

DRAFT – Subject to Change

Place, Community, and Public Humanities

26:050:545 / 26:510:565

Mondays, 5:30pm-8:10pm

Online

Instructor Information:

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Description:

Since 2011, the Queer Newark Oral History Project (queer.newark.rutgers.edu) has been collecting the stories of LGBTQ Newarkers through oral history interviews. Growing out of a partnership between the LGBTQ community in Newark and faculty and staff based at Rutgers University-Newark, Queer Newark seeks to raise the visibility of this diverse community, which has not otherwise been documented in the historical record in any consistent or accessible way. Through life history interviews, our narrators tell their stories—of daily life, school, work, leisure, spirituality, sex, love, and, at times, tragedy. Using this born digital archive, students in this class will collaboratively create digital interpretations of LGBTQ life and history in Newark.

To create our public digital humanities projects, we will contextualize these oral histories in Newark history, LGBTQ history, African American Studies, and women's and gender studies. Students will learn the history, theory, and methods of place-based public and digital history. Interpreting sophisticated scholarly analyses for and with the public will be our task this semester.

This is an experiential public history/humanities class. Public history is the co-creation of historical knowledge between historians and the public. We will collaboratively move through the process of undertaking a public history project, from audience analysis to research to writing to dissemination.

I look forward to engaging in this process with you.

Course Website:

We will use Canvas for this course. All readings, assignments, and discussion board questions and posts can be found there.

To access Canvas, go to: <https://canvas.rutgers.edu/> . If you have any problems, please contact Canvas help at help@canvas.rutgers.edu .

Expectations:

This course will blend the theory and practice of public history with analytical readings in American Studies on place and social, political and cultural history. **You will be treated as both**

DRAFT – Subject to Change

graduate students who are expected to complete required readings and contribute thoughtfully to class discussions and as members of a project team who will work collaboratively to produce public history texts and materials. Collaborative work is a key skill for all public historians (and pretty much anybody who isn't a hermit). We will practice it throughout this course.

Because of the nature of our project, this syllabus is subject to change.

Community Advisors:

A unique aspect of this class is our work with community member advisors throughout the semester. Our community advisors include faculty, students, volunteers and narrators from the Queer Newark Oral History Project and community activists in Newark's LGBTQ Community Center. Our advisors will advise and critique the project along the way.

Objectives:

By the end of this course, students will have:

- Learned about Newark's history, particularly with regard to race, gender, sexuality and social justice movements in the mid-20th century;
- Learned about the history, theories, and methods of oral history as a scholarly field;
- Interpreted primary sources, especially oral histories;
- Synthesized secondary readings and interpreted primary sources into public-facing digital projects; and,
- Worked with community advisors.

Assignments:

- Participation, Attendance and Peer Review (15%)
- Reading Responses (10%): Using the discussion board on Canvas, you will respond to one or more of the scholarly readings on designated weeks (not the oral history interviews, though you can mention those in the course of writing about the scholarly readings).
 - Reading responses are due at noon on Monday of the week they're due.
 - First response is required and is due on Feb. 1 at noon. You will then choose three more discussion board posts over the semester.
 - These will be graded as complete or incomplete, but I will give feedback on the first one.
 - All students should check the discussion board before class and read any posts. To show solidarity and community, comment on at least one post.
- Oral history presentation (10%): Several times throughout the semester, one or two students will present an oral history from Queer Newark to the class using one slide. The presentation will focus on identifying the key themes of the interview and connecting it with readings in class.
- Oral history analysis (20%): Paper analyzing the themes in at least two interviews relating them to readings from the class.
- Digital PH project analysis (20%): Paper analyzing curation, interpretation and digital tools used in a digital public history project on LGBTQ history and culture.

DRAFT – Subject to Change

- Final Digital Public History Project (25%): In groups, students will devise their own digital public projects utilizing the Queer Newark archives.
 - Project proposal
 - Draft review
 - Class presentation
 - Final project submission

Attendance and Participation:

You will be expected to attend class having completed readings and assignments and be prepared to actively participate. Reading is more than just running your eyes over the pages. It means thinking about what the author is trying to say. Taking time to engage with the readings will make your class experience more fruitful. If you cannot attend class, please let me know at least 24 hours before class (except in the case of emergencies).

Participation can take several forms. Asking thoughtful questions is as important as making an analytical point about a reading. We are not here to prove to each other how smart we are, but to learn together.

You are required to check your email regularly and to respond to emails from me or your classmates in a timely manner. If you use a different email address than your Rutgers' one, I suggest that you either forward email from your Rutgers account to your other address or you make sure that I have your correct email address.

Late Assignments:

I expect assignments to be completed on the day they are due. If there are circumstances that prevent you from doing so, please contact me as soon as possible. Knowing when to expect papers to be submitted allows me to manage my time and be responsive to you.

Required Texts:

Buy or borrow these texts.

- Susan Ferentinos, *Interpreting LGBT History at Museums and Historic Sites* (ISBN-10: 075912373X)
- Nan Alamilla Boyd and Horacio N. Roque Ramirez, eds., *Bodies of Evidence: The Practice of Queer Oral History* (ISBN: 9780199742738)

Articles, films and other readings assigned are on Canvas. All oral history interviews can be found on the Queer Newark website, queer.rutgers.newark.edu.

Academic Integrity:

You will follow the University's Policy on Academic Integrity, which falls under the Code of Student Conduct. The policy and the consequences of violating it are outlined here: <http://www.ncas.rutgers.edu/office-dean-student-affairs/academic-integrity-policy>.

I strictly follow the University's rules regarding plagiarism and other academic irregularities. Please consult me if you have any questions about what is and is not appropriate regarding the use of sources or citation.

Disability Statement

DRAFT – Subject to Change

Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation:

<https://ods.rutgers.edu/students/documentation-guidelines>.

If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at: <https://ods.rutgers.edu/students/registration-form>. For more information please contact the Office of Disability Services in the Paul Robeson Campus Center, in suite 219 or by contacting odsnewark@rutgers.edu.

Weekly Schedule:

Module 1: What is Oral History? What is Queer Oral History? What is the QNOHP?

Goal of module 1 is to introduce students to each other, building a sense of community in the class. They will also learn about QNOHP and, hopefully, meet members of the Newark LGBTQ community center community. With this background in the QN project, they will then delve more deeply into the scholarship on queer/oral history, learning its main concepts and theories, in order to situate the QN project and their own work.

Week 1: Jan. 25 Welcome. What is Oral History Good For?

Readings:

Darnell Moore, Beryl Satter, Whitney Strub, and Timothy Stewart-Winter, "A Community's Response to the Problem of Invisibility: The Queer Newark Oral History Project," *QED: A Journal in GLBTQ Worldmaking*, 1.2 (2014).

Michael Frisch, "From a Shared Authority to the Digital Kitchen, and Back," *Letting Go*.

Week 2: Feb. 1 Thinking about Queer Oral History

Readings:

Boyd and Ramirez, Introduction, Chapters 1 and 2, *Bodies of Evidence*

Pucci Revlon interview, April 12, 2017 and May 12, 2017.
<https://queer.newark.rutgers.edu/interviews/pucci-revlon>

In Class: Speakers from the Queer Newark Oral History Project

DUE: Required Reading Response Post

Week 3: Feb. 8 Sex and Relationships

Readings:

Boyd and Ramirez, Chs. 5, 6, 7, and 9, *Bodies of Evidence*

DRAFT – Subject to Change

Renata Hill interview, October 12, 2015,
<https://queer.newark.rutgers.edu/interviews/renata-hill>

Darnell Moore interview, March 15, 2016,
<https://queer.newark.rutgers.edu/interviews/darnell-l-moore>

In Class: Student oral history presentations

DUE: Optional Reading Response Post

Week 4: Feb. 15 Politics and Power

Readings:

Boyd and Ramirez, Chapters 11, 14 and the Afterword, *Bodies of Evidence*

James Credle interview, February 15, 2015,
<https://queer.newark.rutgers.edu/interviews/james-credle>

AND

An interview of your choosing

In Class: Listening session with LGBTQ community center members

DUE: Optional Reading Response Post

Module 2: Making Queer Life Public History

In this module, we turn to queer and non-queer public history. We ask how historians, curators, artists, and others turned archives, oral histories, and artifacts into public history. We will also examine digital tools that students may use in their digital projects.

Week 5: Feb. 22 Exhibiting Queer History

Readings:

Sue Ferentinos, *Interpreting LGBT History at Museums and Historic Sites*

At Home in Newark exhibit panels

Queer Newark Interview TBD

In Class: Student oral history presentations

DUE: Optional Reading Response Post

Week 6: Mar. 1: Place

Readings:

Mark Tebeau, "Listening to the City: Oral History and Place in the Digital Era," *Oral History Review*, 40 (1): 25-35.

DRAFT – Subject to Change

Monica Munoz Martinez, “Mapping Segregated Histories of Racial Violence,” *American Quarterly*, 70 (3): 657-663.

QN Storymap and walking tour

Queer Newark Interview TBD

DUE: Oral History Analysis

In Class: Student oral history presentations

DUE: Optional Reading Response Post

Week 7: Mar. 8: *Storytelling*

Readings:

“Deer in the Footlights,” *This American Life*. <https://www.thisamericanlife.org/482/lights-camera-christmas/act-two-8>

“How to Tell a Story in 100 Words,” AASLH

Humanities For All Typology: <https://humanitiesforall.org/essays/five-types-of-publicly-engaged-humanities-work-in-u-s-higher-education>

Queer Newark Interview TBD

In Class: Student oral history presentations

SPRING BREAK MARCH 13-21, NO CLASS ON MARCH 18

Module 3: The Newark Context

Goal of Module 2 is to ground students in Newark’s specific social, political and cultural history especially as it pertains to the LGBTQ community. This will help them contextualize their projects geographically and historically. This module will introduce them to other primary sources about Newark for their projects and also their future work as researchers and two methodologies, archival research and ethnography.

Week 8: Mar. 22 – *Racializing and Queering Newark History*

Readings:

DRAFT – Subject to Change

Timothy Stewart-Winter and Whitney Strub, “Queer Newark,” *OutHistory*.
<http://outhistory.org/exhibits/show/queer-newark/intro>

Zenzele Isoke, “Making Place in Newark: Neoliberalization and Gendered Racialization in a US City,” *Urban Black Women and the Politics of Resistance*.

Yamil Avivi, “Queering Political Economy in Neoliberal Ironbound Newark: Subjectivity and Spacemaking among Brazilian Queer Immigrant Men,” *Dialogo*.

Bryan Epps interview

OR

Marina Carreira interview

In Class: Student oral history presentations

DUE: Digital PH project analysis

DUE: Optional Reading Response Post

Week 9: Mar. 29 - *Black Lesbians in Newark*

Readings:

Isoke, “Mobilizing After Murder,” *Urban Black Women and the Politics of Resistance*.

Watch *Out in the Night* film (available through Rutgers library)

Kristyn Scorsone, “Invisible Pathways: Public History By Queer Black Women In Newark,” *The Public Historian*

Venice Brown interview

OR

Patreese Johnson interview

In Class: Student oral history presentations

DUE: Group Project Proposal

Week 10: Apr. 5 Pleasure and Community Formation

Readings:

Gary Jardim, excerpts from *Blue*.

Strub, “No Sex in Newark: Postindustrial Erotics at the Intersection of Urban and Adult Film History,” *JCMS: Journal of Cinema and Media Studies*.

DRAFT – Subject to Change

Karen McCarthy Brown, “Mimesis in the Face of Fear: Femme Queens, Butch Queens, and Gender Play in the Houses of Greater Newark,” *Passing: Identity and Interpretation in Sexuality, Race, and Religion*.

Kysheif DeGraffenreid interview, Part 1 or Part 2

OR

Rejean (Tornado) Veal interview

In Class: Student oral history presentations

Module 4: Putting it All Together

Project Time (no class – group meetings with Dr. Rizzo)

Week 11: Apr. 12

Week 12: Apr. 19

Project Time (in class)

Week 13: Apr. 26

Readings: TBD

In-Class Peer Review of Projects

Week 14: May 3

DUE: In-Class Group Presentations of Projects

Readings:

Linda Shopes, “Community Oral History: Where We Have Been, Where We Are Going,” *Oral History* (Spring 2015).

Michelle Caswell, “Seeing Yourself in History: Community Archives and the Fight Against Symbolic Annihilation,” *The Public Historian*.

DUE: Final Project Submission - TBD