical and nontechnical audiences. (a.k.a. get better at defending your politics at Thanksgiving dinner... ☺)
- 5) Demonstrate an understanding of audio storytelling, recognizing the podcast as a medium for both social scientific explanation and as an intimate form of storytelling.
- 6) Learn the essentials of quality sound and podcast production.
- 7) Understand the role of ethics and diversity in podcasting.
- 8) Improve communication skills, including writing, research, interviews, editing and 'on-air' presentation.

Possible Topics for Podcast Project¹⁷:

Subject Matter	Course Concepts/Existing Bodies of Research
<i>Charter School Education in Harlem</i>	(In political theory, social theory, sociology, anthropology) Embodied space, Social control, discipline, social construction of “race” and/or “class” e.g.: Paul Tough, Michael J. Dumas readings
<i>Policing and surveillance in Harlem</i>	(In political theory, social theory, sociology, anthropology) Embodied space, Social control, discipline, gentrification, social construction of “race” and/or “class” e.g.: Michel Foucault, Vesla Weaver readings.
<i>Resistance and Protest (Historical and/or contemporary)</i>	(In political theory, sociology, social movements literature, anthropology, urban studies) Resistance, Social Control, discipline, construction of “race” and “class.” e.g.: Chris Lebron, Oliver Cox, Alain Locke, Fred Moten and Christina Beltran readings.
<i>The parks and recreation areas of Harlem</i>	(In political theory) Philosophy of public space and democracy, (in anthropology, sociology, urban studies/politics) the production and construction of public spaces, embodied space. E.g.: Stephan Bradley reading.
<i>Columbia University – Harlem Resident relations (historical and/or contemporary)</i>	(In social theory, sociology, anthropology, urban studies) “town-gown” divides, gentrification, social construction of “race” and “class.” (In political theory) philosophy of public space. E.g. Stephan Bradley and Setha Low readings.
<i>Housing—public, affordable and/or new development in Harlem</i>	(In urban studies/politics, sociology, anthropology) gentrification, production of residential space, (in urban studies/politics) tax abatements and affordable housing vs. public housing e.g.: John Jackson readings
<i>(Black) art/aesthetics in Harlem</i>	(in Africana/Black Studies, English, art history, sociology, social movements literature) artwork as a means of resistance/protest, artwork as a means of self/group cultivation, artwork as a democratic force. e.g.: Alain Locke, Georg Simmel readings.
<i>Harlem’s diversity, especially the West African presence and/or historical immigration patterns</i>	(In sociology, urban studies/ migration studies) inclusion, construction of public spaces, construction of “race” and “class” e.g.: Monika Slazbrunn, Zain Abdullah readings.

Instructions:

¹⁷ If you have a specific research interest that is not listed here and can *both* demonstrate how it relates to the themes of the course *and* convince your teammates to do it, please see Prof. Smith in office hours to discuss.

The final project is a team project. Produce a 50–75 minute podcast about one of the suggested podcast topics that:

- 1) relates clearly to at least ONE of the political theoretical, sociological or anthropological concepts/frameworks covered by the course;
- 2) articulates an answer to a *specific question* drawn on (or at the very least partially inspired by ‘holes’ in *existing research*;
- 3) that will allow your team to *explicitly* reference some *existing research* (a.k.a. “literature review¹⁸”) in the actual podcast;
- 4) that your team can respond to by means of field observation, interviews, and/or archival research;
- 5) that is of the right scope for a single long podcast episode no less than 50 minutes and no more than 75 minutes long or a series of short (10 – 15 minute) podcast episodes that add up to no less than 45 minutes and no more than 75 minutes long;
- 6) and though drawn on social scientific research can be targeted toward a sophisticated but untrained in advanced social scientific research audience.
- 7) Submit podcast by Monday 5/7/18 by posting to CourseWorks (this may change if we are able to find a host for our podcasts and are ethically able to publish them.)

¹⁸ “What is a literature review, then?

A literature review discusses published information in a particular subject area, and sometimes information in a particular subject area within a certain time period.

A literature review can be just a simple summary of the sources, but it usually has an organizational pattern and combines both summary and synthesis. A summary is a recap of the important information of the source, but a synthesis is a re-organization, or a reshuffling, of that information. It might give a new interpretation of old material or combine new with old interpretations. Or it might trace the intellectual progression of the field, including major debates. And depending on the situation, the literature review may evaluate the sources and advise the reader on the most pertinent or relevant. But how is a literature review different from an academic research paper? The main focus of an academic research paper is to develop a new argument, and a research paper is likely to contain a literature review as one of its parts. In a research paper, you use the literature as a foundation and as support for a new insight that you contribute. The focus of a literature review, however, is to summarize and synthesize the arguments and ideas of others without adding new contributions.” From:

<https://writingcenter.unc.edu/tips-and-tools/literature-reviews/>

**This American Life Podcast vs, Harlemworld: Doing Race and Class in
Contemporary Black America**
(DUE 1/24/18)

Learning Objectives

- 1) To become introduced to ethnographic approaches to Harlem.
- 2) To identify the “ethnographic” in TAL podcast.
- 3) To observe and be able to describe how a traditional ethnographic researcher and the producers of a very popular podcast arrive at/demonstrate an “analytical framework” (as in the traditional research) or a “theme” (as in the TAL episode).
- 4) To observe and be able to describe how a traditional ethnographic researcher and a very popular podcast narrate their observations and interviews.
- 5) To observe and be able to describe how podcasts use different sorts of audio (music-both background and interstitial, interviews, narration) to produce an organizing theme for podcast episodes.
- 6) To begin to think critically about understanding the impact of “race” and “class” on the lives of Harlem residents.

Assignment

After reading *Harlemworld: Doing Race and Class in Contemporary Black America*, listen *closely* to the ENTIRE This American Life episode. (Here is a link to the episode: <https://www.thisamericanlife.org/364/going-big>. Unfortunately, only very recent episodes are available in iTunes or the other various podcast services.) Take notes to answer the questions listed below. Drawing from your notes, write a short (two to four page) memo comparing/contrasting the themes and ethnographic method of TAL to the analytical framework and ethnographic methods of *Harlemworld*. How do you think podcasting facilitates (or fails to) understanding of people’s lives, compared to traditional ethnographic research?

Suggested Questions to Guide Notetaking

- 1) What sorts of audio are included in the podcast?
- 2) (How) does the non-narration audio demonstrate or produce the theme of the podcast—*Going Big*?
- 3) (How) does the interstitial (between acts) music do to articulate the “going big” theme of the TAL episode?
- 4) What was the most affecting ‘moment’ in each work? Why? How important for conveying theme/demonstrating framework do you think are the emotional responses TAL provokes in its listeners and *Harlemworld* provokes in its readers?
- 5) Is the TAL episode ‘objective?’ Why are why not? How about *Harlemworld*?
- 6) What from either TAL OR *Harlemworld* did you find most surprising? Why?
- 7) How do TAL and *Harlemworld* articulate themes/organizing principles/analytical frameworks? What sources of ‘data’ do they include to

‘prove’ the ‘accuracy’ of those themes/organizing/principles/analytical frameworks?

- 8) Harlem is only the focus of one “act” (the first one) of TAL. The other “going big” stories are entirely different. Do you think situating the Harlem Children’s Zone story amidst two very different stories facilitate or take away from listeners’ understanding of Harlem lives? Why?
- 9) What do you think of the reference (which is included in different forms in *every single* episode of TAL except for the 9/11 attack episode that was broadcast within a month of the terrorist attacks of 2001) to producer Torey Malatia at the end of This American Life?

Purpose

Team charters are common in corporate work environments. Here is how one organizational development consultant describes charters:

“A team charter is a written document created to provide the true “North Star” for a team or project. It spells out the team’s mission, scope of operation, objectives, consequences, and, if applicable, time frame. The true defining feature of a team charter is that it must be created and supported by every member of the team. A team charter dictated by [one person]...at the expense of the input from others, is not a true representation.... Once a team has been announced or created, all members should come together, before tackling any specific deliverables, to create the charter. In this way, all members get a voice, which can help assure their support and buy-in, and increase accountability. The purposes of a team charter include:

Getting the [commitment] of all team members,

- 1) Holding team members... accountable to all the same principles [and responsibilities].
- 2) Spelling out roles and responsibilities in a clear... way
- 3) Providing clarity and reducing confusion in cases where conflicting asks or projects arise
- 4) Articulating a clear schedule for meetings and a strategy for effective communication¹⁹

Assignment

Meet with your teammates (in person is preferably but can also be done by skype, chat etc.) You should come to consensus on answers to the following questions:

- 1) How will your group communicate with one another (be specific)?
- 2) What is one time during the week when the whole group is available to meet?
- 3) What are your expectations for one another as group members (how will you share work, how will you communicate, how will you each contribute, and what type of attitude / support do you expect from one another)?
- 4) What questions do you have about the assignment that you need to investigate further in the syllabus or with the instructor?
- 5) What is your team’s (preferably cool) name?

Produce a “team charter” of no more than one page that 1) ensures team cohesion, 2) ensures that your podcast project team is well organized. 3) ensures that your team communicates effectively and meets regularly 4) secures the equal participation of all team members. **Be sure to print it out so that everyone on the team signs it. Bring it to class on 2/14/18.**

¹⁹ From <https://www.smartsheet.com/essential-guide-creating-effective-team-charter>

Unstructured, Non-Participatory Field Observation Exercise **(DUE 2/14/18 INSTEAD OF WEEKLY POSTING)**

Learning Objectives

1. To venture into parts of Harlem that are NOT Columbia University or Barnard College!
2. To become comfortable unobtrusively observing people in a particular setting.
3. To develop and hone observation skills.
4. To prepare for observation by thinking about focus—Should I observe as if I am looking through a camera viewfinder of a camera with a wide-angle lens attached? Or a telephoto lens?
5. To practice using all senses (and not just seeing) during your observations and note taking in the field.
6. To distinguish inscription from transcription.
7. To know when and how to ‘take’ and how to record “head notes,” vs. scratch notes in the field.
8. To incorporate those notes in write-up of field notes, and learning details of events they can observe in a scene of their choice.
9. To develop and demonstrate abilities at creatively describing the scene through field notes.
10. To be able to propose tentative conclusions and possible directions for research from a brief observation.

Assignment

Complete 30 minutes to one hour of field observation at a Harlem site of your choosing. (Suggestions below). Expect to produce 3-5 pages of field notes.

Instructions

1. Be sure to read the Field Notes handbook, as well as the XXX.
2. Choose a site for observing. (Consider restaurants, coffee shops, bars, a particular scheduled event,²⁰ local stores, concert/movie lines or even busy street corners.)
3. Choose a site where you can observe rather unobtrusively. You don’t want people walking up to your table and asking why you’re staring at them or anything. Until you have better training and practice observing, you probably want a site where you can take scratch notes (not just head notes).
4. If you choose, you may “participate” in the scene—even ask “ethnographic questions.” It is best to be open and not covert. (E.g.: if you choose a small store, introduce yourself to the proprietor, explain what you are doing and ask permission. Let the proprietor know that you are simply practicing ethnographic methods and will not be publishing your observations.)
5. Initial observation will probably take broad focus

²⁰ A good source for what’s up in Harlem: <http://experienceharlem.com/>

6. By end of observation, you might begin to come up with some focus.
7. Your field notes should be typed up in paragraphs, single spaced with blank lines b/t paragraphs.
8. Be sure to separate observations from your interpretations of them as you write!
9. At the end of your field notes, include a brief, final “memo” that summarizes the event, tells what you learned (both about observing and about the field/scene/site in question) and suggests (very briefly) potential directions for research.
10. Submit your assignment on CourseWorks. Be sure to put your name on the document.

SCORING RUBRIC IS ON THE NEXT PAGE

Observation Evaluation Rubric

Final grade will be subjective (A = excellent, B = very good/above average; C = average, etc.). However, the following rubric will help you know what I'm looking for. Score __ /50

	Lo				Hi
Interpretive memo (1 page, maybe 2) 5 pts x 4 para <ul style="list-style-type: none"> o Orientation to the nature of the observation (context, your role within the scene, level of participation, or other pertinent issues) o Summary of the observation o "Analysis" of what might be going on o Directions for possible research 	4	8	12	16	20
	Your Points: xx / 20 Comments: xyz				
Observation (roughly 3 x 10, but grade is overall) <ul style="list-style-type: none"> o Appropriate level of detail for a 1-hour observation (will vary some from student to student, and depending on level of detail) o Descriptive nature of observation (do I feel like I am "there"? This may involve multi-sensory observations <i>where appropriate</i>). o Clear distinction of <i>observation</i> versus <i>induction</i>, with observer's comments clearly marked as such (for example, if you are making an induction, make sure you include <i>observable</i> detail as to why. Don't just say someone is "angry" or is "married" unless you have evidence. Okay to use qualifiers "seems to be," but, again, with observable support. 	6	12	18	24	30
	Your Points: xx /30 Comments: xyz				
WRITING: There is not a specific grade for writing quality; excellent quality might curve a marginal grade upward. Excessive errors, especially in things such as spelling, grammar, punctuation (the most obvious rules) can lead to a grade deduction					
TOTAL (out of 50): A balance between objective components and my subjective impression of the essay as a whole					

Podcast Topic/Story Proposal
(DUE NO LATER THAN 2/21/18)

Don't forget the focus of this course as described on the syllabus:

*“Harlem in Theory is an advanced political theory colloquium. Joining a two thousand-year tradition of doing philosophy in and for the city, we theorize Harlem as *urbs* and *civitas* (material place and cultural, socio-political association). We consider not only the ways that Harlem residents create and experience human-made Harlem but also how the economic and socio-political organization of power in Harlem defines and limits their experience and creativity. Central to our explorations is the “spatial theory”—analyses of space and place, including geography, the built environment, social and political institutions, the body, sites of imagination and ideological positions (among others)— in the social sciences.”*

Your team's podcast should do just this!

Purpose of Podcast Topic/Story Proposal:

The primary purposes of the topic/theme proposal is to propose a podcast that:

- 1) is of interest to *ALL* the members of your team;
- 2) chosen from the table of topical areas unless otherwise discussed with Prof. Smith;
- 3) relates clearly to at least ONE of the political theoretical, sociological or anthropological concepts/frameworks covered by the course;
- 4) articulates an answer to a *specific question* drawn on (or at the very least partially inspired by ‘holes’ in *existing research*;
- 5) that will allow your team to *explicitly* reference some *existing research* (a.k.a. “literature review”) in the actual podcast;
- 6) that your team can respond to by means of ethnographic observation, interviews, and/or archival research;
- 7) is of the right scope for a series of a single long podcast episode no less than 45 minutes and no more than 75 minutes long or a series of short (10 – 15 minute) podcast episodes that add up to no less than 45 minutes and no more than 75 minutes long;
- 8) and though drawn on social scientific research can be targeted toward a sophisticated but untrained in advanced social scientific research audience.

Instructions:

First, come to consensus with your team about the subject matter you wish to focus on. Second, based on the course assignments you have read thus far and your experience on the field observation assignment, brainstorm some possible questions/analytical frameworks that your podcast might respond to. Brainstorm with your team how you might gather creative audio for your topic. Then, depending on the outcome of your team's brainstorming, your team may either submit 1) three

specific possible topics with some detail, which Prof. Smith will review and provide feedback about or 2) Submit one specific possible topic with detail about the concepts you might cover, how they relate to that topic and some idea of what elements you'll include (interviews? findings of research? discussions among experts or those who've experienced the issue). Submit your proposal on CourseWorks by no later than 2/21/18. Be sure to include your team's name, as well as the name of all its members.

Podcast Story Proposal Evaluation Rubric

Criteria	Points
Submit a proposal that is either one very detailed OR three sketched-out possible topics for your group podcast story	50
Proposal provides evidence of reflection on how this topic(s) will relate to the course concepts/content	30
Proposal provides evidence of thoughtful reflection on how the podcast will convey economic-relevant information, be entertaining and creative, and target the proper audience	20

“Data” Sources Proposal for

Podcast

(DUE NO LATER THAN 3/7/18)

Purpose:

“Data” is no doubt the wrong word here. By data, Prof. really mean the source material for your podcast, including recorded interviews with experts or residents, audio or notes recorded from observations, archival research and references to specific bodies of literature, articles or books. The primary purpose of this exercise is to keep your team on track for producing an excellent podcast by encouraging your team to identify and collect existing research data, audio or to schedule interviews early, as well as to explore audio editing software, AV equipment for recording, as well as a means to store and share recordings among your team.

Instructions:

After meeting with your team to discuss, in no less than one but no more than two pages, respond to the following questions:

- 1) Have you visited IMATS to explore the audio production software and hardware they offer?
- 2) What audio editing suite has your team decided to use?
- 3) Does each member of your team have clear roles and responsibilities? What is each person responsible for?
- 4) What experts, if any, have you identified to interview? (Please list them all). Did you schedule those interviews? Have you considered what questions to ask?
- 5) What archival research, if any, have you done and why?
- 6) Have you visited multiple Harlem sites for recording audio AND/OR ethnographic observation? If so, where?
- 7) Is your team going to produce a series of short podcasts adding up to no less than 50 but no more than 75 minutes? Or one long, 50 – 75-minute podcast?
- 8) Which analytical framework(s) do you think that you are likely to reference in your podcast and why?

Submit your one – two-page response on CourseWorks by NO LATER THAN 3/7/18.

Podcast Story Outline
(Due NO LATER THAN 3/28/18)

Purpose:

The primary purpose of this exercise is to keep your team on track for producing an excellent podcast by explaining, outlining/timelining how you will tell your podcast story:

Instructions:

Podcast content outline

Submit a 1 – 2 page outline of your team's podcast story. It must include:

- 1) The subject matter of your podcast;
- 2) The specific question(s) you seek to answer.
- 3) The body of existing research from which your question is drawn.
- 4) Explanation of how you will tell the story (including narrative, expert interview, man on the street interview, archival research, existing research data, existing or recorded audio.)
- 5) A draft timeline for each segment of your podcast (whether your team has chosen to produce a series of shorter podcast episodes adding up to 50 – 75 minutes of content or a single 50 – 75-minute-long podcast.

Timeline for completing the podcast project

You must also include a planned timeline for the completion of the project. If you are conducting an interview by what date will it be complete? If you are doing archival research, by what date will it be complete? How and by when will you include existing research? How much time do you expect editing will take

Podcast Story Outline Evaluation Rubric

Criteria	Ratings				Points
Podcast content outline	Thorough, thoughtful, focused on economics related to the course	Shows incomplete thought or reflection	Shows little thought or focus	Does not meet requirements	60
Timeline for completing the project	Thorough, thoughtful, practical	Present, but doesn't reflect thought or practical considerations		Does not meet requirements	20
Assignment of responsibilities	Included and complete	Included but incomplete		Does not meet requirements	20

Midterm Essay
(DUE 3/28/18 INSTEAD OF WEEKLY POSTING)

By now, you have read some ethnographic accounts of the lives and experiences of Harlem residents in response to forces outside their control, as well as several analytical frameworks for understanding the spaces residents occupy and the places and vital forms of living they seek to reproduce, despite and because of those external forces. Select no more than TWO theoretical frameworks from the readings listed you believe will be most helpful to you and your podcast project partners' shaping of the Harlem 'story' you and your partners have proposed to tell. In at least 5 but no more than 7 pages explain why and how your selection is helpful/more helpful than the other texts/analytical frameworks. Your essay should include at least one specific example of how the selected text has affected either your identification/ collection of data sources (observation, interview, archive) or the way you will deploy audio (music, voices, sounds, etc.) in your podcast. Please be sure to cite the texts you choose. Please submit as word document or PDF on the Assignment III Midterm Paper in "Assignments). Do not forget to put your name on the essay.

Texts:

1. Bickford, Susan. "Constructing Inequality: City Spaces and the Architecture of Citizenship." *Political Theory* 28, 3 (2000), 355 – 376. *Available through CLIO.* (analytical framework: "architecture of citizenship.")
2. Bourdieu, Pierre. *Outline of a Theory of Practice*. Cambridge: Cambridge University Press, 1995. (analytical framework/method: *habitus*)
3. Ellison, Ralph "Harlem is Nowhere." *Harpers*, August 1964. *Available on CourseWorks.* (Analytical framework/method: "Harlem's nowhere-ness" i.e.: *contradictoriness that means subjects find it difficult to place/create/remake themselves in the space of Harlem*)
4. Low, Setha. *On the Plaza: The Politics of Public Space and Culture*. Austin: University of Texas Press, 2000. Ch. ? "Spacializing Culture: the Social Production and Construction of Public Space." (analytical framework/method: "specializing culture," i.e.: *How theories of production and construction together explain the origins, (re)production, and continued salience of public space(s)*).
5. Rothstein, Richard. *The Color of Law: a Forgotten History of How Our Government Segregated America*. New York: Liveright, 2017. (analytical framework: "color of law," i.e.: *the book title references an actual legal concept: "the appearance of a legal right. The act of a state officer, regardless of whether or not the act is within the limits of his or her authority, is considered an act **under color of law** if the officer purports to be conducting himself or herself in the course of official duties."* However, appearance of legal right can mask real abuses of authority or, as in Rothstein, real (i.e.: *de facto AND de jure*) injustices.)

Resources for Team Podcast Project

Podcast Technology and Audio Sources

Public Domain/Copyright-free audio sources:

- 1) “Ten Best Sources of Copyright-free Music” <https://www.snailarts.com/free-copyright-free-music/>
- 2) “Directory of Public Domain Movies” <http://www.openflix.com/>

Barnard College/Columbia University Resources for Recording Equipment and Audio Editing Software:

- 1) <https://imats.barnard.edu/>
- 2) <http://library.columbia.edu/locations/music/music-lab/equipment.html>

Guidelines for Using Audacity Audio Editing Software:

Though IMATS makes available Adobe’s excellent *Audition CC*, in order to use it you must be in the student editing room in Sulzberger Annex. Many expert podcasters recommend Audacity--the open source (free) and available for both Mac and Windows users. Here is a link to download Audacity:
<https://sourceforge.net/projects/audacity/>

Here are some helpful sources of instruction:

From Lifehacker.com

- 1) “Learn how to use Audacity for Podcasting”:
<https://lifehacker.com/163483/learn-how-to-use-audacity-for-podcasting>
- 2) “Record any streaming audio from your computer using Audacity:
<https://lifehacker.com/record-any-streaming-audio-from-your-computer-using-aud-1588102837>

From Podlearning at Audio.econ.com

- 1) <https://audioecon.files.wordpress.com/2015/09/audacity-software-site-and-instructions-handout.pdf>

From YouTube:

- 1) Audacity 2017|Beginner’s Guide:
<https://youtu.be/3SYfhGWXGl8>
- 2) “Podcast Editing in Audacity”
<https://youtu.be/e4-T9h7EmeE>
- 3) “How to use Audacity for Voice Over:
<https://youtu.be/5CZui3qDvhk>

From YouTube, cont'd:

- 4) “How to Add Background Music in Audacity”
<https://youtu.be/2n5L9VJ5gDA>
- 5) “How to Make Your Voice Sound Better in Audacity”
<https://youtu.be/-QJPkIipZTI>
- 6) “How to Podcast with Audacity—watch me record and edit an episode”
<https://youtu.be/byIkPqgWYrQ>

Podcast Storytelling How To:

The Podcast Host:

1. “Digital Storytelling: Telling Stories Through a Podcast”<https://www.thepodcasthost.com/presenting-your-podcast/digital-storytelling/>
2. “Storytelling for Podcasters”
<https://www.thepodcasthost.com/storytelling/important-podcasters/>

From National Public Radio:

- 1) “You Asked: How do you tell a story in three acts?”
<http://training.npr.org/audio/you-asked-how-do-you-tell-a-story-in-3-acts/>
- 2) “Radio intros: 5 examples of success”
<http://training.npr.org/audio/radio-intros-5-examples-of-success/>
- 3) “How audio stories begin”
<http://training.npr.org/audio/how-audio-stories-begin/>
- 4) “Score! Best practices for using music in audio storytelling.”
<http://training.npr.org/audio/score-best-practices-for-using-music-in-audio-storytelling/>
- 5) The audio editor’s resource: Tips for shaping great stories”
<http://training.npr.org/audio/the-audio-editors-resource-tips-for-shaping-great-stories/>
- 6) “Front-end editing: The ‘secret ingredient’ of great audio storytelling”
<http://training.npr.org/audio/front-end-editing-the-secret-ingredient-of-great-audio-storytelling/>

Getting to know Harlem

Useful websites:

1. The name of this website says it all: Harlem One Stop. On it, you can find a lengthy list of community organizations, news of events, a list of historical sites and museums... and all sorts of good stuff!
<https://www.harlemonestop.com/>
2. Another great source, especially for events: <http://experienceharlem.com/>
3. Why not go on our own walking tour of Harlem's historical sites?
<https://www.walksofnewyork.com/blog/harlem-new-york>

Documentaries about Harlem:

- 1) "Harlem USA" (2012)
- 2) "The Changing Face of Harlem" (2012)
- 3) "A Great Day in Harlem" (1994)
- 4) "Homegoings" (2013)
- 5) "Been Rich All My Life" (2006)
- 6) "Against the Odds: Artists of the Harlem Renaissance" (1994)
- 7) "A Study of Negro Artists" (1936)
- 8) "Field Niggas" (2015)
- 9) "El Barrio Tours: Gentrification in East Harlem" (2013)
- 10) "On the Shoulders of Giants" (2011)

Harlem Demographics:

- 1) Census reporter is a Knight News funded database of demographic information. Full of great stuff! <https://censusreporter.org/>
- 2) <https://www.census.gov/programs-surveys/acs/guidance/subjects.html>
Searchable survey data about everything from the ancestry of non-native Americans to educational attainment, fertility, marital status, income, occupation etc. A truly excellent source of demographic data from the United States Census Bureau.

Public Information:

- 1) For NYC: <http://www1.nyc.gov/site/records/about/about.page>

Harlem Neighborhoods:

- 1) NYC neighborhoods:
<https://www.compass.com/neighborhood-guides/nyc/harlem/>
<https://www.nycgo.com/boroughs-neighborhoods/manhattan/harlem>

Schomburg Center for Research on Black Culture

<https://www.nypl.org/about/locations/schomburg>

Useful divisions:

- 1) The JBH Research and Reference Division holds and provides access to books, serials, and microforms containing information by and about people of African descent throughout the world, concentrating on the humanities, social sciences, and the arts. No appointment is necessary to consult the resources and utilize the space for reading and studying.

<https://www.nypl.org/about/divisions/JBH-research-and-reference-division>

JBH has what might a very useful event forthcoming on Thursday, 2/15/18 at 6:30 pm that introduces the newspaper archives to researchers:

<https://www.nypl.org/events/programs/2018/02/15/researching-african-american-historical-newspapers-nypls-e-resources>

- 2) The Moving Image and Recorded Sound (MIRS) Division documents the experiences of peoples of African descent, as they have been captured via audiovisual technology. The MIRS Division collections encompass a variety of formats including motion picture film (released prints and outtakes), video recordings, and music, and spoken arts recordings in several formats.

<https://www.nypl.org/locations/divisions/moving-image-and-recorded-sound-division>