

Teachers College, Columbia University

A&HH 5050

Fall 2016

Wednesdays 5:10-6:50 pm (except as noted below)

Grace Dodge Hall 452

Professor Ansley Erickson

erickson@tc.columbia.edu

Office hours Tuesday 4 to 6 pm and Wednesdays 3 to 4 pm; 334G Horace Mann
schedule via proferickson.youcanbook.me

Harlem Stories: Archives and Digital Tools

Course Description and Purpose

This course offers a collaborative inquiry into the history of education in Harlem and an opportunity to practice sharing historical knowledge in digital formats.

This year, we make Wadleigh High School the focus of our work. Wadleigh High School is a microcosm of the history of 20th century Harlem. Wadleigh has changed in form and constituency over the decades, from its turn-of-the-century origins as a predominantly white elite academic school for girls in the first decades of the century, to a high school serving black, white, and Puerto Rican students with a largely white teaching force in the decades around World War II, to a predominantly black co-ed junior high school after 1957, with black leadership and faculty by the early 1970s. In the last 15 years, the school has again shifted in response to broader educational currents in the city and nation, with a new small high school, and now a charter middle school, sharing the Wadleigh building.

Wadleigh's history can illuminate key questions about the crucial public enterprise of schooling in Harlem. What did Harlem residents and community members want from their schools, and how did they pursue these goals? How did residents from different perspectives –middle-class, working-class, and poor residents, teachers, students, parent leaders, of various heritages - perceive their schools and their community, and how did these perceptions change over time? How did schools and community interact? How did citywide education policy and politics affect Harlem schools, and how did they respond? How have various Harlem constituents kept and attached meaning to their schools and their histories, in the context of U.S. racism and inequality?

In this class, individually and collaboratively, we will work to answer these questions (and others that emerge as we work). The products of our efforts will contribute to the Educating Harlem Digital Collection, an ongoing aspect of the [Educating Harlem](#) project at Teachers College. Student work helps in making Wadleigh-related material publicly accessible within the Digital Collection, and students will have the opportunity to develop analytical exhibits on Wadleigh that may accompany this material and may become publicly visible.

Doing this work requires building collective knowledge and skill in three areas:

- 1) The history of Harlem and of its schools. Schools do not function in isolation, but operate and gain meaning in relationship to the communities they serve. We will read in the existing secondary literature on Harlem, New York City schools, and related areas.
- 2) Critical analysis of archival sources related to Wadleigh, in the context of discussions of the nature and limits of historical investigation via archives. How do we come to know about a school, historically? As with many topics, existing archives related to Wadleigh are both useful and limited. We will think together about what it means to investigate the past in the context of limited sources that are kept, or not kept, in contexts of unequal power. How do university-based researchers and the communities they are studying relate?
- 3) Digital presentation of historical materials and analysis. Creating digital archives and historical exhibits requires skill with digital platforms, metadata, and writing for broader audiences, all of which we will work on in this course. It also engages core challenges in historical representation – what does it mean to tell someone else’s story? What modes or media convey history best? These are issues we will confront and discuss throughout the semester. The Educating Harlem project is working with [Omeka](#) and [Neatline](#), but students with skill (or desire to develop skill) in other platforms or media will have opportunities, with consultation, to design projects in these.

The course does not presume prior expertise in the history of education, or in digital work in history. There are no prerequisites, although a willingness to read extensively and critically is required. Although the majority of the class time will be engaged with conducting our inquiry into Wadleigh’s history, we will periodically step back to consider what this experience of historical research means for thinking about other work in history and education – from students’ own research projects to teaching approaches in other contexts.

Required texts:

Most readings for this course are articles or book chapters available online or via TC’s ereserves system. Those are marked below with an **R**. A few are available via links on the electronic version of the syllabus, or via our Google Drive folder. Those are marked with a **G**. Three required texts are available at bookculture, 536 W. 112th St., and on reserve at the Gottesman Libraries.

Please bring all readings for the week to class. ***If possible, please bring a laptop to class.***

James Baldwin, *The Fire Next Time* (New York: Vintage, 1962)

Marcia Chatelain, *South Side Girls* (Chapel Hill: UNC Press, 2015)

Walter Dean Myers, *Bad Boy: A Memoir* (New York: Amistad, 2002)

Michele Trouillot, *Silencing the Past: Power and the Production of History*, 2nd ed (Boston:

Beacon, 2015)

Working Schedule of Meetings and Readings

***At some point before October 1, Complete this audio [walking tour of Harlem](#), produced for Museum of Modern Art Jacob Lawrence exhibit, with added sites related to our reading listed in our class Google Drive. ***

Week 1 – Sept. 7

Introduction:

Reading: Myers' *Bad Boy* as a prompt for historical inquiry

In class: Discussion of *Bad Boy*
Introduction to course goals and structure
Useful tools: [Zotero](#), [Social Explorer](#), [Omeka](#), [Neatline](#), [ProQuest](#)
[Historical Newspapers](#), [Google Drive](#)

Part I: Setting

Week 2 – Sept. 14

Making Harlem: Before and During the Great Migration

Reading: [James Weldon Johnson, "The Making of Harlem"](#) in Alain Locke, ed., *Harlem: Mecca of the New Negro, Survey Graphic, 1925*
[McGruder, Race and Real Estate in Harlem, Chapters 3 and 5](#), ebook
[Harbison, "A Serious Pedagogical Situation" G](#)

In class: 2015 student exhibit on two Wadleigh students
[Digital Harlem](#)

Week 3 – Sept. 21

Girls and Schools in Great Migration & Depression-era Harlem

Reading: Chatelain, *South Side Girls*, Introduction, Ch. 1, 2, & 3
McDougal, "[The Double Task: The Struggle of Negro Women for Race and Sex Emancipation,](#)" originally in Locke, ed., *Harlem: Mecca of the New Negro*

In class: [Margaret Morgan at Wadleigh High School](#)

Week 4 – Sept. 28

Wadleigh in Post-World War II Harlem

Reading: Baldwin, *The Fire Next Time*
HARYOU, *Youth in the Ghetto* (1963), Introduction and Ch. 6 G

In class: Harlem via US Census data
Multiple views of Wadleigh in the press

Due: Short paper on secondary readings from Part I

Part II: Archives and Historical Investigation

- Week 5 – Oct. 5 **Archives: Examining Wadleigh via Photographs**
- Reading: Tina Campt, *Images Matters*, Introduction and Ch. 3 **R**
- In class: *Guest visit with Tina Campt*, Director of the Barnard Center for Research on Women and Ann Whitney Olin Professor of Africana and Women’s Studies, Barnard College to examine photography in Wadleigh yearbooks
- Week 6 – Oct. 12 **Archives: How do we know about Harlem’s educational past?**
- Reading: Trouillot, *Silencing the Past*
Schwartz and Cook, “Archives, Records, and Power” **R**
Stoler, “Colonial Archives and the Arts of Governance” **R**
- Before class: Explore the footnotes of our readings from weeks 2 and 3. Where does historical evidence come from? In what ways do you see the impact of the dynamics discussed in our readings for this week?
- Due: Item of the Week (on a Photograph)
- Week 7 – Oct. 19 **Thinking spatially about Harlem’s educational history**
- Reading: [White, “What is Spatial History?”](#)
The following readings all refer to the [“Digital Harlem”](#) project:
Robertson, [“Putting Harlem on the Map”](#)
Robertson, “Digital Mapping as a Research Tool,” *Journal of American History*, vol. 121, no. 1 **R**
Sternfeld, “Harlem Crime, Soapbox Speeches, and Beauty Parlors: Digital Historical Context and the Challenge of Preserving Source Integrity” *Journal of American History*, vol. 121, no. 1 **R**
- In class: “Mapping” via Neatline
Spatial views of Harlem: [ancestry.com](#) and [socialexplorer.com](#)
- Week 8 – Oct. 26 **Archives: Digital experiences and ownership**
- Reading: Cohen and Rosenzweig, [“Owning the Past”](#)
[Blog post on copyright and school yearbooks](#) (including discussion in comments)

[Copyright & permissions resources](#)

In class: [Mukurtu](#) and Plateau Peoples' Web Portal

Due: Short paper on Part II readings

Week 9 – Nov. 2 **Archives: The Schomburg Center and Wadleigh**

Before class: Schomburg visit assignment, including research in manuscripts, photographs, and research and reference divisions. Plan 6-8 hours. [\[Detailed assignment here\]](#)

In class: Discussion of selected archival items
Peer review of item-of-the-week assignments

Due: Item of the Week (from the Schomburg)

Part III: Targeted Research & Public Projects

Week 10 – Nov. 9 **Sharing History in Public Exhibits via Omeka & Neatline**

In class: Discussion of project design ideas ([Assignment details here](#))

Week 11 – Nov. 16 **Collaboratively chosen readings, week 1**

Reading: To be determined based on group and individual project interests

Due: Critical response to a digital historical exhibit ([Assignment details here](#))

No class Nov. 23 – Thanksgiving Holiday

Week 12 – Nov. 30 **Collaboratively chosen readings, week 2**

Reading: To be determined based on group and individual project interests

Due: Final project proposal (based on [assignment details here](#))

Week 13 – Dec. 7 **Final Project – Design & Building Workshop** (attendance optional)

Week 14 – Dec. 14 **Final Project – Feedback on Works in Progress**

Week 15 – Dec. 21 **Final Project - Celebration**

Due: Final Project
 Reflection

By joining the group library for Educating Harlem in [Zotero](#), you can access a large bibliographic database of relevant readings.

Assignments

Students taking the course for 2 credits must complete 70 points worth of work, among the following. Students taking the course for 3 credits must complete 100 points worth of work, among the following. *All* students must complete the 40-point final project. Detailed assignment and evaluation information for each will be distributed in class. Additionally, active participation in course discussions and activities is required of all students. Strength, or weakness, of participation can affect a student's final grade by one mark (ex. B to B+).

- 1) **Short papers** on secondary reading and lectures: 3-4 page reflections on course readings, one on Part I readings and one on Part II. Identify a key theme or question in the reading and explaining how it relates and informs your intellectual project in this class/at TC. (10 points each, total 20 points)
- 2) **"Item of the week"** blog post (10 points each, total 20 points)
- 3) **Critical review of digital exhibit** (10 points)
- 4) **Final public project:** Develop an exhibit and/or learning activity within the using the Educating Harlem Digital Collection structure to create an exhibit and/or learning activity based on digitized materials. A proposal outlining the project will be due in advance. Although support in class will focus on using Omeka and Neatline to create exhibits, students who have or want to develop skill in using a different platform for digital storytelling are welcome to do so, with prior approval. (40 points) [Full assignment here.](#)
- 5) **Reflection memo:** 2-3 pages explaining how one or more elements of work with archival materials and digital exhibits informs your research or teaching interests (10 points)

Course and College Policies

Attendance

Attendance is required at all class sessions. Please inform me in advance if you are going to be absent. More than one absence may impact your class grade; more than two absences may result in course failure.

Classroom Civility and Professional Habits

This is a collaborative course in which students are not only learning about a new history, but engaging in work with new technology. The classroom should be a safe space for students to shape, share, and challenge ideas with both respect and rigor. Please monitor your own contributions in light of this shared purpose.

Technology is a central medium for our work, but can also become a barrier to in-person conversation and collaboration. Please monitor your own use of your laptop or other technology to ensure that it is in service of the work of the class. If you use class time for social media, email, or other communication not related to course work, you will be counted as absent.

Any students with documented need for assistive technology within the classroom are welcome to speak with me about how to enable their full participation.

Academic Integrity

The Teachers College policy on Academic Integrity can be found in the Student Handbook, available at tc.edu/administration/student-handbook, pp. 76-77.

Plagiarism violates academic integrity. Any attempt to present someone else's work as your own, on papers, exams, transcripts, etc. constitutes plagiarism, a form of theft and fraud. There are various forms of plagiarism of which the following are most common. It is your responsibility to ensure that you clearly distinguish between your words and ideas and those of other authors, and to understand proper ways to give credit to other authors and sources.

1. ***Word-for-word plagiarism.*** This includes (a) the submission of another student's work as your own; (b) the submission of work from any source whatever (book, magazine, or newspaper article, unpublished paper, or thesis, internet) without proper acknowledgement by footnote or reference within the text of the paper; (c) the submission of any part of another's work without proper use of quotation marks and citation.
2. ***Patchwork plagiarism.*** This consists of piecing together of unacknowledged phrases and sentences quoted verbatim (or nearly verbatim) from a variety of sources. The mere reshuffling of other people's words does not constitute "original" work.
3. ***Unacknowledged paraphrase.*** It is perfectly legitimate to set forth another author's facts or ideas in one's own words, but if one is genuinely indebted to the other author for these facts or ideas, the debt must be acknowledged by footnote or reference within the text of the paper.
4. ***Self-plagiarism.*** Work created for a class may be turned in only for credit in that class. Attempting to receive academic credit for work done for another class is a form of academic dishonesty. Please speak with me if you are considering combining your work for this class with work for another class.

This statement draws from conversations with colleagues in the Cultural Foundations Department, Syracuse University, 2011-12.

Accommodations

The College will make reasonable accommodations for persons with documented disabilities. Students are encouraged to contact the Office of Access and Services for Individuals with Disabilities for information about registration (166 Thorndike Hall). Services are available only to students who are registered and submit appropriate documentation. As your instructor, I am happy to discuss specific needs with you as well.

Incomplete policy

The grade of Incomplete will be assigned only when the course attendance requirement has been met but, for reasons satisfactory to the instructor, the granting of a final grade has been postponed because certain course assignments are outstanding. If the outstanding assignments are completed within one calendar year from the date of the close of term in which the grade of Incomplete was received and a final grade submitted, the final grade will be recorded on the permanent transcript, replacing the grade of Incomplete, with a transcript notation indicating the date that the grade of Incomplete was replaced by a final grade. If the outstanding work is not completed within one calendar year from the date of the close of term in which the grade of Incomplete was received, the grade will remain as a permanent Incomplete on the transcript. In such instances, if the course is a required course or part of an approved program of study, students will be required to re-enroll in the course including repayment of all tuition and fee charges for the new registration and satisfactorily complete all course requirements. If the required course is not offered in subsequent terms, the student should speak with the faculty advisor or Program Coordinator about their options for fulfilling the degree requirement. Doctoral students with six or more credits with grades of Incomplete included on their program of study will not be allowed to sit for the certification exam.

Activation of the CU Network ID

Teachers College students have the responsibility for activating the Columbia University Network ID (UNI), which includes a free Columbia email account. As official communications from the College – e.g., information on graduation, announcements of closing due to severe storm, flu epidemic, transportation disruption, etc. -- will be sent to the student's Columbia email account, students are responsible for either reading email there, or, for utilizing the mail forwarding option to forward mail from their Columbia account to an email address which they will monitor.

Policy on Religious Observances

It is the policy of Teachers College to respect its members' observance of their major religious holidays. Students should notify instructors at the beginning of the semester about their wishes to observe holidays on days when class sessions are scheduled. Where academic scheduling conflicts prove unavoidable, no student will be penalized for absence due to religious reasons, and alternative means will be sought for satisfying the academic requirements involved. If a suitable arrangement cannot be worked out between the student

and the instructor, students and instructors should consult the appropriate department chair or director. If an additional appeal is needed, it may be taken to the Provost.

Policy on Sexual Harassment and Violence Reporting

Teachers College is committed to maintaining a safe environment for students. Because of this commitment and because of federal and state regulations, we must advise you that if you tell any of your instructors about sexual harassment or gender-based misconduct involving a member of the campus community, your instructor is required to report this information to the Title IX Coordinator, Janice Robinson. She will treat this information as private, but will need to follow up with you and possibly look into the matter. The Ombuds officer for Gender-Based Misconduct is a confidential resource available for students, staff and faculty. “Gender-based misconduct” includes sexual assault, stalking, sexual harassment, dating violence, domestic violence, sexual exploitation, and gender-based harassment. For more information, see <http://sexualrespect.columbia.edu/gender-based-misconduct-policy-students>.