SYLLABUS

Encountering New York: Memoirs of Place
FYSEM-UA 670 - 001

Spring 2018
Monday, 12:30-3:00
194M (194 Mercer Street)
Room 203

Professor Christopher Wall
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411 Lafayette Street 4th Floor
Room 420

COURSE OVERVIEW

In “Washington Square, 1946,” Cynthia Ozick recounts the most embarrassing of freshman mistakes: how she arrived at New York University for classes the day before they started. She walked around, unaware of the rich history of the neighborhood and the artists working nearby, having faith that her education and her experience in the city would eventually “awaken” her. In this class we will immerse ourselves in writings about New York and will come to know the city through the eyes of the people who have come before us. Readings will cover major authors who have written about the city but will also include pieces by lesser-known writers, like the journalist Wong Chin Foo, who can help us glimpse what it was like to be a Chinese American journalist in the city in 1885. This will serve as a jumping off point for students to write a series of urban mini-memoirs as a way to explore their writerly voices, their experiences of the city, and the voices and experiences of those who came before them.

Classes, which will be loosely chronological, will draw from the huge wealth of voices writing about the experience of New York City, from Sarah Kemble Knight’s diary of 1704 to Dickens and Whitman up through Whitehead and more recent writers. Readings will consist of a mixture of essays, reportage, vignettes and poetic responses to the city, along with longer treatments. As readers we will be invited to consider how a sense of place, and a sense of history, can shape our own identities and expectations.

COURSE REQUIREMENTS

Do all the reading. All freshman seminars are designed to be reading intensive. You can expect to be assigned 60-100 pages a week, which you will read, annotate, and come to class prepared to discuss. The readings will be selected from the required books below and supplemented by online sources.

Writing New York: A Literary Anthology, edited by Phillip Lopate
Here Is New York, by EB White
Poems of New York, edited by Elizabeth Schmidt
Non-Stop Metropolis: A New York City Atlas, edited by Rebecca Solnit and Joshua Jelly-Schapiro
The Colossus of New York, by Colson Whitehead
Fires in the Mirror by Anna Deavere Smith (Anchor Books, 1993)

Keep a writing journal. Informal writing is an occasion for you to develop your thinking and test yourself. All in-class writing, and reading responses between class, must be done in the writing journal, with entries organized by date. The journal will count as 5% of your final grade. They will be checked during each class and are evaluated only for completeness and thoughtfulness.
**Participate in Class.** Class participation is your thoughtful, committed approach to each class and each class activity and is worth 10% of your grade. Speak your mind. Read carefully in class. Converse with others. When you feel like you’re done, converse some more. Talking leads to thinking, which leads to writing. Make it a goal to **speak at least once during every class.** Your verbal contribution is your way of becoming a good citizen of our classroom. In general, keep in mind that you don’t learn by saying what you think; you learn by listening and engaging in dialogue. By keeping silent you deprive others from the opportunity to learn from you.

Unless stated otherwise, you must bring a hard copy of the readings you’ve done for that class. Most of our time in class will be spent working with them.

You are required to attend any field trips. Missing one will count as an absence.

**Lead class discussion.** You are responsible for leading discussion on three assigned readings this semester, which will be considered part of your participation grade. The texts will be selected from the ones you are studying in order to write your papers, so you will be an expert on them.

**Write awesome papers.** Freshman seminars require 20 pages of graded writing. You will write three “memoirs of place” from the options on the following pages (4 pages each). Each will start with a response to a class reading, which you will put in conversation with your own personal experiences of that place, other readings and artworks, and topics you will research. Papers must be formatted and cited following MLA. A final paper will require a more in-depth investigation and research (8 pages). It is due on the last class of the semester.

Grading will be based, in part, on how vividly you bring the place to life, how well you summarize the outside texts you are incorporating, how well you put them in conversation with each other, and how you offer your reader a new insight or way of thinking about the place you’re writing about, about or relationship to place or history, or some other idea that the reader will find both new and useful to think about.

**Workshop them.** One of the fastest ways to become a better writer is to workshop your writing. A week before each paper is due you will share a version online with the class. You will read at least a portion of it out loud and the class will provide you with constructive feedback.

**Turn them in on time.** You must turn in all assigned papers in order to pass this course. If you do not turn in a paper on time you will lose a letter grade (B to B-) for each 24-hour period it is late.

**Format them correctly.** All papers must be typed and stapled, double spaced with one-inch margins in 12-point font, and must use correct MLA citation. You can generate correct citations and more fully understand MLA citation by using easybib.com. Print double-sided if you can. I only accept papers in hard copy.

Write the following on the top left of the first page of all papers:

<table>
<thead>
<tr>
<th>Your Name</th>
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<tbody>
<tr>
<td>Professor Christopher Wall</td>
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<tr>
<td>Encountering New York: Memoirs of Place</td>
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<td>Memoir of Place x:</td>
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<tr>
<td>Date</td>
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**Don’t plagiarize.** Plagiarism is a violation of the academic community we strive to create in class. The consequences of plagiarizing are serious. Make sure you’ve read the university’s Statement on Academic Integrity below. You are responsible for understanding and following what it says.
Grading breakdown.

5% Writing Journal
10% Class Participation (includes leading class discussions)
15% First Paper (4 pages)
20% Second Paper (4 pages)
20% Third Paper (4 pages)
30% Research Paper (8 pages)

Listen and be respectful. It is important for you to understand that your absence is a felt presence, and that your presence—not just physical, but intellectual and emotional, as well—is necessary. Each of you has something vital to offer to our classroom experience, and I ask that you bring that offering with respect, dignity, and regularity. We are cultivating awareness. Please listen to yourselves, to each other, and to me; I promise to do the same. In confronting the world around us, we may engage in a reading or a conversation that makes you feel uncomfortable. Don't hesitate to bring up this discomfort in the class discussion, or, if you'd like, to express it privately to me after class.

No computers or phones. Unless you have prior written approval from me, all written work done in class must be done on paper in your journal. In general, laptops may not be used unless we are workshopping a student essay.

All phones must be silenced and remain out of sight during class time. You may not take out your phone if you finish an in-class writing assignment early. (Instead, keep writing.) If I hear your phone, or see your phone, you will have stand and sing 30 seconds of the most embarrassing song we can think of. (The default choice: “The Sun Will Come Out Tomorrow.”)

ADDITIONAL UNIVERSITY RESOURCES

Writing Affiliates [http://goo.gl/QP6wha]
Writing Affiliates bring the culture of the Expository Writing Program into the First-Year Residential Halls. Writing Affiliates host peer-review essay-drafting workshops in the halls, partner with R.I.S.E. on workshops for international students, and offer a series of one-to-one writing conferences. For more information, please see the link above or contact writing.affiliates@nyu.edu.

The Moses Center for Students with Disabilities [http://goo.gl/7CAcva]
Academic accommodations are available to any student with a chronic, psychological, visual, mobility, learning disability, or is deaf or hard of hearing. Students should please register with the Moses Center for Students with Disabilities at 212-998-4980.

NYU’s Henry and Lucy Moses Center for Students with Disabilities
726 Broadway, 2nd floor
Website: www.nyu.edu/csd
Email for general inquiries: mosesesd@nyu.edu

Residential International Student Engagement (R.I.S.E.) [https://goo.gl/u1E0iy]
R.I.S.E. is a program created to enhance the residential experience of international students at NYU. Made up of residential and commuter students, resident assistants, faculty, and professional staff, R.I.S.E. provides opportunities for peer interaction, can assist with integration into the U.S., and can help students stay linked to their own cultures while connecting with the greater NYU and NYC communities.

Academic Resource Center (ARC) [https://goo.gl/4OetVO]
The ARC is the place to go when you don’t know where to go with academic navigation questions. It offers a variety of academic support resources, including cross-school advising and peer tutoring through the
University Learning Center, as well as referrals to other academic resources through the SMART Bar. Additional resources at the ARC include an Argo Tea Café, computers and ITS printer, and a variety of study spaces.

**NYU Libraries** [http://library.nyu.edu]
The NYU Libraries offer extensive resources both in Bobst Library on Washington Square South and in Dibner Library at Tandon. Of particular use for Expository Writing Program courses may be the Research Guide on Essays and Essayists.

**Resources for Commuter and Off-Campus Students** [https://goo.gl/ij50NS]
The Commuter & Off-Campus Student Programs component of the Center for Student Life is designed to promote a sense of belonging among commuter students while offering programs to enhance wellness, academic success, and student connections at NYU. Resources include: the Commuter Student Council; the Commuter Assistant Program; information on transportation and lockers on campus; a lounge with computers and printing; a kitchen to warm up lunch; and more.

**The Wellness Exchange** [http://goo.gl/hZ9tg3]
The Wellness Exchange is your key to accessing the University’s extensive health and mental health resources designed to address your needs. You can call a private hotline (212-443-9999), available 24 hours a day, seven days a week, which will put you in touch with a professional who can help to address day-to-day challenges as well as other health-related concerns. The hotline is also available if you just need to talk or want to call about a friend.
MEMOIRS OF PLACE

Choose three of the following memoirs to write from the list below. You can sign up on the google doc I will share with you immediately after the first class. (No more than six can write on each topic.) Once you sign up, you are responsible for leading our discussion on one of the texts listed for that assignment. Confer with your classmates who also signed up for that date and divide them however you’d like. We will workshop your paper during class a week before it’s due. You will have to put your draft in a google folder I set up and read at least a portion of it out loud.

Everyone will also do the final, culminating project below that will be due the last class of the semester.

Memoir of Place #1: On the Cusp of Newness

To prepare for your paper:

1. Research Washington Square. When and how did it originate? What was it beforehand? What are some major events that have happened there? What you are trying to do is enrich your understanding of the place.

[A General Note: Part of the requirements for this class is to find reliable sites online. You can’t site Wikipedia, but you can examine the References and External links at the bottom of each entry and explore those. There are also 29 databases accessible through Bobst that have information and primary sources on the city. Other databases are useful as well: EBSCO Discovery Services, Proquest, JSTOR, and Credo (which is a database of encyclopedias and reference material).]

2. Read James M. Freeman and Linda Pocock, “The Performances of Washington Square Park,” Western Folklore, Vol. 39, No. 2 (Apr., 1980), pp. 112-120, which you can get on JSTOR. It provides a vivid portrait of the park between Ozick’s experience and your own. Note ways in which the park has changed and ways it has stayed the same.

3. Think back to last term at a particular moment when you had arrived on campus before classes had begun. Take some time to revisit those places and take notes so you can write about them vividly.

Now you’re ready to write. In your paper vividly recount your experience, modeling it on the way Ozick does in “Washington Square, 1946.” What did you feel on the verge of? What did you not know then that you know now? As you do this, put your own experience in conversation with Ozick, as well as Freeman and Pokock, and other historical events that you have uncovered in your reading. What is similar and different about all of these experiences? Where do they overlap and diverge? What, if anything, does it mean that both you and Ozick are aware that you are part of a long line of people across generations having these experiences? (4 pages with Works Cited.)

Paper workshopped: 1/29
Paper due: 2/5

Memoir of Place #2: So Much Muchness

Walt Whitman was a great practitioner of the list poem, which tries to catalogue and embrace the infinite complexity of the city and our relationship to it. The list poem is an example of anaphora, which is the deliberate repetition of the beginning of a line to create emphasis. (It isn’t just used in poetry. Martin Luther King, Jr. used it to great effect in his “I Have a Dream” speech.)

To prepare for this, study one of Whitman’s poems that we’ve read so far that interests you. Keep reading it. Get it into your blood. Then study at least three other list poems in our anthologies that appeal to you: Marianne Moore’s “New York” (WNY 461-2), Allen Ginsburg’s “Mugging” (WNY 926-29), James
Schuyler’s “An East Window on Elizabeth Street” (PNY 103-04), Gerald Stern’s “Let Me Please Look Into My Window” (PNY 109), or Mark Strand’s “Night Piece” (PNY, 154-156)

Write a list poem cataloguing the experiences you see when you observe, participate in, and imagine New York City. Don’t just rely on your memory. Spend some time observing and taking notes from a place nearby that means something to you, where an experience happened that seems significant. It can be something small if need be – in your dorm room, perhaps, or the local Starbucks - but it should be put in relationship with the rest of the city. And not just the city in its present, but its past as well, its future, or perhaps the fantasies that we all have about it. Spend some time within the poem itself responding to Whitman and at least one other poet, exploring some similarities and differences between what you both observe and what you think of what you observe. (1-2 pages)

Write a three-page paper analyzing how these other poems – and yours – overlap and diverge. How has the city changed or stayed the same? What can you discern about the points of view and values of each writer, including you? What seems to excite or interest you? What does your gaze keep returning to? At the end see if you can generate an insight into the city itself or what it means to be part of it that a reader will find new and useful to ponder.

Lead discussion on reading: 1/29
Paper workedshopped: 2/5
Paper due: 2/12

Memoir of Place #3: Tenements & 19th Century Life

To prepare for your paper:

1. Do research on differences between the rich and the poor currently in New York City. What is the wealth distribution? Where do the rich and poor tend to live? What different cultures do they embody? What are their attitudes toward each other if that’s discernable? (And to what extent is all of this also wrapped up in race and ethnicity? Or newcomers vs. long-time residents?)

2. Do some freewriting. Describe the community you grew up in and what their attitudes were toward the rich and poor. (Keep in mind, we often say one thing, or espouse one set of values, but then act in a different way.) What specific experiences can you think of growing up that you can vividly describe for us that captures the complicated attitudes that your community, school, or family had toward wealth and poverty.

3. Some more freewriting. What attitudes do you discern among students at NYU, or in the Village, or in the larger city of New York, toward the rich and poor? Again, don’t just make empty claims. Delve into personal experiences you’ve had, or specific texts you’ve read.

Now write your paper, putting these three things into conversation with what you have discovered about the tenements and 19th-century life in New York. What surprises you? What has changed – or not – about how our attitudes toward the rich and poor? Write evocatively – try to bring each era to life for us in vivid detail. But also write intellectually. Most of us pass homeless people each day on the way to class. What, as human beings or as citizens, is our responsibility, if anything, toward others?

Lead discussion on reading: 2/5
Paper workedshopped: 2/12
Paper due: 2/26
Memoir of Place #4: Subway

To prepare for your paper:

1. Research the origin and development of New York’s subway. (It’s weird. There’s a reason it looks like spaghetti.)

2. Study the readings. The subways have inspired poetic responses and memoirs of place since shortly after the first line started running in 1904. Which stand out to you? What patterns do you see?

3. Find an academic article that can help you understand how we act on the subway, perhaps one on how space affects behavior.

4. Take a ride on the subway. If you’re not sure where to go I’d suggest a trip over the Manhattan Bridge on the B, D, N, Q. You get a marvelous view of the harbor, the financial district, and the Statue of Liberty.

5. While you’re on the subway listen to people talk. Take notes. Observe. Who is interacting? How many different kinds of people, and ages, and cultures do you observe? Is anyone interesting in anything besides their phone?

Draw in your other sources as you write. How can we understand a space that actually moves through space, that is remade at every subway stop as people enter and leave? How do we occupy this space together and yet maintain a zone of privacy at the same time? From the writings, what seems to have changed and what seems to have stayed the same over time?

Lead discussion on reading: 2/12
Paper workshopped: 2/26
Paper due: 3/5

Memoir of Place #5: Finding a Home / Being at Home

[Still being developed.]

This memoir will focus on the following questions: What does a home mean? Is it a physical place? A mental one? What kind of combination of new and old cultures do you belong to when you move somewhere else?

Lead discussion on reading: 2/26
Paper workshopped: 3/5
Paper due: 3/19

Memoir of Place #6: Times Square

[Still being developed.]

Research the origins of Times Square. How did it come to look this way? What is its history? How did it deteriorate, and when and how was it “renewed”?

Make a pilgrimage to Times Square and sit on the Red Stairs on top of the TKTS booth for about an hour. Take notes. Take pictures. Eavesdrop.

To what extent is your experience right now been engineered by development policies, or cultural notions, or the images we carry around in our heads about what Times Square is supposed to be? What exactly is Times Square, both physically but also imaginatively in our minds?
Memoir of Place #7: Triangle Shirtwaist Factory Fire and the Ritual of Memory

To prepare for your paper:

1. Research newspaper accounts and eyewitness descriptions of the tragedy.

2. Visit the site where it happened and record what the place looks like today as well as your experiences walking through that space (even or especially if you were oblivious to what had happened there).

3. After this preparatory work, attend the memorial ritual, which should be on the anniversary, March 25. Take notes of the ritual itself and how it chooses to remember the event. Take notes on how passersby as well as your own experience.

Now you’re ready to write. Use this as a case study to write about the following questions: To what extent can a place hold a memory? What does it mean to memorialize an experience, and how close can any memorial get to an historical event itself?

Memoir of Place #8: Harlem Renaissance

[Still being developed.]

To prepare for your paper:

1. Research the Harlem Renaissance. How and why did it come to be an African American community – not just a place where people lived but a nexus of culture?

2. Find a site that you think is significant up there – the Apollo Theater, perhaps, or the site where Malcolm X was assassinated (since torn down), or something else. Research the site and then make a pilgrimage to it. Take notes. Record what you see.

Memoir of Place #9: Brooklyn Bridge & Beyond

[Still being developed.]

To prepare for your paper:

1. Research the Brooklyn Bridge.

2. Take a walk across it. Stop while you’re there to take notes, take pictures, listen to what passersby are saying. Think of the Fulton Fish Market. Look down at Fulton Landing on the Brooklyn side, where the ferry was that Whitman so famously wrote about.
How can we come to view an icon, a cliché, something that is part of a well-known New York joke, something that exists more in our imagination and on postcards or old photographs than in reality?

Lead discussion on reading: 4/2
Paper workshopped: 4/9
Paper due: 4/16

Memoir of Place #10: Life on the Sidewalk

[Still being developed.]

Yes, you’ll be taking a walk to do this one.

Lead discussion on reading: 4/9
Paper workshopped: 4/16
Paper due: 4/23

Final Project: Geography of the Self – Locating Yourself in Time and Place

Everyone must do this final project.

Recall the famous opening to “Here Is New York”:

... I am sitting at the moment in a stifling hotel room in 90-degree heat, halfway down an air shaft, in midtown. No air moves in or out of the room, yet I am curiously affected by emanations from the immediate surroundings. I am twenty-two blocks from where Rudolph Valentino lay in state, eight blocks from where Nathan Hale was executed, five blocks from the publisher’s office where Ernest Hemingway hit Max Eastman on the nose, four miles from where Walt Whitman sat sweating out editorials for the Brooklyn Eagle, thirty-four blocks from the street Willa Cather lived in when she came to New York to write books about Nebraska, one block from where Marceline used to clown on the boards of the Hippodrome, thirty-six blocks from the spot where the historian Joe Gould kicked a radio to pieces in full view of the public, thirteen blocks from where Harry Thaw shot Stanford White, five blocks from where I used to usher at the Metropolitan Opera and only a hundred and twelve blocks from the spot where Clarence Day the Elder was washed of his sins in the Church of the Epiphany (I could continue this list indefinitely); and for that matter I am probably occupying the very room that any number of exalted and some wise memorable characters sat in, some of them on hot, breathless afternoons, lonely and private and full of their own sense of emanations from without. . . . New York blends the gift of privacy with the excitement of participation and better than most dense communities it succeeds in insulating the individual (if he wants it, and almost everybody wants or needs it) against all enormous and violent and wonderful events that are taking place every minute. (from EB White’s “Here Is New York”)

Writing from your dorm room, research and create a geography of the city that locates you. Make this a combination of events that would be meaningful to you, but also events that will be meaningful to other people as well. In short, you will have to research what happened nearby. From there, write an essay that responds to some of the claims in White’s essay – and other essayists you’ve read this term, such as Aciman, or Ozick or Blume. How do you see loneliness and privacy in similar and different ways than he observed in the city? How does the city both resemble and differ from the city he presents to us in 1948?

You must put your own experience in conversation with White as well as at least three other pieces you have read this semester. You must populate your map with at least a dozen sites or events, at least three of which must be new to you as of this writing. (That is, you will have to do some more research and exploring.)
Document how your perception of the city has changed since you have started college, and also how it has changed since you started taking this class. Don’t stop at the personal though. Put yourself in conversation with Blume, or Ozick, or Aciman’s ideas about space and how we experience.

At the end see if you can generate an insight into the city itself or what it means to be part of a place that is both historical and “imagined.”

7 pages + Map

Paper workshopped: 4/16, 4/23
Paper due: 5/3
CLASS SCHEDULE

Note: Everyone must do all the work listed below, regardless of which papers you sign up to write. In general, expect to read and annotate between 60-100 pages a week. The readings below may change.

Abbreviations:

- WNY = Writing New York
- PNY = Poems of New York
- C of NY = The Colossus of New York
- NM = Nonstop New York

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<tr>
<th>Date</th>
<th>Scheduled Readings (note, selections may change)</th>
<th>Writing Due</th>
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| Jan 22 | **Memoir of Place #1: On the Cusp of Newness**  
Cynthia Ozick “Washington Square, 1946” (handout)  
Henry James from “New York Revisited” (1906) (handout) |  |
| Jan 29 | **Memoir of Place #2: So Much Muchness**  
EB White *Here Is New York* (1949) (7-56)  
Sarah Knight “Private Journal of a Journey from Boston to New York in 1704” (p63-71 online)  
Harriet Jacobs “Incidents in the Life of a Slave Girl” (published 1861) (online Ch 32-40)  
Walt Whitman “Manahatta” (PNY p21-22)  
Walt Whitman “Crossing Brooklyn Ferry” (1856) (WNY p138-144)  
Writing journal assignment (2-3 pages): (1) Copy down a passage from one of the readings that seems particularly vivid to you. Write about what makes it vivid to you. What does it bring alive for you and make you think about? (2) Copy down a claim or idea that one of the writers is making that seems thought-provoking or new. What do you think the claim means? Why might it be true? If it is true, what does that imply to you? What else does it make you think about? |  |
| Feb 5 | **Memoir of Place #3: Tenements & 19th Century Life**  
Phillip Lopate “Introduction” (WNY XVII-XXII)  
Rebecca Solnit “Centers and Edges” (NM 1-15)  
Margaret Fuller “Politeness Too Luxurious for the Poor” (1840s) (online 322-325)  
Charles Dickens “American Notes” (1842) (WNY p51-64)  
Margaret Fuller “Our City Charities” (1845) (WNY p111-118)  
Philip Hone “from The Diary” (1846-49) (WNY p47-50)  
George Templeton Strong “from The Diaries” (1850s) (WNY p197-98, 212, 220-21)  
Jacob Riis “The Down Town Back-Alleys” (1890) (WNY p294-307)  
Stephen Crane “Opium’s Varied Dreams” (1896) (WNY p308-13)  
Writing journal assignment (2-3 pages): (1) Look up the collection of Riis photographs online at the Museum of the City of New York. Flip through them. Find one you find particularly interesting or arresting. Spend 10 minutes or so describing it vividly in your writing journal. Then spend some time thinking about who that person might have been and what that photograph evokes in you. (2) Take notes if you can when you visit the tenement museum. Afterward, record in your journal the details that stay with you. Try to capture enough to bring the experience to life for a reader who has never been there. (3) Find a claim that Solnit or Lopate makes in their writing that you think is thought-provoking or new. Why is it interesting or challenging? What does it make you think about or reconsider? | **Memoir of Place #1 due.** |

[IN CLASS: Put picture on board of Riis photo. Ask people to pass their description to the left and have their classmate comment on what more details they would like to see.]

Go over Whitman
Discussion leaders:

Print out article about able-bodiedness. Have them read it and read some selections. Write what has changed or not changed about our views of the poor. (Also, what should our views of the poor be?)

Paper:

Shot of subway: have them describe it

Feb 12  Memoir of Place #4: Subway

   Andrew Blume “Hybrid Place: The Experience of the Local and the Remote” (online, 4-45)
   Andre Aciman “My Manhattan: Next Stop, Subway’s Past” (1999) (NYT online)
   Thomas Campanella “Oscillating City: Schleptropolis” (NM p207-216)
   Jonathan Lethem “Speak Hoyt-Schermerhorn” (1970s) (online)
   Edna St. Vincent Millay “If I Should Learn” (1916) (WNY p417)
   Helen Keller “I Go Adventuring” (1929) (WNY p505-508)
   David Schubert “It is Sticky in the Subway” (WNY p690-91)
   Laurie Sheek “The Subway Platform” (1970s) (PNY p210-212)
   Langston Hughes “Subway Rush Hour” (PNY p68)
   Hart Crane “The Tunnel” (1930) (PNY p58)
   Charles Reznikoff “Walk About the Subway Station” (PNY p52)
   Colson Whitehead “Subway” (C of NY p47-58)
   Daniel Krieger “The Subway’s No. 1 Charmer” (2014) (online, Narratively)

   Writing journal assignment TBD.

   In class: Workshop drafts of Memoir of Place #3

Feb 19  No class

Feb 26  Memoir of Place #5: Finding a Home / Being at Home

   Andre Aciman “Shadow Cities” (1997) (NYRB online)
   Colson Whitehead “Port Authority” (C of NY p15-22).

   Wong Chin Foo “Experience of a Chinese Journalist” (1885) (WNY p268-70)
   Wong Chin Foo “Why Am I a Heathen?” (1887) (online p1-42)
   Bernardo Vega from “Memoirs of ...” (about 1916) (WNY p767-784)
   Alfred Kazin “from A Walker in the City” (1920s) (WNY p731-737)
   Edward Rivera “Family Installments” (WNY p958-971)
   Claude McKay “The Tropics In New York” (PNY p44)
   WH Auden “Refugee Blues” (1939) (PNY p70-71)

   Writing journal assignment TBD.

   In class: Workshop drafts of Memoir of Place #4

Mar 5  Memoir of Place #6: Times Square

   Paul Morand “New York” (1930) (WNY p509-517)
   Claude McKay “On Broadway” (online)
   Sara Teasdale “Broadway” (PNY p41)
   Colson Whitehead “Times Square” (C of NY p143-54)

   Mark Sussman “New York’s Facelift” 1998 (JSTOR) (p34-42)
   Kristine Miller “Condemning the Public in the NewTimes Square” (2007) (p45-69)

   Writing journal assignment TBD.

   In class: Workshop drafts of Memoir of Place #5

Mar 12  No class

Mar 19  Memoir of Place #7: Exploitation of Labor

   Everyone must attend the Triangle Shirtwaist Factory Fire commemoration on the anniversary of the fire and take notes. Details will be forthcoming.
<table>
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<th>Date</th>
<th>Memoir of Place #8: Harlem Renaissance</th>
<th>Memoir of Place #7 due</th>
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<tbody>
<tr>
<td>Mar 26</td>
<td>“Home to Harlem” (NM, 199-206)</td>
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<td>Langston Hughes “When the Negro Was en Vogue” (1920s) (WNY p632-39)</td>
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<td>“Good Morning” (PNY p66-67)</td>
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<td>“Harlem” (PNY p67)</td>
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<td>Zora Neale Hurston “How It Feels to Be Colored Me” (1928) (online)</td>
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<td>Ralph Ellison “New York 1936” (WNY p995-1003)</td>
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<td></td>
<td>Amiri Baraka “Minton’s” (1940s) (WNY p825-27)</td>
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<td></td>
<td>James Baldwin “from The Fire Next Time” (post Renaissance) (WNY p831-838)</td>
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<td>Writing journal assignment TBD.</td>
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<td>In class: Workshop drafts of Memoir of Place #6</td>
<td>Memoir of Place #6 due.</td>
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<th>Date</th>
<th>Memoir of Place #9: Brooklyn Bridge &amp; Beyond</th>
<th>Memoir of Place #8 due</th>
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<tr>
<td>Apr 2</td>
<td>Al Smith “from Up to Now” (1980s) (WNY p497-504)</td>
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<td>Mumford “Sketches from Life” (about 1914-18) (WNY p942-947)</td>
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<td>Vladimir Mayakovsky “Brooklyn Bridge” (1925) (WNY p479-484)</td>
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<td>Colson Whitehead, “Brooklyn Bridge” (C of NY p99-109)</td>
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<td>[Additional readings TBD.]</td>
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<th>Date</th>
<th>Memoir of Place #10: Life on the Sidewalk</th>
<th>Memoir of Place #9 due</th>
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<tr>
<td>Apr 9</td>
<td>Garnette Cadogan “City of Walkers: Round and Round” (2016) (NM p94-101)</td>
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<td>Stephen Graham “Exterior Street” (1927) (WNY 487-96)</td>
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<td>Vivian Gornick “On the Street” (1996) (New Yorker online)</td>
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<td>Jane Jacobs “from The Death &amp; Life of Great American Cities” (1961) (WNY p811-815)</td>
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<td>Billy Collins “Man Listening to Disc” (PNY p173-5)</td>
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<td>Mary Karr “The Crotchgrabber” (online NYer, Aug. 11, 2016)</td>
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<td>Colson Whitehead, “Broadway” (C of NY p73-85)</td>
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<td>Excerpt from Rebecca Solnit’s Wanderlust: A History of Walking</td>
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<th>Ford to City: Drop Dead (The 70s and early 80s)</th>
<th>Memoir of Place #9 due</th>
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<tr>
<td>Apr 16</td>
<td>Julie Beck “Life’s Stories,” The Atlantic, August 10, 2015 (online)</td>
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<td>Zadie Smith “Find Your Beach” NYRB, Oct. 23, 2014 (online)</td>
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<td>Colson Whitehead “City Limits” (C of NY p3-11)</td>
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<td></td>
<td>Cynthia Ozick, “The Synthetic Sublime” (New Yorker, Feb 22, 1999 online) (p152-159)</td>
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<td>Luc Sante “My Lost City” (1970s) (NYRB online)</td>
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<td>Marshall Berman “New York City: Seeing Through the Ruins” (NM p119-131)</td>
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<td>Allen Ginsberg “Mugging” (1974) (WNY p926-929)</td>
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<td>Willie Perdomo “123rd Street Rap” (PNY p236-7)</td>
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<td>Memoir of Place #9 due.</td>
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In class: Workshop drafts of Memoir of Place #10

Apr 23  **Reading for Brooklyn**


Writing journal assignment TBD.

In class: Workshop drafts of final project

Apr 30  **Reading for Farewells**

Margaret Fuller “Farewell” (1846) (online)
Edmund Wilson “Thoughts on Leaving New York” (1926) (WNY p476-78)
F. Scott Fitzgerald “My Lost City” (1932) (WNY p569-79)
Joan Didion “Goodbye to All That” (1967) (WNY p886-895)
Gerald Stern “Let Me Please Look into My Window” (PNY p109)

Writing journal assignment TBD.

In class: Workshop drafts of final project

May 7  **Class Presentations**

Final project (Geography of the Self due)