

Fall 2019

HSS 405-H01: Newark Narratives

Jon Curley

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Recommended Citation

Curley, Jon, "HSS 405-H01: Newark Narratives" (2019). *Humanities Syllabi*. 200.
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NJIT

Fall 2019

HSS403(H01) Literature Seminar in Humanities:

NEWARK NARRATIVES

CKB 204

T/R 2:30 – 3:50

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Course Description

This course is a comprehensive survey of Newark, a combined literature/cultural studies seminar and anthropological field work course designed to explore and map Newark in various disciplines, including literature, history, film, politics, religion, architecture, and sociology. It will be provisional and investigative, based on knowledge accrued and acquired, delving into various possible lines and intersections of inquiry. We will be cartographers of the cosmopolis, generating new insights into the various meanings about cities and city life.

Requirements

You are expected to keep up with the reading in the texts and complete all assigned exercises. Classroom participation is essential. The seminar format for this course requires discussion, a constellation of active, energetic voices. If you are not inclined or comfortable at discoursing at length about our various topics, issues, and themes, this course might not be right for you. Participation can also take the shape of various other engagements, including Moodle forum posts, written commentaries or suggestions, and other input not assigned. ***A full 20 points accounts for participation alone so keep this point of order in mind.***

I will ask that you bring responses to particular texts under discussion each week and compile a weekly writing journal based on your writing experience, classroom reactions, and any other thoughts related to this course and this city. You will be utilizing CANVAS and expected to interact with its contents regularly. Find the link at canvas.njit.edu

Keep in mind that CANVAS will both complement, supplement and, at times, correct the syllabus in terms of timetables, scheduled speakers, field trips and content.

Field Work Project

You are required to undertake Field Work in preparation of ONE of TWO final projects that will help construct and map your understanding of the city. This labor will also help you understand the logic of how we theorize and imagine Newark in relation to some of the key ethical and aesthetic issues of this course. Your approach can be flexible and multi-disciplinary and should include at least 2-3 relevant interviews. All interview subjects should be either residing in Newark or working in its borders. No interview subject should be affiliated with NJIT or Rutgers-Newark. I encourage you to immerse yourself in the urban community and its urban environment. Literary focus is not necessary. However, as you should be establishing connections between the course particulars and the realities you encounter beyond campus. You can explore art, culture, history, music, architecture, sports, civil rights activism, housing and commercial realty, education, power companies, grassroots organizations, rehabilitation centers, et cetera. Please consult with me about your ideas and I shall offer intensive oversight throughout your project.

The structure of this project will consist of:

- an abstract/introduction of your subject and reasons for pursuing it (2-3 pages)
- a transcription of entire or partial interview or link to audio files or other embedded web-based
- a 5-7 page discussion of your vision, methodology, conclusions, change or deepening of perspective, the necessity of your work and its potential use-value, relationship to this course and its possible enhancement of its pedagogical underpinnings

Final Project

The Final Project can be either a substantial extension of your mid-term paper (10-12 pages) or a non-text-based work (with supplementary explanatory notes concerning its creation) relating to this course and your experience in it. Some examples include (and are not limited to): video diaries, site photography, music, poetry sequences, short stories, paintings, filmed excerpts of various texts, statistical analysis of City Hall budget, comparisons of local public and charter schools, restaurant guides, historical demographic trends, real estate studies, and on and on. We will devote considerable time to discussing and developing these projects.

NJIT University Code on Academic Integrity

“Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree that you are working on. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the academic code of integrity policy that is found at:

<http://www5.njit.edu/policies/sites/policies/files/academic-integrity-code.pdf>.

*Please note that it is my professional obligation and responsibility to report any academic misconduct to the Dean of Students Office. **Any student found in violation of the code by cheating, plagiarizing or using any online software inappropriately will result in disciplinary action. This may include a failing grade of F, and/or suspension or dismissal from the university.** If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu”*

Grade Breakdown

Class Participation	20 points
Weekly writings	10 points
Mid-Term Essay	20 points
Oral Presentation	10 points
Fieldwork Assignment	20 points
Final Project	20 points

Required Texts

Baraka, Amiri. *SOS Poems 1961-2013* (Grove: 978-0-8021-2335-0)

Roth, Philip. *American Pastoral* (Vintage: 978-0375701429)

Williams, Junius. *Unfinished Agenda: Urban Politics in the Era of Black Power*
(Google Drive available on CANVAS homepage)

(Supplementary Materials will be utilized as well)

Calendar/Course Outline

Week 1 (9.3 – 9.6)

Lecture/Presentation: “Newark through the Ages” (Liz Del Tufo, Newark Landmarks and Heritage Preservation Commission)

Introduction Continued

Week 2 (9.10 – 9.12)

Documentary Screening: *Revolution 67* (2007; Directors Marylou and Jerome Bongiorno)

For 9.14, familiarize yourself with some of the websites at the top of our Moodle Page and be ready for a deep discussion. We shall also discuss *Revolution 67*.

Week 3 (9.17 – 9.19)

Junius Williams, *Unfinished Agenda*: Foreword, Introduction, Chapter 1Junius Williams, *Unfinished Agenda*: Chapter 4, 6, 7

Week 4 (9.24 – 9.26)

Junius Williams, *Unfinished Agenda*: Chapter 8, 9, 10Junius Williams, *Unfinished Agenda*: Chapter 15, 16, & Postscript

Week 5 (10.1 – 10.3)

Documentary Screening: *The Rule* (2014; Directors Marylou and Jerome Bongiorno)

Roundtable Discussion

[illegible]

Is Fiction not True? Historically inaccurate or non-existent? What is the difference between a truthful narrative and a fabricated one (is there a difference?)? How can art at times clarify or intensify our relationship to reality? *American Pastoral* is both the exquisite and exhaustive centerpiece of this course and a contemporary classic of literature. Its interrogation and critique of our (pre)conceptions of narrative, America, Newark, and how we can view the lives of others or fail to comprehend the vast complicated layers of ourselves and others are sharp and yet inconclusive. How can we establish criteria for novelistic narrative's ability to animate, clarify, illuminate, and deconstruct our lives?

[illegible]

Week 6 (10.8 – 10.10)

Discussion of *American Pastoral* (Read to AT LEAST page 113)

Week 7 (10.15- 10.17)

Discussion of *American Pastoral* (Read to AT LEAST page 283)

Week 8 (10.22 –10.24)

Rough Draft of Mid-term Essay Due 10/22

Final Draft of Mid-term Essay due in class 10/25 (be prepared to share thoughts about your work)

Discussion of *American Pastoral* (Read to AT LEAST...)

Week 9 (10.29 – 10.31)

Discussion of *American Pastoral* (Read to the end)

Week 10 (11.5 – 11.7)

Read Introduction in *SOS Poems 1961-2013* & I will introduce the Poet and Poetry in each class of Amiri Baraka

Week 11 (11.12 – 11.14)

Visit from the film makers Marylou and Jerome Bongiorno, creators of *Revolution 67* and *The Rule* (11.12)

Amiri Baraka Continued

1. The Bohemian Poet

“Preface to a Twenty Volume Suicide Note”

“In Memory of Radio”

“The Bridge”

“Vice”

“The New Sheriff”

“Notes for a Speech”

2. Poet in Transition

“Balboa, the Entertainer”

“A Contract. (For the Destruction and Rebuilding of Paterson)”

“An Agony. As No”

“Short Speech to My Friends”

“The Politics of Rich Painters”

“ A Poem for Democrats”

“Duncan Spoke of a Process”

Sounds:

<http://writing.upenn.edu/pennsound/x/Baraka.php>

Sights:

www.youtube.com

Week 12 (11.19 - 11.21)

3. Poet as Black Nationalist

“Black Dada Nihilmus”

“Political Poem”

“The Liar”

“A Poem Some People Will Have to Understand”

“Tone Poem”

“Numbers, Letters”

“Black Art”

“Poem for HalfWhite College Students”

4. “Poet as Marxist Revolutionary”

“When We’ll Worship Jesus”

“Reggae or Not!”

“Wise 1- Wise 4”

“I Am”

Week 13 (11.26) **N.B. This class meets on Tuesday this holiday week.**

Oral Presentations Begin

Roundtable Discussion about Amiri Baraka and Reflection/(Read any 10-15 poems from page 337 to 528)

Be ready to share your creative/critical homage to/takedown of Baraka next class (details to follow)

****Thanksgiving Recess: November 28th through December 1st. NO CLASSES****

Week 14 (12.3—12.5)

Final Workshop on Field Work Project

Field Work Project Due 12.7 in Class

Week 16 (12.10)

Last Day of Class: THE NEWARK CONCLUSION

!!!!!!!!!!!!!!Final Project Due on Friday 12/13 at 409 Cullimore by 6pm!!!!!!!!!!!!!!