

JU 330 - NEW YORK CALLS – NAPLES RESPONDS

(3 credits)

Course Syllabus

COURSE INFORMATION

Course Description:

This course will trace a form of call and response between New York City and Naples. It will juxtapose these two cities within wider currents, moving across time and space and tracing multiple histories that connect past, present and futurity, local and global. Topics will include the early slave rebellions in the Americas, the 1648 rebellion of Naples, the U.S. military presence in Naples during World War II and Cold War era, Italian immigration to New York City and the urban crises of Naples and New York in the 1970s and 1980s.

In this course, music, cinema and other cultural expressions are not considered as a background but become central narrative devices. Sustained by the saxophone sound of James Senese, the electro funk of Afrika Bambaataa, the echo chamber effect of Sha-Rock, the poetry of Sandra María Esteves, the blue maps of Bobby Womack and Mario Merola we will study unexpected and critical connections between New York City and Naples.

In addition to music, films, and poems, we will use other primary sources collected at the archives of the Center for Puerto Rican Studies at Hunter College, the Schomburg Center for Research in Black Culture of the New York Public Library, the Bronx County Historical Society and the National Library of Naples.

Course Materials:

A list of readings will be provided by the professor.

Student Learning Outcomes:

1. Students will demonstrate creative thinking by linking content and insights from multiple disciplines;
2. In written, oral, and/or visual communication, students will communicate in a manner appropriate to audience and occasion, with an evident message and organization structure;
3. Students will demonstrate awareness of societal and/or civic issues;
4. Students will understand and practice academic honesty.
5. Students will be able to demonstrate knowledge of the interconnectedness of global dynamics (issues, processes, trends, and systems)

Course requirements

- Attendance and Participation

Attendance is required and will be taken daily. Students coming in late will be considered absent. Excessive absences will impact the final grade significantly. Students are responsible for all material covered in class meetings, regardless of their physical presence in the room. Students are expected to come prepared to engage with and discuss the assigned material. This means preparing the assignment before class and bringing the reading material to class.

All students are expected to participate in class discussions and to contribute their thoughts, ideas, and questions to our collective exploration. Students are especially encouraged to bring their questions to class. Both students and instructor will create and uphold an intellectual environment in the classroom where we can listen to and consider others' arguments and opinions with an open mind and where we respect viewpoints other than our own.

- Assignments

Film Reviews: students will write two film reviews and two short papers over the course of the term. The film papers are due as indicated in the Course Schedule. These should be 2-page reviews (double-spaced, standard font and margins) of the film that summarizes the message of the movie and highlights its significance.

Papers: the two papers are due as indicated on the Course Schedule. Each paper should be 3-5 pages in length, and include a thesis statement and evidence that supports that thesis. Papers should be double-spaced, with standard margins and font. Papers should cite all words and ideas that are not the student's own using a recognizable citation system. Papers should draw from class materials and discussions but may also pull in outside research as necessary. Each paper should refer to at least two different sources.

Class Journal: A weekly journal based upon the reading and discussion.

Final Project: Each student will complete a final project that addresses an aspect of the course. These projects will be presented both orally and visually. Preparation for the final project will take place over the course of the semester and will build on other work completed. Students should choose their final topics fairly early in the semester and gear their papers toward that goal. Final projects will contain three elements:

- 1) a visual presentation with images and text (properly cited);
- 2) a 3-5 page working paper that presents the issue at hand and the student's assessment of that issue (with proper citations);
- 3) an annotated bibliography of at least 5 academic sources from at least three different disciplines

Grade Breakdown:

Attendance/Participation: 10%

Film Reviews: 10%

Papers: 25%

Class Journal: 25%

Final Project: 30%

Grading

95-100 = A

90-94 = A-

87-89 = B+

83-86 = B

80-82 = B-

77-79 = C+

73-76 = C

70-72 = C-

67-69 = D+

63-66 = D

60-62 = D-

59 or less = F

COMMUNICATION AND SUPPORT

Students are encouraged to contact the professor for any and all reasons whatsoever.

COURSE PROCEDURES/POLICIES

- Classroom Behavior

All students are expected to observe basic tenets of common decency and acceptable behavior. This means turning off cell phones, pagers, iPods, and other devices, and putting away newspapers and other forms of distraction, for the duration of the class period (exceptions will be allowed for emergencies with advance permission of the professor). Please come to class on time and plan to stay for the entire period. Coming late and/or disrupting the learning environment shows disrespect for the Faculty and your colleagues.

- Late Assignments

Late assignments may be accepted only with the advance approval of the professor and will be assessed a late penalty of one letter grade per day late. If you have a problem with a due date because of a specific emergency, please notify the professor in advance or plan to turn the assignment in early. To pass this class, all assignments must be completed. Any missing assignments at the end of the course will result in an overall course grade of D or F.

- Contesting a grade

If students wish to contest a grade they must make an appointment to do so in person. The student should contact the instructor with any concerns within ONE week of receiving the grade. The student must also demonstrate that they have read the comments accompanying the grade by presenting a brief written statement specifying why the grade does not reflect the quality of the work.

It is at the discretion of the instructor to decide whether the work and the student's request warrant any increase or decrease in the grade. Students should retain a copy of all submitted assignments and feedback (in case of loss) and should also retain all of their marked assignments.

- Academic Honesty Statement

Academic dishonesty is NOT tolerated in this course.

Academic honesty is not only an ethical issue but also the foundation of scholarship. Cheating and plagiarism are therefore serious breaches of academic integrity.

If you refer to someone else's work, appropriate references and citations must be provided.

TENTATIVE COURSE OUTLINE

Unit 1: Escape from New York and Naples

- Beyond Blade Runner
- The Blues Continuum

Unit 2: The Voyage of Film Images and Sounds

- Immigrant Cinema
- Neapolitan Immigration to New York

Unit 3: The Black Presence in Naples

- World War II in Naples
- Screening *Paisan* (1946) and of *Naples 44* (2017)
- Movie 1

Unit 4: Musical Dialogues: Jazz in Naples and Doo-Wop in New York

- Sounds in the Arcade: Jazz in Naples during World War II
- Doo-Wop in New York
- PAPER 1 DUE

Unit 5: Urban Renewal and the Origin of the Urban Crises

- Urban Renewal in New York
- Urban Renewal in Naples

Unit 6: Cold War

- The Cultural Politics of US Foreign Relations
- Movie 2
- The NATO in Naples

Unit 7: Blues in the Bay

- James Senese
- Pino Daniele

Unit 8: The Politics and Poetic of Protest in the 1970s

- Nuyorican Poetry
- Counter-Schools in Naples

Unit 9: Alternative Pedagogy

- Screening *Fort Apache The Bronx* (1981)
- The Committee Against Fort Apache and the Bronx Parent Association

Unit 10: The Hip Hop Movement in New York

- Sha-Rock: Echo Chamber Effect
- Screening *Wild Style* (1983)

PAPER 2 DUE

Unit 11: New Sounds from New York to Naples

- Punk Connections

- Trip Hop and the Post-earthquake years in Naples

Unit 12: “Harlem is the Capital of Every Ghetto Town”

- Blaxploitation Cinema
- Cinesceneggiata
- Movie 3

Unit 13: Conclusions

- Final Project Presentations
- Final Project Presentations