

COLUMBIA UNDERGRADUATE SCHOLARS PROGRAM

2024-2025



Columbia Journey Seminar (CJS) Syllabus



Berick Center for
Student Advising

Columbia Undergraduate
Scholars Program

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CJS SYLLABUS 2024-2025

The Columbia Journey Seminar (CJS) is the cornerstone of the Scholars Program. Anchored in the principles of community, exploration, and engagement, this year-long seminar is modeled by core classes and meets weekly for fifty minutes. All CJS sessions are facilitated by Graduate Student Mentors (GSMs). This interaction brings First-Year Scholars together with GSMs completing their PhDs in different fields, thereby providing a common ground for scholarly discussion between those at the beginning and those at the end of the academic journey.

The theme of the Columbia Journey Seminar is inspired by the name, “Columbia University in the City of New York.” Scholars will explore the concepts of identity and belonging both in the city and on campus through field trips and seminar discussions. Using a stimulus and discussion model, Scholars should consider the ways in which each encounter – whether through a lecture, a film, a neighborhood visit or a tour of a university space – shapes, and is shaped by, their experience as Columbia students.

By the end of CJS, Scholars should be be mindful of how events are historically and socially embedded; use primary evidence and conduct archival research and semi-structured interviews (paying attention to what is missing or not said, too); be discerning readers by evaluating information, reading critically, and making sense of conflicting accounts judiciously; acknowledge and unpack multi-dimensional narratives, experiences, concerns, duties, and positions; piece together diverse viewpoints and resist reducing individuals to flat characters; and deepen their knowledge and understanding through experiential learning and self-reflection practices to gain new insights.

CJS Scholar Responsibilities

All First-Year scholars in CUSP must participate in the CJS. During their participation in this seminar, we expect that they will:

SIGN- UP: CJS sessions for both Fall and Spring terms begin approximately two weeks after the end of the “change of program” period to allow Scholars to settle their course selections and schedules. A CJS sign-up form will be distributed to all first-year scholars about one (1) week before CJS begins. Once they select the CJS section that fits best into their course schedule, they will remain in that section for the duration of the semester.

MAINTAIN REGULAR ATTENDANCE: All First-Year scholars **must** participate in one of the Harlem tours that are scheduled at the beginning of September. If you missed the tour, then you must communicate with a GSM or CUSP Advisor. Also, every First-Year Scholar must sign up for one CJS section that meets for about 1-hour weekly, eight times each semester. The first CJS session of the semester will meet in early October for the fall semester and mid- to late February for the spring semester. Attendance will be recorded during each CJS session. As Scholars, you are permitted two (2) excused absences per semester (no unexcused absences are allowed), and you must notify your GSM as soon as possible. Please note that unexcused absences impact your standing in the program. Participation in the Harlem tours and the CJS sessions are Scholar responsibilities that are in addition to general CUSP scholar obligations requiring attendance at a minimum of four (4) CUSP events.

COMPLETE THE READINGS: The session summary and reading list are provided in the syllabus. Preparatory reading and assignments are provided for each CJS session and must be read before the session date. The optional reading list toward the end of this syllabus provides additional reading suggestions that a scholar can review at their leisure to expand their knowledge. Links for the articles are available in this syllabus and a comprehensive list is available in the “*For CUSP Scholars – CJS*” folder on Google or Canvas. PDF (or digital) versions of these articles will be available in the “*For CUSP Scholars – CJS*” folder as well. Scholars will receive an email notification when their access to this folder is granted.

SUBMIT ASSIGNMENTS: There are three (3) main assignments throughout the fall and spring semesters – the Peer Oral History Project (fall), the Faculty Interview Assignment (spring), and the Capstone Project (spring) – with smaller reflection pieces in between. Instructions for assignments will be reviewed by the GSM prior to the due date and they are described in the respective session below. Assignments are due on or before the session during which they will be discussed. Submission details may vary by GSM; please keep in contact with the GSM for updates.

FIELD TRIPS: There are **4 mandatory** field trips associated with the CJS: During the fall semester: (1) the Harlem Tours; (2) the “Peoples of New York” Personal Expedition, and (3) the “Place and Polity” Personal Expedition; During the Spring semester: (4) the Rare Book and Manuscript Library (RBML) tour. Participation in additional field trips (e.g. Community Building, Beyond the Classroom, or CUSP Alliance events) do not count toward this requirement but count toward CUSP good standing.

The CUSP Community Agreement

For CJS and Beyond

At the core of the CJS are the weekly classroom discussions, which provide a forum for participants – scholars and the GSM – to share their viewpoints on the topics in the curriculum and to learn from the viewpoints of others. Our shared goal is the achievement of productive discussions in the classroom, particularly when exploring sensitive issues. Productive discussions are based on genuine *communication* and *inclusive exchange* occurring among all participants.

By being a part of the CJS, together we agree to observe a code of conduct that enables each participant to feel free to discuss issues in this seminar and contribute their own ideas.

Specifically, we agree to:

1. Respect different points of view and strive for an inclusive exchange of experiences that provides for fruitful direction of the discussion topic. We can disagree with another person's point of view without putting that person down.

Barriers to a productive discussion/inclusive exchange might include:

 - *People who may not express their views for fear of being shut down or condemned.*
 - *Too much disagreement can be unproductive, but too much agreement can signal self-censorship and/or lack of engagement (risk of echo chamber).*
2. Avoid the language of blame when making claims or observations concerning the topic or others. We can achieve this by being aware of the differences between our own perceptions and objective statements.

For example:

 - *Instead of saying, "you/your views are offensive," consider saying, "I feel hurt by what you said/I find that view hurtful."*
 - *Instead of saying "You are attacking me right now," consider saying, "I feel defensive and uncomfortable right now."*
 - *Instead of saying "You are not listening to me", consider saying "I feel misunderstood/invalidated/unheard."*
3. Encourage honesty and openness about ideas and feelings. We aspire to have the courage to share what we feel/think in a considerate way, even if it might make us or others uncomfortable (knowing we have the GSMs' support!). Discomfort may arise in an environment of learning and during the exchange of ideas. These sessions are opportunities for expressing our feelings rather than for ignoring or repressing them.
4. Acknowledge that a diverse array of social and cultural identities (e.g., gender, age, class, spiritual, personal, etc.) exists, as these associations may be noticeable or observable by others. Through this recognition, we aim to have a positive impact on our own communication choices as we relate to others.

This includes:

 - *Awareness of differences in communication styles. E.g., the fact that certain people express themselves more assertively can be mistaken for increased aggression or antipathy; some people's quiet or self-effacing styles of communication can be incorrectly equated with lack of thought or lack of interest.*
 - *Awareness of how socio-cultural identities can influence the perceived content of our speech. For example, an opinion may have quite different connotations when expressed by a white male than it would have if a woman of color expressed it.*
5. Make a more conscious effort to become aware of our personal biases and those of others. A productive discussion acknowledges the existence of biases. Recognizing these exist will help us to be less defensive and more open to learning from others.
6. Approach this community agreement in a spirit of openness and tolerance, knowing that learning to communicate productively is a (lifelong!) process.

Pre-CJS - The Harlem Tours

Sep. 13-15, 2024

Sep. 20-22, 2024

The fall semester of the Columbia Journey Seminar (CJS), which explores the rich and multilayered identities of New York City and New Yorkers, typically opens with a two-hour guided walking tour of Harlem, given in partnership with Mr. Neal Shoemaker of *Harlem Heritage Tours*.

Much as with other neighborhoods in New York City, Harlem has served as a haven for immigrants who have been pushed or pulled from across the country and the world over the last two centuries, from the millions of Black Americans who migrated to West Harlem in the Great Migration to the more recent waves of immigrants from Latin America who have moved into Spanish Harlem, or, as the whole of the neighborhood is now known, “Greater Harlem.” In this session, Scholars will explore these rich and varied histories of their neighbors from across Morningside Park and be prompted to reflect on their responsibilities as Columbia students to Harlem and Harlemites.

The Harlem Heritage Tours

Mr. Shoemaker walks the First-Year Scholars through a nuanced and vibrant living community as it negotiates the challenges and successes of Harlem as a center of African American urban life among the exigencies of changing demographics and the arrival of gentrification. Also, students usually visit lively locales such as the African market and “Little Senegal” and witness the ever-changing contours of Harlem through contemporary immigration. Two GSMs meet each group of students on campus and accompany them throughout the tour.

Note: Scholars will be responsible for completing a **post-Harlem Tour reflection survey** as part of their participation. The surveys will be sent from CUSP to those Scholars that are listed on the GSM’s attendance sheet. The post-Harlem Tour Survey Responses are due by **CJS #1**.

Students should also be prepared to discuss their Harlem Tour experiences during **CJS #3**.

Reading Assignments:

- “A New African American Identity: The Harlem Renaissance.”
<https://nmaahc.si.edu/blog-post/new-african-american-identity-harlem-renaissance>
- Sam Roberts, “No Longer Majority Black, Harlem is in Transition,” *New York Times*, January 5, 2010. <https://www.nytimes.com/2010/01/06/nyregion/06harlem.html>

Suggestions for Further Reading:

- Check out the Harlem Digital Archive, a collaborative project of The Columbia Center for New Media Teaching and Learning, Intelligent Television, Digital Knowledge Ventures and Columbia University Libraries: [harlemarchive](http://harlemarchive.org)

CJS #1 – The Purpose of the Columbia Journey Seminar in the Fall Week of September 30, 2024

STUDENT SUMMARY –

The first semester of the CJS is designed as an introduction to New York City: its history, its culture, and the social dynamics that suffuse it. In the Spring term, we move toward a consideration of Columbia in relation to the city around it, with an emphasis on the responsibilities that students have as citizens. Beyond the readings, discussions, and outings that are included on the syllabus, students are encouraged to seek out volunteer opportunities and internships to develop their roles as community members, and to further explore the topics covered on the syllabus.

The first session of the semester will serve as an introduction to the scope, mission and purpose of the Columbia Journey Seminar (CJS). The session will start with a set of introductions: first, to the other members of the CJS (i.e., the other Scholars and the GSM), and second, to the scope of the seminar itself, focusing on the curriculum for Fall 2024 while providing an overview of the entire 2024-2025 academic year (AY). The GSM and the Scholars will cover the schedule, the assignments and the other requirements of the CJS, including the CUSP Community Agreement, to which Scholars will be asked to adhere throughout the 2024-25 AY.

This introductory CJS session will present an overview of the goals and expectations of the Columbia Journey Seminar.

NOTE: The post-Harlem tour survey must be completed before this session.

Each week, we will have mandatory readings that serve as the basis of group discussion. Occasionally, there will be additional activities to complete in preparation for certain sessions. These are highlighted in the table below.

DUE DATE	DELIVERABLE/ACTIVITY	IN PREP FOR
SEP. 11	SIGN UP FOR HARLEM TOUR	CJS 1
SEP. 19	SIGN UP FOR CJS SESSIONS	CJS 1
SEPT. 28	POST-HARLEM TOUR SURVEY RESPONSES DUE	CJS 1
ONGOING	GSM 1-ON-1 SIGN-UPS	ONGOING
NOV. 10	“PLACE AND POLITY” EXPEDITION REFLECTIONS DUE	CJS 6-7
NOV. 17	PEER ORAL HISTORY PROJECTS: RECORDING DUE	CJS 8
DEC. 1	PEER ORAL HISTORY PROJECT: WRITTEN ASSIGNMENT DUE	CJS 9

CJS #2 – The Scavenger Hunt

Week of Oct. 7, 2024

STUDENT SUMMARY –

We will use this CJS session to acquaint ourselves with the history of our immediate surroundings - Columbia University. Columbia University moved north from its previous location to the present day Morningside Heights location in 1897. It has been referred to as a place with “doubled magic”: a place where “the best things of the moment were just outside the rectangle of Columbia, while the best things of all human history and thought were inside the rectangle.” The campus is packed with historically important buildings like Low Library and Pupin Hall. Your experience of the next four years includes living amidst visible elements of scholarly culture surrounded by the cultural significance of Harlem. To start this journey, our first CJS activity invites you to discover some peculiarities of the campus at your own pace through a Scavenger Hunt held during your regular CJS time. Your GSM will provide you with more information.

Through the Scavenger Hunt, we will also reflect on the values that the monuments and structures within Columbia University represent. To what extent does the idea of “doubled magic” hold today? What are the places of importance and interest within the Columbia University campus now? What values do these monuments reflect and to what extent are they represented in the culture of the university?

NOTE: Students will need to complete their first independent excursions before next week’s CJS. Please read over the Student Summary and relevant **handout** for details and instructions.

Reading Assignments:

- Familiarize yourselves with [Columbia’s institutional history](#).

Reminders: This week’s scavenger hunt will take place during regular CJS hours. Next week’s expedition will be self-paced and asynchronous; you will be expected to have undertaken the expedition **prior to CJS #3**, so that you will be prepared to discuss your adventure during class.

CJS #3 – The Peoples of New York City

Week of October 14, 2024

STUDENT SUMMARY –

How are our identities – and those of larger populations, including whole cities – shaped by past events over which we have no control? How are our families’ stories intertwined with the stories of the places they have come from and the places they have settled in? These are some of the questions that will guide today’s session of CJS. We’ll begin with a debriefing of the Harlem Tour (please be prepared to discuss!), and will speak about the history of Manhattan Island and its inhabitants (as highlighted during our scavenger hunt and this week’s expeditions), before opening up to a broader consideration of the various people(s) of New York both historically and as we know it today.

Assignment: An Expedition

The three (3) “expeditions” linked below (with more details/instructions in the handout) are designed to guide your thinking about competing narratives of history, memory, and place-making in New York City. Choose one out of the three expeditions to undertake with a partner or with a small group, preferably with your CJS peers. During your outing to each destination, take notes about your experience, gather information about each site, and take photographs of things that are of significance to you. Provide a short caption/narrative for each photograph you take. After completing the expedition, please prepare ONE reflection question that you think would be interesting to ask your classmates during this week’s discussion.

Your question, along with your captioned photographs, should be uploaded to the folder designated by your GSM **prior to CJS #3**. You are encouraged to read your peers’ questions before the seminar. **Bring with you to your CJS #3 session the notes you took during your expedition.**

Note: In order to get the most out of your trip, it is strongly recommended that you read the material linked in the description of your chosen expedition site.

The outing choices include:

EXPEDITION #1: The National Museum of the American Indian

<https://americanindian.si.edu/>

EXPEDITION #2: African Burial Ground National Monument

<https://www.nps.gov/afbg/index.htm>

EXPEDITION #3: Seneca Village, Central Park

<https://www.centralparknyc.org/activities/guides/discover-seneca-village>

Preparation, part I: Before leaving on this expedition –

1. Take a look at the “[Mannahatta Project](#)” website. Get an overview of Manhattan and zoom in on the areas near where Columbia is located today. Consider how you would describe the pre-colonial landscape; does anything about it surprise you? Although much has certainly changed, do you notice any elements that have remained the same over the centuries?
2. Think about whether museums are neutral spaces. How do differences of social, economic, and political power shape the historical record, and in turn contribute to the narratives underlying various ethnic, cultural, and/or national identities?
3. Reflect on the presence and/or absence of Native American culture in contemporary New York City, and on the difficulty of imagining Manhattan as it existed prior to European settlement. How is the history of colonial violence in a particular place concealed and/or revealed by its landscape?
4. Look over the additional, site-specific questions that appear in the relevant section of the Expedition Handout, as these will help you make the most of your visit.

Preparation, part II: After completing your expedition and before CJS #3 –

5. Upload your captioned photos and add your discussion question to our shared Google doc/Canvas.
 6. Come to class prepared to discuss your expeditions as well as the scavenger hunt and the Harlem Tour.
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CJS #4 – The Immigrant City: Coming to New York, Coming to the United States

Week of October 21, 2024

STUDENT SUMMARY –

New York was, for many years, the principal port of entry for immigrants to the United States, particularly once Ellis Island became America's first Federal immigration station in 1890. Yet, the history of immigration is not without conflict, and the politics of exclusion that emerged with each wave of new populations created restrictions that dictated which groups were actively discouraged or prevented from immigrating, and which had access to resources that enabled their economic success and social acculturation.

Today, we will explore questions about how politics, economics, and social beliefs shaped the experience of immigrants, and in turn, how immigrants shaped the city. We will also discuss immigration and social integration in the 21st century: we find ourselves once again in an era where multiculturalism and xenophobia collide, and we must carefully consider the impact of prejudice on public policy regarding immigration.

Reading Assignments:

- Karla Cornejo Villavicencio, “Waking up from the American Dream,” *The New Yorker*, January 25, 2021.
<https://www.newyorker.com/magazine/2021/01/25/waking-up-from-the-american-dream>
- Jose Antonio Vargas, “My Life As An Undocumented Immigrant,” *New York Times*, June 22, 2011.
<http://www.nytimes.com/2011/06/26/magazine/my-life-as-an-undocumented-immigrant.html>

Suggested Reading:

- Nancy Foner, “Immigration History and the Remaking of New York,” in *New York and Amsterdam: Immigration and the New Urban Landscape* edited by N. Foner, J. Rath, and J. Willem, pages 29-47, New York University Press: 2014. **Available online via Clio.**

CJS #5 – From Placemaking to Story-Telling: The Peer Oral History Project

Week of October 28, 2024

STUDENT SUMMARY –

Columbia University is home to numerous resources, from libraries and laboratories, to artifacts and archives. This week, we will be discussing the rich holdings at [The Columbia University Center for Oral History \(CCOH\)](#), one of the world’s leading centers for the practice and teaching of oral history. The mission of the Center for Oral History is to record life histories, document historic events, and mine the living history of New York City and of our world. Oral historians create, archive, and analyze individual, community, and institutional histories, and in doing so, memorialize first-person narratives that constitute memory for generations to come - in fact, the CCOH houses over 10,000 recorded interviews that range chronologically and thematically, and they are available to researchers and students by appointment in person, or through the [digital collections online](#).

The general objective for CJS is for scholars to piece together narratives of the city, the university, and their class, and reflect on how their personal identities fit within the multitude of stories within those communities. Expanding on this, the goal for the Peer Oral History Project is to create an “archive” of the individual experiences of our CJS Scholars centered around the question, “How did you get here (wherever “here” may be)? This guiding question is meant to allow you to shape your narrative as you like - there is no template to follow, and every narrative will be unique. The narratives you form together in this activity can be as far-reaching or specific as you want, and you may want to begin by reflecting on formative experiences, people, decisions, or any other facets of your life so far that stand out to you and which you are comfortable sharing. Central to this activity is our mindfulness that these narratives are personal, and your goal is to learn about each other with respect for your peers’ openness and willingness to share.

Today we will focus on reviewing the Peer Oral History Project’s goals and expectations. Instructions for the two-fold assignment can be found in the entry for CJS#8. The first part of the assignment is due on **November 17, 2024** and the final assignment is due on **December 1, 2024 by 11:59 p.m.**

Reading Assignments:

- Please watch the two videos on “[What is Oral History](#)” and “[Oral History and Archives.](#)”
- Read the [Oral History Archives at Columbia](#) PDF.
- Look through the [Oral History Tips Zine](#).

Preparatory Reflection Questions:

- Is identity – individual and collective – fixed, or can it change over time? If so, how?
- To what extent is knowing where one comes from critical to building an individual or a collective identity?

Reminders:

- Next week’s **CJS #6** will take place **asynchronously**. Scholars can team up to go on expeditions throughout the city **instead of meeting for their regularly scheduled CJS #6 sessions**, and they will submit a reflection assignment **due by November 10, 2024**.

CJS #6 – Place, Polity, Myth, and Memory (Part I)

Week of November 4, 2024

STUDENT SUMMARY –

This sixth session of the CJS will take place **asynchronously**. Scholars may team up to go on expeditions throughout the city and submit a reflection assignment **due by November 10, 2024**. In the next two sessions, we will examine the tangible realities of the large-scale city development projects that have shaped the city in which you live and work. Special issues arise for development projects designed to memorialize some of the major events in the city’s history, such as 9/11. While 9/11 remains a pivotal event for the United States and indeed the rest of the world, it remains especially salient for New York and its residents—2,996 people died at the site during the attacks. This week, you’ll go on an expedition to three sites related to the 9/11 attacks: the One World Trade Center (or “Freedom Tower”); the National 9/11 Memorial; and the Oculus, a controversial transportation hub and shopping mall that opened near to the site in 2017. In this expedition, you are invited to consider the city’s response and its efforts to memorialize the events of that day.

Note: Some of your classmates might have grown up in New York and may carry memories of the attacks and its devastating aftermath; some of the people at the site on the day of your visit might be there to commemorate the loss of loved ones. Your demeanor at the site and subsequent discussions in class (and especially at the memorial monuments) should be sensitive to this.

Preparatory Expedition:

This “expedition” is designed to spark your thinking in advance of next week’s discussion. During your outing, take notes about your experience, answer some of the questions posed in the expedition description and take some pictures (hopefully some with you and/or your group in the photo). *Your photographs, together with captions, are to be uploaded to the designated CUSP Scholar Folder.* In order to get the most out of your trip, it is **strongly recommended** that you undertake your expedition in conjunction with doing the reading for **CJS #7**.

Please see the handout in the appendix for detailed information about this expedition.

Assignment (due by November 10, 2024):

After you complete the expedition, please submit your **reflections and documentation**. These are **required components**. Documentation may take the form of photographs, video footage, sound recordings, “audio postcards,” or any other multimedia documentation that you can share with your fellow scholars. **You may use the following prompt:**

Think about the three sites in relation to what you know about 9/11. What kind of historical and social information is available about this place? Is this information easily accessible to all or is knowledge shared some other way (for example, through archival materials, museums, local knowledge and storytelling, personal experience, or some other form of knowledge sharing)?

CJS #7 - Place, Polity, Myth, and Memory (Part II)

Week of November 11, 2024

STUDENT SUMMARY –

Last week, you considered the role of large-scale city development projects in memorializing the events of a specific moment in the city’s history: 9/11. This week, we will revisit some of the tensions and themes that came up last week and also engage with oral history as a form of remembering the past. The September 11, 2001 Oral History Project at Columbia University consists of five projects and programs related to the aftermath of 9/11. To date, the project encompasses over 900 recorded hours of oral history from over 600 individuals. To better understand the relationship between public and private memory, we will explore these archives and also read and discuss two articles with a view to how places are shaped by history and memory. Together we’ll ask: how important is the preservation of physical place in preserving history, memory, and community?

To further our discussion, we will also consider the impact that September 11th had on Muslim American communities in New York City and around the United States. In particular, we will discuss how Islamophobia was brought to the forefront of American society, and played out through the construction of a mosque and Muslim community center in lower Manhattan.

In the second reading of the week, we will also consider how personal history and “place” history are interconnected. Our identities—whether as members of the Columbia community, as residents of New York City, or any number of other identities we may hold—take root in a specific place and cultural context. By examining the diversity of housing architecture in Queens, New York, we will explore what defines personal and community identities and what motivates people to adopt one versus the other? When we adopt identities based on places, what place-based myths and memories do we create and maintain?

Preparatory Reading Assignments:

- Ralph Blumenthal and Sharaf Mowjood, “Muslim Prayers and Renewal Near Ground Zero,” *New York Times*, December 8, 2009.
<https://www.nytimes.com/2009/12/09/nyregion/09mosque.html>
 - Browse themed collection from June 2004 - Sept. 2021:
<https://www.nytimes.com/topic/organization/muslim-community-center-in-lower-manhattan?action=click&module=RelatedCoverage&pgtype=Article®ion=Footer>
- Elizabeth Fazzare, “Santiago Calatrava Explains Designed Oculus for Future Generations.” *Architectural Digest*, October 24, 2017.
<https://www.architecturaldigest.com/story/santiago-calatrava-explains-designed-oculus-for-future-generations>
- Russel Shorto, “The Source of New York’s Greatness,” *New York Times*, September 7, 2014.
<https://www.nytimes.com/2014/09/08/opinion/the-source-of-new-yorks-greatness.html?hp&action=click&pgtype=Homepage&module=c-column-top-span-region®ion=c-column-top-span-region&WT.nav=c-column-top-span-region>

Reminders:

- Recordings for Oral Peer History Projects are due by **November 17, 2024.**
- Oral Peer History Projects are due by **December 1, 2024.**

CJS #8 – Peer Oral History Project Discussions Part 1

Week of November 18, 2024

STUDENT SUMMARY –

Oral historians create, archive, and analyze individual, community, and institutional histories, and in doing so, memorialize first-person narratives that constitute memory for generations to come. The goal of the Peer Oral History Projects is twofold: first, to create an “archive” of the individual experiences of our CJS Scholars centered around the question, “How did you get here (wherever “here” may be)?” and second, to develop a narrative of our CJS class as a whole that explores our collective backgrounds, experiences, and engagements in light of themes we have discussed over the course of the CJS Fall seminar.

The concept of “peer history” does not need to follow a chronological order of biographic events. It can be understood broadly as a nexus of social, personal, and spatial connections that extend your own position to other people, places, prospects, and potentials. You might wish to consider some of the issues we covered at CJS this semester: immigration, gentrification, community development, cultural literacy, racial awareness, etc. These are unique and complex webs of relations in which many of us see ourselves deeply embedded. Examined together, these networks of connections (personal, spatial, intellectual, or familial) help contextualize your arrival at Columbia as a CUSP Scholar.

For this assignment, you can reflect on any aspect of your interviewee’s and your own broader identity (gender-race-class-culture-community-place-nationality) at any scale (that is reasonable within the scope of the assignment); or you can be very specific, for example, by focusing on a single pivotal shift and its impact. In your writing, you should be explicit about why you chose a particular aspect (or scale) of interpretation. Be concrete in illustrating how one’s background may lead them to study at Columbia. You should also discuss what general theme(s) informed your narratives, from influential teachers and supportive family members to ties to New York City or eagerness to explore a specific degree at Columbia. Crucial to this undertaking is our mindfulness that these narratives are personal, and your goal is to learn about each other with respect for your peers’ openness and willingness to share.

During CJS #5, you were divided into interview groups. Your raw materials were due on **November 17, 2024. Today**, during **CJS #8**, you will present an abridged version of this narrative in small groups and begin to think about the process of collecting and shaping an oral history.

Oral and Written Assignment:

1. After your GSM divides you into groups of 3, you will arrange a time to meet up and conduct interviews that explore the question, “How did you get here (wherever “here” may be)?” *Student A will interview Student B; Student B will interview Student C; Student C will interview Student A.* You may use prepared questions to prompt your interviewees, but you may also shape the conversation organically. We suggest brainstorming the types of questions that you think would elicit responses that form a cohesive narrative. Make sure to keep the discussion from going beyond the limits of the interview “theme.” You will record these interviews and upload the “raw materials” for our class archive to the drive. Your recording (audio or video) may be between five to ten minutes long, and it is due on **November 17 at 11:59 p.m.**

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2. The next step of your assignment is the construction of a written narrative based on your peer interviews. Think about which components of the interview should be included or excluded. How can you translate a conversation into a cohesive story? What do you want to express or emphasize overall? Your essay should be approx. 600 words. Please upload and share your final document by **Sunday, December 1, 2024 at 11:59pm**. Your GSM will provide instructions regarding the submission process.

**Week of November 25, 2024: Thanksgiving
Break – No CJS Sessions This Week!**

CJS #9 – Peer Oral History Project Discussions Part 2

Week of December 2, 2024

STUDENT SUMMARY –

The concept of “personal history” does not need to be defined in a strictly top-down, blood-related structure of kinship or consanguinity. It can also be understood more broadly as a nexus of social, personal, and spatial connections that extend their position to other people, places, prospects, and potentials. Consider some of the issues covered in class this semester: immigration/movement, urban planning, gentrification, community development, cultural literacy, etc. These are complex webs of relations in which many of us see ourselves deeply embedded, and through which we can trace our personal journeys to the present moment. Examined together, these networks of connections (kindred or otherwise) help contextualize your arrival on CU campus as a CUSP scholar.

During **CJS #9**, you will have the opportunity to continue reflecting on the process of collecting biographical information and constructing a narrative out of “oral archives.” We will also begin a discussion towards constructing the collective identity and history of our CJS section.

Finally, we will look back at the last semester and consider how we met the initial goals outlined for the CJS. The last few minutes of class will be dedicated to completing the Fall 2024 semester CJS survey.

Preparatory Assignment:

- Read through the narratives posted by your peers. Begin to think about the common threads running through each person’s background.
- Come up with 5 words that describe your interviewee’s journey to Columbia; we will use these during an in-class exercise.

SPRING 2025

CJS #1 – The Purpose of the Columbia Journey Seminar in the Spring Week of February 17, 2025

STUDENT SUMMARY –

This semester, scholars will sharpen their sights for Columbia University and its role in the past, the present, and the future of Morningside Heights, Manhattan and New York City. Through a rich selection of readings and a broad collection of representations from other media, Scholars will reflect on the various narratives as well as on the numerous histories that have shaped the role, the relationship and the responsibilities of Columbia with NYC.

This first session of the semester will serve as an introduction to the scope, the mission and the purpose of the CJS in Spring 2025. Much as in Fall 2024, the session will, in fact, start with a couple of (re)introductions, the first, to the other members of the CJS, or the Scholars and the GSM, and the second, to the CJS, itself. The GSM and the Scholars will cover the schedule, the assignments and the other requirements, including the Capstone Projects, which the Scholars will complete in Spring 2025.

Each week, we will have mandatory readings that serve as fodder for group discussion.

There will occasionally be additional activities to complete in preparation for certain sessions. These are highlighted in the table below.

DUE DATE	DELIVERABLE/ACTIVITY	IN PREP FOR
2/6/25	SIGN UP FOR SPRING SEMESTER CJS	CJS 1
Ongoing	GSM 1 ON 1 SIGNUPS	FEB–MAR
2/21/25	SIGN UP FOR RBML TOUR	CJS 4
2/23/25	DEADLINE TO CONTACT FACULTY	CJS 2
3/2/25	FACULTY INTERVIEW ASSIGNMENT	CJS 3
3/30/25	CAPSTONE PROJECT SUBMISSION	CJS 6

CJS #2 – Belonging & Becoming a Columbian

Week of February 24, 2025

STUDENT SUMMARY –

What does it mean to 'belong' at Columbia? In this session, we consider the idea that a letter of admittance is not always enough: the barriers to inclusion at a college may extend beyond whether one "gets in" or not.

According to a study at University of Texas - Austin, there are no statistically significant differences which would explain the disparity in graduation rates between freshmen born into the bottom half of the income distribution (about 25%) and those born into families in the top income quartile (almost 90%). Instead, researchers found that the impediments to success of less-advantaged or first-generation college students could be attributed to the students own beliefs about their suitability for college: first, students in transition often experienced profound doubts about whether they really belonged – or could ever belong – in their new institution; and second, students tended to believe that ability was innate, and thus took early failures as a sign that they lacked 'what it took'.

We'll discuss the implications of these problems and proposals for how to remedy them, as well as relating those to your own experiences of the 'Columbia identity' and institutional belonging.

Preparatory Reading Assignment:

- Paul Tough, “Who Gets to Graduate?” *New York Times Magazine*, May 15, 2014, <http://www.nytimes.com/2014/05/18/magazine/who-gets-to-graduate.html? r=0>
- OR
- Alanna Schubach, “How the Other Half Goes to College” *Jacobin*, April 18, 2019 <https://jacobin.com/2019/04/college-admissions-guidance-inequality-barriers-bribery>
- Ruchika Tulshyan & Jodi-Ann Burey, “Stop Telling Women They Have Imposter Syndrome” *Harvard Business Review*, Feb 11, 2021 <https://hbr.org/2021/02/stop-telling-women-they-have-imposter-syndrome>

Reminders:

1. All students should have made contact with the faculty member they are interviewing by **February 23, 2025** in time for **CJS#2**. Please remember to cc your GSM on your communications with your interviewee.
2. **The Faculty Interview Assignments is due on March 2, 2025 at 11:59pm.** Students should be prepared to discuss their interviews during **CJS #3**.

CJS #3 – Teachers & Mentors: Office Hours and Beyond

Week of March 3, 2025

STUDENT SUMMARY –

In this session, we will explore the culture of teaching at Columbia and the importance of building a wide range of mentoring relationships. In the weeks leading up to this class, you will have reached out to a faculty member (including non-faculty instructors or other mentors i.e. P.I.s in labs) at Columbia for a virtual or in-person interview (for about 15 minutes) about their research and academic history. This is a great opportunity to interact with someone whom you've enjoyed as a teacher, or would like to work with in the future in a way that is more personal than getting help with an assignment or an exam. You'll also gain some perspective on Columbia as an institution from their position 'on the other side of the classroom', so to speak. Bring your notes with you to share in this lively discussion.

Preparatory Reading Assignment:

- Rachel Riederer, “The Teaching Class,” *Guernica: A Magazine of Art & Politics*, June 16, 2014
<https://www.guernicamag.com/features/the-teaching-class/>

Assignment:

Students are expected to have prepared and uploaded a brief narrative that summarizes what they learned during their faculty interviews. **See the appendix for further instructions.** These narratives should include:

1. A brief introduction of the interviewee, and why s/he was selected for the interview;
2. The objectives of the interview: what questions did you hope would be answered? What is the guiding curiosity that informed the conversation? What are some of the sample questions you actually raised during the interview?
3. Describe your findings from this interview; and,
4. Reflect on how the interview actually proceeded. Was there any surprise? What was useful, what worked well, and what could have been done better? If your interview took place online, what are some challenges associated with conducting interviews online? What's missing in comparison to in-person conversation?

NOTE: During **CJS# 3**, students will either present or share in groups their prepared narratives.

REMINDERS:

1. Next week's CJS will take place in Butler Library. Please remember to sign up for a slot of the mandatory RBML tours. Your GSM will facilitate these sign-ups.
2. If you have not done so already, please sign up for a **one-on-one meeting with your GSM.**

CJS #4 – The RBML and Archives in Morningside Heights, Harlem and NYC

Week of March 10, 2025

STUDENT SUMMARY -

Columbia's Rare Book & Manuscripts Library, located on the sixth floor of Butler Library, is a fantastic repository of archival documents and publications spanning thousands of years of history. While the RBML collections cover about 16 different subject areas, CUSP will focus on the archival collections of Columbia's history.

As a group, we will visit the Rare Book & Manuscripts Library. University Archivist Jocelyn Wilk will present a show-and-tell of interesting archival documents and publications from the history of Columbia and explain the basics of primary source research. In an era when a multitude of resources are readily available via digital technology, it is good to be reminded of the material resources that are available in the archives, which tell a richer and often unknown story that cannot be accessed on the internet. Primary sources can also spark the historical imagination and curiosity of the dedicated researcher. This on-campus trip is usually a fountain of inspiration for student capstone projects.

Preparatory Reading Assignment:

- Rare Book & Manuscript Library, Columbia University Libraries:
<http://library.columbia.edu/locations/rbml.html>
- Visit Columbia Libraries website to explore the historical resources and research guides that are available to Columbia students – [Columbia University Libraries: CU Archives](#)

Reminders:

1. This week's CJS will take place in Butler Library. Please remember to sign up for a slot of the mandatory RBML tours **prior to this week**. Your GSM will assist with these sign-ups.
2. There will be no CJS next week due to Spring Break (March 17-21).
3. For our next meeting during **CJS #5**, you will be expected to have watched a documentary on the 1968 protests on your own and read up on the context of the 1968 demonstrations on campus (see here for a [document](#) that contextualizes the events).

SPRING BREAK – NO CJS THIS WEEK

Week of March 17-21, 2025

Enjoy!

CJS #5 – The Columbia Revolt: Columbia, Harlem, and the World in 1968

Week of March 24, 2025

STUDENT SUMMARY –

During this session, students will view parts of the documentary film on the May 1968 student protests, *Columbia Revolt*. Many issues are raised in *Columbia Revolt*, including the importance of activism at Columbia and within universities more generally during the 1960s. **All students should have already watched the film on their own before class.** The student protests proved that universities do not exist in a bubble, and that they are susceptible to the political, social, and economic realities that surround them. We will discuss how the protests at Columbia reflected divergent ideas about Columbia's role in society – and what it should be, and we will consider how these disparate ideas continue to exist today particularly as manifested in the protests of spring 2024.

The viewing will be followed by a discussion on Columbia University's role in shaping the broader academy and the social movements of the 1960s.

Link to Film: [1968 Columbia University Protest \(1969 Documentary Film\)](#)

Preparatory Reading Assignment:

- Wikipedia contributors. "Columbia University protests of 1968," Wikipedia, The Free Encyclopedia. 11 Aug. 2017. Web. Retrieved 16 Aug 2017 from https://en.wikipedia.org/wiki/Columbia_University_protests_of_1968
- Historical Context (Your GSM will distribute a **PDF document**)
- Spring '68: Alumni Recall a Tumultuous Time and How it Changed their Lives," *Columbia College Today*, May/June 2008
https://www.college.columbia.edu/cct/may_jun08/cover_story
- [perhaps a reading related to spring 2024?](#)

NOTE: *Scholars are expected to have also watched the documentary and be prepared to discuss an aspect of the protests or contemporary campus politics that resonates with them.*

Reminder: The Capstone Projects are due next week (**March 30, 2025 at 11:59 p.m.**) Please make sure to submit them as per your GSM's instructions and be prepared to present during CJS #6.

CJS #6 – CJS #7: Capstone Project Presentations

Weeks of March 31, 2025 and April 17, 2025

STUDENT SUMMARY –

During our final classes, each one of you will present your **Capstone Project**. We will discuss the specifics of this assignment early in the semester, and you will meet with your GSM to discuss your ideas. **Further instructions can be found in the appendix of your syllabus.**

The Capstone Project should be considered the culmination of the year's topics, conversations and debates. It is your opportunity to explore, in as creative a manner as you wish, the seminar theme “Columbia University in the City of New York.” You may complete the project individually or in pairs or groups. If the capstone project is not self-explanatory based on the uploaded slides, graphics, or papers, then Scholars must prepare a narrative that summarizes their projects, objectives, and outcomes. **This narrative must also be uploaded to the folder designated by the GSM.**

We highly encourage you to approach this as an occasion to integrate multiple themes. When choosing your topic, you may wish to consider a subject that lends itself to different media interpretations: performance (e.g. dance or song); photography, film, painting, poetry, digital, etc. Of course, essay-type submissions are welcome, if this is your preferred format.

The project could take the form of a meditation on finding your place in the intellectual genealogy Columbia and Columbians. It could be an exploration of certain artifacts in the Rare Book and Manuscript Library or it could be an expansion of your Favorite Columbian post. Building on your faculty interview, your project could reflect on the role of the professoriate and the relationships between students, faculty, advisors, and mentors. Alternatively, it could gesture to the approaching summer, exploring the connections between the Columbia Journey Seminar and your own summer plans.

Reminder: Scholars are expected to make appointments with their GSM during the spring semester to discuss their proposed Capstone Projects

Assignment:

- All Capstone Projects are **due on Sunday, March 30, 2025 at 11:59 pm.**
- Students will present their projects during **CJS #6 and #7.**

CJS #8 – Reflections on our “Journey” Week of April 14, 2025

STUDENT SUMMARY -

In the past few weeks, we have seen that just as students have a personal history, so too does Columbia have its own institutional history. We have also considered the “journeys” taken by various members or groups within our Columbia community.

We wrap up our final session today with an overview of our communal journey for the year and with your reflections on CJS, CUSP, and your first year at Columbia. From our visit to the RBML, where we saw the various archival resources available through the libraries, to our discussions of the faculty and researchers who make up the “human resources” of Columbia, to our creative capstone projects, we have gained insight into the university as a multi-component and multifaceted generator of ideas, understanding, and knowledge, which all components, including ourselves, both contribute to and benefit from.

In the coming semesters, we hope that you as scholars will continue honing the habits of reflection developed in the CJS as you consider your evolving place, role, and responsibilities in the Columbia community and beyond.

Assignment:

- Complete the Spring 2025 semester survey.
- Confirm that all work for the semester has been completed.

Appendix

1. Supplemental Reading Lists: 2024-2025

2. Fall Semester 2024

- **The Scavenger Hunt**
- **CJS #3 – The Peoples of New York: Expedition Handout**
- **CJS #6 – Place and Polity: Expedition Handout**

3. Spring Semester 2025

- **CJS #3 – Faculty Interview and Email Template**
- **CJS #6-8 – Capstone Project**

4. Other

- **Faculty Email Etiquette (General)**
- **Photo Release Form**

SUPPLEMENTAL READING LIST

Are you interested in furthering your exploration of the topics and issues introduced during the CJS? This reading list provides additional resources for you to continue your journey.

FALL SEMESTER 2024

CJS #4 – The Immigrant City

Anand Giridharadas, “The Immigrant Advantage,” *New York Times*, May 24, 2014

http://www.nytimes.com/2014/05/25/opinion/sunday/the-immigrant-advantage.html?_r=0

Amy Chua and Jed Rubenfeld, “What Drives Success?,” *New York Times*, January 25, 2014

<https://www.nytimes.com/2014/01/26/opinion/sunday/what-drives-success.html?mcubz=0>

Sewell Chan, “Immigrants’ Children Live Better Lives,” *New York Times*, May 18, 2008

<https://www.nytimes.com/2006/11/26/opinion/26CI-Foner.html>

Phillip Kasinitz, John H. Mollenkopf, Mary C. Waters and Jennifer Holdaway. 2008. *Inheriting the City: The Children of Immigrants Come of Age*. Cambridge, MA: Harvard University Press. (Chapters 1-4 for mobility; 4-8 for advantage; 9-11 for citizenship and participation).

CJS #6 & #7 – Myth and Memory & Place and Polity

Sam Roberts, “Census Shows How Recession Hit N.Y.,” *New York Times*, September 28, 2010.

<https://www.nytimes.com/2010/09/29/nyregion/29census.html>

Mary Marshall Clark, “Resilience in Relation: Some Oral History Lessons Across the Generations,” CUSP Distinguished Speakers Series, March 9, 2022.

<https://drive.google.com/file/d/1kJ47Z1SUeB4RHcAOPngb7jYCq2wK8Ss7/view>

CJS #8-9 – Peer Oral History

Paul Hond, “The Double-Edged Helix,” *Columbia Magazine*, Winter 2015-16

<http://magazine.columbia.edu/article/double-edged-helix>

SPRING SEMESTER 2025

CJS #2 – Belonging & Being a Columbian

For an introduction to some of the most notable Columbians, feel free to review the *Columbia 250* website: http://c250.columbia.edu/c250_celebrates/remarkable_columbians/

Here, you will find the Finding Aid for the Historical Biographical Files, which features many of the figures noted in the *Columbia 250* list cited above: http://findingaids.cul.columbia.edu/ead/nnc-ua/ldpd_4202865/summary

For a broader look at the institutional history of the university, you might also look at the *Columbia 250* feature, “Columbia through Time:” http://c250.columbia.edu/c250_celebrates/people_and_ideas/

For a quick article on imposter syndrome and how to beat it, see Jessica Bennet, “How to Overcome Imposter Syndrome,” *New York Times Magazine*, <https://www.nytimes.com/guides/working-womans-handbook/overcome-impostor-syndrome>

Previously used article: Leslie Jamison, “Why Everyone Feels Like They’re Faking It,” *New Yorker*, <https://www.newyorker.com/magazine/2023/02/13/the-dubious-rise-of-impostor-syndrome>

CJS #4 – The RBML and Archives in Morningside Heights, Harlem and NYC

Thai Jones, “1968: The Global Revolutions,” Rare Book and Manuscript Library, 2020 <https://exhibitions.library.columbia.edu/exhibits/show/global-revolutions>

David J. Craig, “The Ghost Files,” *Columbia Magazine*, Winter 2013-2014 <http://magazine.columbia.edu/features/winter-2013-14/ghost-files>

CJS #5 – The Columbia Revolt: Columbia, Harlem and the World in 1968

“Disorientation Guide,” created in 2014 by campus activist groups about current issues at Columbia, <https://cudisguide.files.wordpress.com/2014/08/dis-guide14-to-print.pdf>

“1968: Columbia in Crisis” (Online Exhibition from the Columbia University Archives) <https://exhibitions.cul.columbia.edu/exhibits/show/1968>

Clara Bingham, “The Whole World is Watching: An Oral History of the 1968 Columbia Uprising,” *Vanity Fair*, April 2018 <https://www.vanityfair.com/news/2018/03/the-students-behind-the-1968-columbia-uprising>

Paul Cronin, “A Time to Stir: Columbia ’68,” Columbia University Press, 2018, 512 pages, *JSTOR*, www.jstor.org/stable/10.7312/cron18274 (may require Columbia login).

Mark Rudd, “Che and Me,” *MarkRudd.com*. <http://www.markrudd.com/?violence-and-non-violence/che-and-me.html>

Serena Golden, “Harlem vs. Columbia University: An Interview with Stefan Bradley,” *Inside Higher Ed*, August 20, 2009. <https://www.insidehighered.com/news/2009/08/20/harlem-vs-columbia-university>

Daniel J. Wakin, “Quieter Lives for ‘60s Militants, But Intensity of Beliefs Hasn’t Faded,” *New York Times*, August 24, 2003. <http://www.nytimes.com/2003/08/24/nyregion/quieter-lives-for-60-s-militants-but-intensity-of-beliefs-hasn-t-faded.html>

CUSP - CJS Week #2

Scavenger Hunt Handout

This scavenger hunt is to help you better understand Columbia and its immediate surroundings: Morningside Heights! It will encourage you to think about Columbia as a place and a space, going back as far as its original status as the home of the Lenape people. Columbia is a place rich with history, and also contains many objects of historical importance: this activity might even take you back in time to the Paleozoic era.

But we won't only be thinking about Columbia's past. This scavenger hunt will also encourage you to think about Columbia's future, especially regarding its place within Morningside Heights and Harlem. This activity will also bring Columbia's Core Curriculum to life as you encounter composers who may appear in your Music Hum classes; artwork that might be studied in your Art Hum classes; philosophers whose work you may read in Lit Hum and CC. As with everything we do in CUSP, doing this scavenger hunt with your fellow CUSPies will hopefully make Columbia feel a little more familiar—a little bit more like home. It will also give you a better fluency with the ins and outs of campus: you'll be able to share the secret of the whispering bench with new friends, for example.

Columbia is a place made up of so many different people, but they all walk through the halls and down the paths you're about to explore. Take in everything that Columbia has to offer: not just what you're going to pass by every day, but also the parts of campus you might not explore otherwise.

How it works:

1. Meet your GSM in Lerner Hall lobby. Working in the team that your GSM assigned, complete as many of the tasks as you can [At least five of the 10!] and meet back at Lerner lobby in approximately 30 to 40 minutes!
2. Each team will post their findings to their CJS Folder. [Your GSM will send the link.] We'll discuss your findings in what remains of CJS #2, and will continue to discuss, time permitting, in CJS #3.

You will need:

- a. Smartphone (to take pics)
- b. Pen and Paper (to complete some of the tasks)

NB: You will be asked to take selfies for this activity. If you are not comfortable doing so, bring an avatar or image that you would like to use as your stand-in.

Tasks:

1. Though the farmhouse where it once stood is “nevermore,” the Raven black Mantel where this writer penned his famous poe-m about a mysterious bird is preserved in a rare location of

Butler. **Locate its whereabouts, and strike a pose for a selfie in front of the mantelpiece.**

2. If you still prefer paper over digital, Columbia's network of libraries has around 2 million hardcopy texts for you to choose. **Look up one of your favorite works—one that you think should be included in the Core; find it in the stacks; and snap a picture with it, from the stacks.** [If you are working in teams, each person should pick their own text.]
3. The land on which the university sits was not given to, but taken from the first people who tended to it. A land acknowledgement in honor of the Lenape was placed on Columbia's grounds in 2016. **Locate it, and take a moment to reflect on the plaque and its significance. Post your paragraph reflection.**

[Some issues you may address: Is the plaque a sufficient acknowledgement of the Lenape? What does the size, location, and visibility of it say to you? What do you take to be Columbia's relationship with this part of its history?]

4. Columbia University is home not only to the Lenape people, but also to the site of an important battle during the Revolutionary War. This history is commemorated on a large plaque mounted on the exterior side of Mathematics Hall, facing Broadway. **Locate the plaque and write down the name of the Battle that took place and the date. Bonus points if you and your teammates choose to recreate the scene depicted on the plaque. Just remember to take a photo!**
5. It's no secret that the Columbia campus is rife with references to ancient Greek and Roman civilizations. But did you know that campus is also home to an alpha predator 250 million years old? Take a trip back in time to the Paleozoic Era by visiting Lewisohn Hall, between the fourth and fifth floors. Keep your eyes glued to the floor, and you might just find this roughly two-foot long alpha predator. **When you do, snap a picture, including one team member's shoes for a quick size comparison.**
6. After you visit that creature from the deep, go find a ship's wheel that may have sailed the same seven seas! While that Paleozoic alpha predator may not be on the menu at Legal Sea Foods, this ship's wheel is kept in the Law Library. Use your ID to swipe in to the turnstile to your left as you enter the building from the Revson Plaza overlook. **Find a book on one of the nearby shelves that looks like it might be of interest to you, and write down its name, author, and call number to share with your GSM!**
7. The Law Library isn't the only library on campus with artifacts on display (and some of them are more thematically on point than others). Head to the Music and Arts Library in Dodge Hall and find the collection of busts of famous composers. **Take a picture of your favorite composer—or, if classical music isn't your thing, take a picture of whoever has your favorite hairdo!**

8. Did you know that Columbia's Art History department has a media center that's home to thousands of images of important artifacts from art history, architecture, and archaeology around the world? Did you know it's also home to a big plaster cast of one of those artifacts? **Head to the eighth floor of Schermerhorn Hall and take a picture of the cast of the Parthenon Frieze.**
9. On the main floor of Lehman Social Sciences Library, you will find the bust of Indian constitutionalist and anti-caste activist Dr. Babasaheb Ambedkar. His lifelong struggle against the caste system and his contributions to the formation of an independent India have earned him the admiration of many around the world – you can often find his bust garlanded with fresh flowers. **Find the bust and take a selfie with it** (here's a hint to its location in Lehman: if you can't see Lehman's open skylight, you have ventured too far!)
10. Built between 1904-1907, St. Paul's Chapel has been a mainstay of Columbia's campus for over a century. Though it primarily serves as a non-denominational religious space and place of worship, its crypt (or basement) has served as a music venue and art gallery for several Columbia student groups in its history. Both the chapel and crypt below it are renowned for their sonorous acoustics and unique architectural features.

TASK Option 1: Take a picture with the Aeolian-Skinner pipe organ in the chapel.

TASK Option 2: Head down to the Guastavino Room in the crypt, where you will find the Postcrypt Art Gallery, which displays undergraduate student art. Take a picture with your favorite artwork.

CJS #3 – The Peoples of New York: Expedition Handout

Due the night before CJS #3 at 11:59pm:

The three (3) “expeditions” described here are designed to guide your thinking about competing narratives of history, memory, and place-making in New York City. Choose one out of the three expeditions to undertake with a partner or with a small group, preferably with your CJS peers. During your outing to each destination, take notes about your experience, gather information about each site, and take photographs of things that are of significance to you. Provide a short caption/narrative for each photograph you take. After completing the expedition, please prepare ONE reflection question that you think would be interesting to ask your classmates during this week’s discussion.

Your question, along with your captioned photographs, should be uploaded to a folder designated by your GSM **prior to CJS #3**. You are encouraged to read your peers’ questions before the seminar. **Bring with you to your CJS #3 session the notes you took during your expedition.**

Note: In order to get the most out of your trip, it is strongly recommended that you read the material linked in the description of your chosen expedition site.

The outing choices include:

EXPEDITION #1: The National Museum of the American Indian

<https://americanindian.si.edu/>

Fees: Tickets are not required and entrance is free of charge.

EXPEDITION #2: African Burial Ground National Monument

<https://www.nps.gov/afbg/index.htm>

Fees: No admission fee for the visitor center or memorial.

EXPEDITION #3: Seneca Village, Central Park

<https://www.centralparknyc.org/activities/guides/discover-seneca-village>

Fees: There is a free, self-guided walking tour that can be downloaded online. General information about the history of Seneca Village is also available on the Central Park Conservancy’s website, linked above.

[For GSMs only: **NB:** A guided tour is possible but would require reservations, and it should probably be arranged as a group tour rather than something students go to independently. If interested in this option, CUSP staff should advise as to its feasibility by early October.]

Expedition #1: The National Museum of the American Indian



(“The Purchase of Manhattan Island by Peter Minuit 1626” by Alfred Fredericks, c. 1910. Courtesy of Encyclopaedia Britannica)

Before New York was colonized by the Dutch in the early seventeenth century, it was home to a number of different indigenous tribes, including the Canarsee, the Weckquaesgeeks, and others. The area of lower Manhattan where European settlement began was Lenape territory, and indeed the very name for the island, which today is a borough of New York City, derives from the word “Mannahatta,” which in the Lenape Munsee dialect means “the place where we get bows.”

Looking at the physical environment (both natural and built) in New York City today, it is almost impossible to imagine what the land - now reshaped by landfill, leveling, drainage, and construction - must have looked like before European settlement. Thanks to the work of the ecologist Eric Sanderson and a team of researchers, we can now use the [“Mannahatta Project”](#) to attempt to reimagine it, block by block.

Despite its appearance here, the land in what is today New York City was not “empty” or “unused” prior to European settlement. Indigenous peoples cultivated and farmed it, planting staple crops such as corn, squash, and beans (known to the Lenape as the “Three Sisters”), while also hunting, fishing, and gathering. We still live with the remnants of their modest infrastructure even today. Broadway, for

instance, originated as a Lenape footpath linking different settlements along the spine of Manhattan island.

Following the establishment of New Amsterdam colony, the Lenape coexisted with the Dutch to an extent, trading beaver pelts (coveted as furs across the Atlantic) for European-made goods. Their numbers in the area, however, soon went into steep decline due to a number of factors: territorial wars with other neighboring tribes; displacement by white settlers; depletion of the beaver population as a result of over-hunting; and, above all, epidemics of infectious diseases carried by Europeans, to which they had no natural immunity.

This fate was not unique in North America; in fact, far from it. Similar trends resulted in the devastation of Native American populations throughout the eighteenth century. As white settlement continued to increase following American independence in 1787, the indigenous population along the Eastern seaboard dwindled. And, as the nation expanded in the nineteenth century, indigenous people were subject to increased dispossession and genocidal violence. They were also forced ever westward. By the twentieth century, the majority had been resettled on “reservations,” usually located on undesirable land with few natural resources and inadequate access to fresh water. They were cut off from their ancestral cultures, economically marginalized, and targeted by various forms of institutionalized discrimination. Today, the United States’s indigenous people suffer the deepest poverty, highest unemployment, and worst health outcomes of any demographic group.

Despite this bleak picture, efforts were made in the last decades to recover the rich cultures and historical legacies of the continent’s indigenous peoples. Recovering this history is key to empowering existing Native American communities, reshaping popular narratives about the history of the United States and its native peoples, and redressing past injustices. Among the most important institutions to contribute to this effort is the Smithsonian, a public museum network (the world’s largest), which has collected a vast trove of artifacts and opened two branches of a National Museum of the American Indian (NMAI) to house them, one in Washington, D.C., and one in Lower Manhattan.

Today, you will visit the NMAI in New York, touring the exhibitions with a partner or small group of CUSP peers. Bearing in mind both the context outlined above and the theme of “place, history, and memory,” the following questions will provide valuable perspectives as you undertake this expedition in preparation for CJS #4. In addition, you must complete the assignment listed below.

PREPARATION: Before leaving on this expedition:

- Take a look at the “[Mannahatta Project](#)” website. Get an overview of Manhattan and zoom in on the areas near where Columbia is located today. Consider how you would describe the pre-colonial landscape? Does anything about it surprise you? Although much has certainly changed, did you notice any elements that have remained the same over the centuries?
- Think about whether museums are neutral spaces? How do differences of social, economic, and political power shape the historical record and, in turn, contribute to narratives underlying ethnic, cultural, and/or national identities?

- Reflect on the presence and/or absence of Native American culture in contemporary New York City, and the difficulty of imagining Manhattan as it existed prior to European settlement. How is the history of colonial violence of a particular place concealed and/or revealed by its very landscape?

“SILENT” REFLECTION: Some guiding questions to consider during the field trip:

- Think about the effect or experience of being in the physical presence of the artifacts that you encountered. Think, more specifically, about one object that resonates with you; take a picture of it (preferably with you in the picture), and think about why you find it intriguing or poignant. Has your visit changed your perspective on the history of New York City, and/or the United States? If so, how?

Transportation Tips:

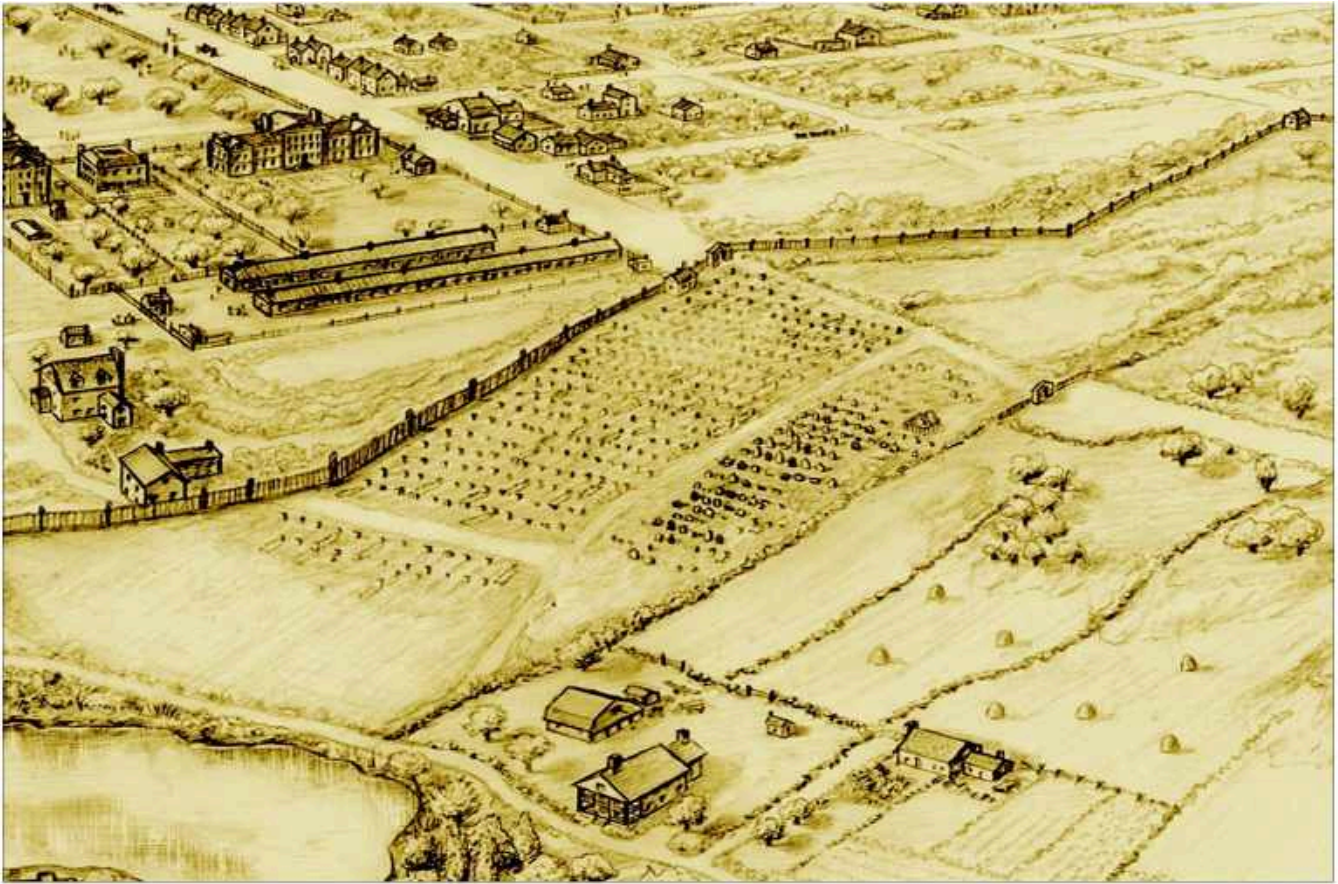
From Columbia, take the 1 train to Rector Street and walk south. The Museum is located at 1 Bowling Green.

Website: <https://americanindian.si.edu/visit/reopening-ny>

Phone: 212-514-3705

Free admission. Open from 10 AM to 5 PM daily.

Expedition #2: African Burial Ground National Monument



(The "Negros Burial Ground" near the Collect Pond, looking south, late 1700s. Courtesy of Wikimedia Commons)

In 1991, a United States Government agency announced the discovery of intact burials during an excavation for the construction of a federal office building in Lower Manhattan. Under pressure from African-American activists, the building project was halted and the remains studied by a team of archeologists and physical anthropologists for evidence regarding the lives and cultural practices of enslaved populations in early New York. Following the delivery of a petition with more than 100,000 signatures to the Department of the Interior, the site was listed on the National Register of Historic Places and granted landmark status, marking it as closed off to development.

The existence of a slave burial ground in the area had been known to some historians, though its precise location remained uncertain. Barred by the British authorities from burying their dead within the town limits, enslaved people of African descent in colonial New York established a cemetery on swampy land north of present-day Chambers Street in the early 18th century. The site remained in use until 1794, when it was planned for development and covered over with landfill. Though remains were excavated at several points over the following century, the existence of the burial ground faded from memory.

Although many Americans associate slavery with the Southern states, the fact is that African slavery was integral to the economy and society of colonial New Amsterdam, as well as colonial *and* post-independence New York. Slaves arrived on a Dutch West India Company ship in about 1626, roughly two centuries before the eventual abolition of the practice in New York State. Slaves performed all kinds of labor in the settlement: construction, domestic work, shipbuilding, agriculture, and transportation. The conditions under which they lived changed over time. Under the Dutch, for instance, slaves could earn wages and property, even in some cases purchasing their freedom and enjoying citizenship rights. The transfer of the colony to British control in 1664 brought a harsher form of slavery than the one it replaced. Many of the rights and protections formerly enjoyed by enslaved Africans, such as the prohibition on arbitrary physical punishment, were taken away, and their deceased were no longer allowed in the town's churchyards (hence the establishment of an African Burial Ground beyond the town limits).

Slavery remained central to New York City. On the eve of the American Revolution, the city had the highest proportion of slaves to Europeans of any northern settlement, and it was home to more enslaved Africans than any English colonial settlement except Charleston, South Carolina. During the War, the occupying British Army granted freedom to enslaved people, encouraging them to cross enemy lines and thus cause economic harm to their owners. Many of the emancipated emigrated to Canada following the end of the war, while others scattered to avoid recapture after the colonists regained control of the territory. Although incremental steps toward abolition were taken in the years following Independence, slavery was not fully abolished in New York State until July 4, 1827.

Nowadays the [African Burial Ground](#) is a memorial and center for learning about the history of African slavery in New York City. The remains of more than 400 individuals have been discovered at the site, nearly half of them children under 12. Some of the burials included items related to African origins and burial practices. The remains and effects, which were useful source material for research into the social history of slavery and colonial New York, have been reinterred at the site. This is believed to be the largest of a number of slave burial sites in Lower Manhattan. In recent years, others have been discovered in different locations across New York City, including the [126th Street Bus Depot](#) in East Harlem (now being turned into a memorial and museum), a memorial at the [New Lots African Burial Ground Square](#) in Brooklyn, and a [site excavated by students at P.S. 48](#) in the South Bronx neighborhood of Hunts Point.

Today, you will visit the site and explore the exhibits in the visitor center, together with a partner or small group of CUSP peers. Bearing in mind both the context outlined above and the theme of “place, history, and memory,” the following questions will provide valuable perspectives as you undertake this expedition in preparation for CJS #4. In addition, you must complete the assignment listed below.

PREPARATION: Before leaving on this expedition:

- Think about whether memorialized areas, such as the African Burial Ground, are neutral spaces? How do differences of social, economic, and political power shape the historical record and, in turn, contribute to narratives underlying ethnic, cultural, and/or national identities?

- Why do you think that the decision about what to do with this site sparks so much controversy and intense feeling on the part of the city's African-American community? How do decisions about land use reflect and point up inequalities of social, economic, and political power?
- How visible is the legacy of slavery in American society? How can and should cultural institutions such as this one change popular understanding of American history?
- Consider the layers of history that are concealed by the development of the landscape, and how decisions about what to retrieve, preserve, and remember usually reflect and reproduce existing power relations. To what extent, in your opinion, does the African Burial Ground mark a successful attempt to disrupt this process?

“SILENT” REFLECTION: Some guiding questions to consider during the field trip:

- Think about the effect or experience of being in the physical presence of the artifacts that you encountered. Think, more specifically, about one object that resonates with you; take a picture of it (preferably with you in the picture), and think about why you find it intriguing or poignant. Has your visit changed your perspective on the history of New York City, and/or the United States? If so, how?

Transportation Tips:

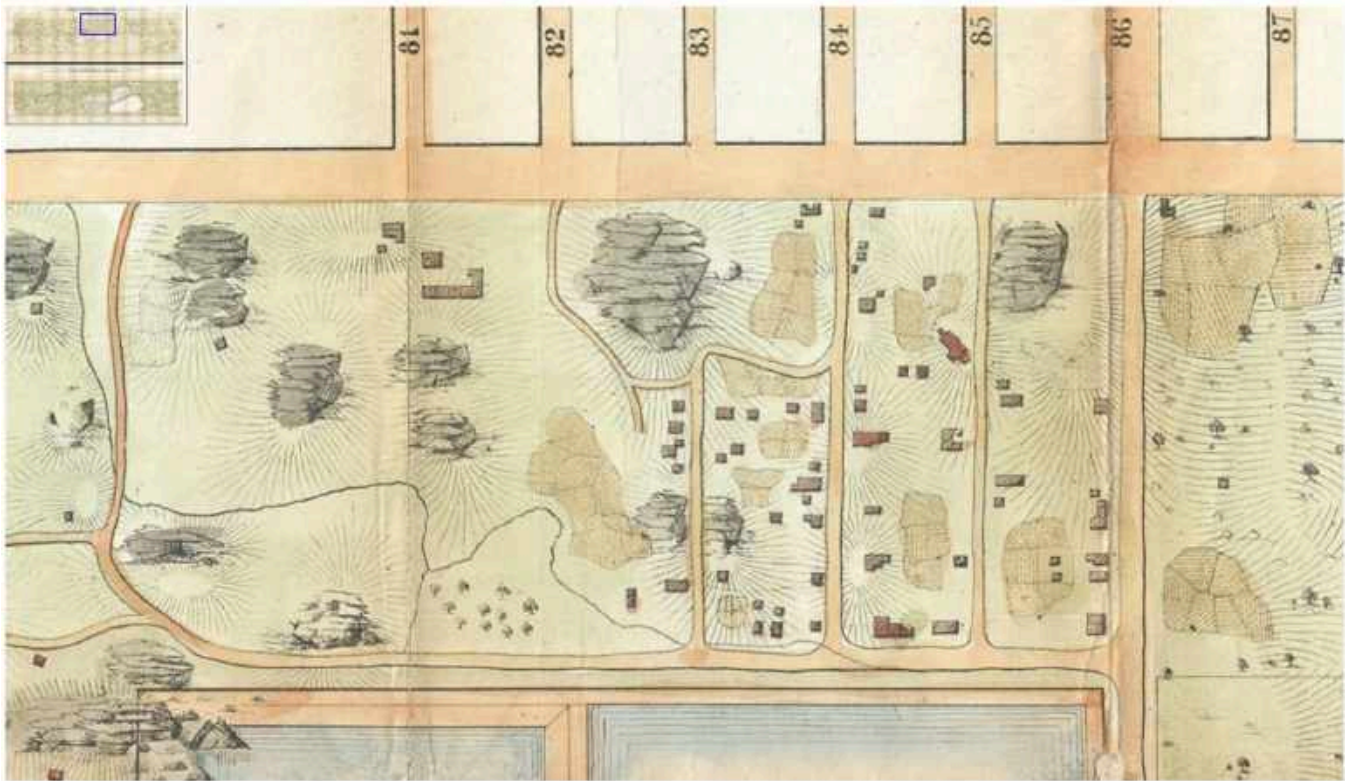
From Columbia, take the 1 train to Chambers Street and walk east. The African Burial Ground National Monument is located at 290 Broadway.

Website: <https://www.nps.gov/afbg/index.htm>

Phone: 212-238-4367

Free admission. Open Tuesday to Saturday from 10 AM to 4 PM. Closed on Sundays and Mondays.

Expedition #3: Seneca Village, Central Park



(Detail from “Map of the Lands Included in The Central Park, from a Topographical Survey, June 17th, 1856” by Egbert Viele. Courtesy of the National Park Service)

[Seneca Village](#) was the largest settlement of free African-American property owners established in the 1820s, just prior to the abolition of slavery in New York State. It was located between 81st and 89th streets and 7th and 8th avenues, on land located well to the north of the city’s urban limit, comprising a small portion of what later became Central Park.

African-American New Yorkers were drawn to Seneca Village for several reasons. Of the growing city’s population, this community experienced the worst housing conditions. Some relocated to the site in order to avoid housing discrimination, and eagerly anticipated living in a healthier and more tolerant environment. Land values in the area were also very low, enabling African-Americans to attain property, which in turn entitled them to suffrage and other citizenship rights (if they were male). At the time, African-Americans were required to own \$250 worth of property in order to be eligible to vote, and had to be able to prove that they had lived in the state and paid taxes for a period of at least three years. Land ownership was a secure way of demonstrating that one had met these qualifications. Seneca Village was in fact the only community of African-American property-owners in 19th century New York, and it was also one of the country’s first settlements of black landowners.

The village grew in the late 1830s after the African-American community of York Hill, just to the east, was destroyed in order to make way for a holding basin for the new Croton water system, forcing its

residents to relocate. African-Americans were not the only people to settle in the area. The elements that made the village attractive to African-Americans, also attracted other groups of people. Beginning in the 1840s, some Irish and German immigrants moved into the village. By the 1850s, the settlement had more than 260 residents, two-thirds of whom were of African descent and one-third of whom were of European, predominantly Irish, descent. All were displaced by the new infrastructure project. Interestingly, in a city riven by ethnic rivalries, Seneca Village stood out for its generally harmonious race relations. Many Seneca residents, both black and white, worshiped at All Angel's Church, and their dead were buried together in its cemetery. By the summer of 1856, Seneca Village boasted three churches and a school, with plans to establish a second school underway.

Following the completion of the Erie Canal, New York City underwent rapid industrialization and northward expansion. By the 1850s, as urban development approached Seneca Village, city leaders developed plans for a major park in the area, both to improve the quality of life for residents and to mitigate public health risks. They eventually chose Seneca Village, and the acreage surrounding it, as the site for what would become Central Park, and unleashed a campaign to justify the seizure of the land. Newspapers at the time denigrated Seneca Village as a “shantytown” and dubbed it “Nigger Village.” The property-owning residents were characterized as “squatters,” “tramps,” or “bloodsuckers.” These misrepresentations were widely circulated even though by the mid-1850s Seneca Village had become a solidly middle-class community. In spite of physical and legal resistance from residents, in 1856 city leaders successfully invoked the right of eminent domain to seize the land where Seneca Village was sited. Inhabitants of Seneca Village received their final eviction notice that summer, and the community was demolished the following year.

The loss of Seneca Village was largely ignored until the late twentieth century. In February 2001, the Central Park Conservancy (the organization responsible for maintaining Central Park) acknowledged the existence of the settlement by erecting a plaque to commemorate its history. More recently, in the summer of 2011, archaeologists from Columbia and the City University of New York were given permission to conduct [excavations at the Seneca Village site](#). Among the artifacts discovered by the researchers were an iron tea kettle, a roasting pan, a stone beer bottle, fragments of Chinese export porcelain, and a small shoe with a leather sole and fabric upper.

Today, you will explore the Seneca Village site in Central Park and learn more about the lives of its residents as well as more recent archaeological finds. Bearing in mind both the context outlined above and the theme of “place, history, and memory,” the following questions will provide valuable perspectives as you undertake this expedition in preparation for CJS #4. In addition, you must complete the assignment listed below.

PREPARATION: Before leaving on this expedition:

- Think about how the existence of Seneca Village does or does not disrupt, complicate, or challenge “official” narratives about the history of development in New York City? In what way does the “resurrection” of Seneca Village constitute a competing narrative of spatial memory?
- Some historians argue that archaeological findings from Seneca Village constitute a counter-history of New York City, one that is often suppressed in celebrating a developmental

narrative of Manhattan. How would you describe the politics of amnesia in “forgetting” a place, erasing a community, and purging unwanted memories in order to affirm a grand project like Central Park? Can we argue that forgetting is in fact essential to (correctly) remembering a place? How does the rediscovery of Seneca Village intervene in this discursive violence? In what way does it undo social, racial, and economic displacement that was committed more than a century ago? Finally, what good does it bring to reshape our historical interpretations of the past?

- Archaeologists working at the site of Seneca Village highlighted the material life of its black/immigrant residents. Scholars often make references to the discovery of teapots, porcelain, and other items of middle-class consumption at the time of demolition. Why is this emphasis on the material culture of Seneca Village significant? What are contemporary researchers trying to suggest, and what is at stake?

“SILENT” REFLECTION: Some guiding questions to consider during the field trip:

- Think about the effect or experience of being in the physical presence of the artifacts that you encountered. Think, more specifically, about one object that resonates with you; take a picture of it (preferably with you in the picture), and think about why you find it intriguing or poignant. Has your visit changed your perspective on the history of New York City, and/or the United States? If so, how?

Transportation Tips:

From Columbia, take the 1 train to 86th St station and walk east towards Central Park.

Website: <https://www.centralparknyc.org/articles/seneca-village>

Phone: 212-310-6600

References and Adaptations:

Wall, Diana diZerega, Nan A. Rothschild, and Cynthia Copeland. "Seneca Village and Little Africa: Two African American Communities in Antebellum New York City." *Historical Archaeology* 42, no. 1 (2008): 97-107.

Liebman, Bennett. "The Quest for Black Voting Rights in New York State." *Albany Government Law Review* 11 (2018): 386-421.

"Seneca Village." In *Encyclopedia of African American Society*, edited by Gerald D. Jaynes, 739-740. Vol. 2. Thousand Oaks, CA: SAGE Reference, 2005. *Gale Virtual Reference Library*.

Wall, Diana diZerega, and Nan A. Rothschild. "The Excavations." *Seneca Village Project*. Accessed June 22, 2019. http://projects.mcah.columbia.edu/seneca_village/excavation.html.

CJS #6 - Place and Polity: Expedition Handout

Due November 10, 2024 at 11:59 pm

The three (3) “expeditions” described here are designed to guide your thinking about the tangible realities of the large-scale city development projects that have shaped the city in which you live and work. Choose one out of the three expeditions to undertake with a partner or with a small group, preferably with your CUSP peers. Each of the three (3) expeditions lists three (3) destinations for you to complete. During your outing to each destination, take notes about your experience, answer some of the questions posed in the expedition description and take some pictures (hopefully some with you and/or your group in the photo). Your photographs, together with captions, are to be uploaded to Canva by **November 10, 2024 at 11:59 pm.**

Note: in order to get the most out of your trip, it is strongly recommended that you undertake your expedition in conjunction with doing the readings for CJS #7.

The outing choices include:

EXPEDITION #1 – Railways in Manhattan.

EXPEDITION #2 – Motorways in the Bronx and Manhattan.


Know that expedition 2, which involves a visit to the Bronx, is more challenging -- if you are still unsure of yourself in navigating the city at this point, you would be better advised to try one of the other two expeditions. However, particularly for those of you who have some familiarity with the city already, it represents an opportunity to consider a construction project that has strongly shaped the history of the city in a way that may not be as evident in some of the more familiar tourist attractions.

EXPEDITION #3 – Ground Zero in Downtown Manhattan.

See below for maps, descriptions, and reflection questions.

Expedition #1: Railways

Throughout the early part of last century, the US system of railways was a backbone of the American economy, allowing the transportation of materials and goods for industry as well as the transportation of people for work. The railway industry led to the creation of millions of jobs - - as well as famed railway tycoons like Cornelius Vanderbilt -- and left its mark on American cities with dazzling and innovative architectural structures. However, the rapid decline of the railway industry in the second half of the twentieth century led to special problems for these sorts of sites: how can one balance the need to maintain historic sites with the inevitable and impossible economic pressures it takes to do so? Is there even any value to maintaining such structures of the past rather than making way for 'the city's future'? In this expedition, we invite you to consider such questions in relation to some of the great railway structures of New York.



1. Grand Central Station
89 E 42nd Street
 From Columbia University, take the 1 train to South Ferry, and get off at Times Sq. – 42 St. Then take the S shuttle train to Grand Central – 42 St., and get off at Grand Central.

2. Penn Station
8th Avenue between 31st Street and 33rd Street
 From Grand Central, take the S shuttle train to Times Sq, and get off at Times Sq. – 42 St. Walk West on 42nd St. for one block, then take the A, C, or E train to downtown, and get off at 34 St – Penn Station.

3. The High Line Park
Gansevoort Street
 From Penn Station, take the C or E train to downtown, and get off at 14 Street, then walk South to the Gansevoort street entrance.

1. Grand Central Station

Grand Central, as we know it today, was built between 1903 and 1913 to be the biggest terminal in the world (the chief planner, William J. Wilgus, wanted the terminal's design to compete with Penn Station's similarly grand design, which was being built simultaneously). The result has been described as one of the most majestic buildings of the twentieth century. Notable features include the elaborately decorated astronomical ceiling, the subterranean Oyster Bar, and the 'Campbell Apartments' -- at one time the office of 1920s tycoon John W. Campbell, and replicates the galleried hall of a 13th-century Florentine palace, which was restored and reopened as a cocktail lounge.

In the sixties, there were proposals to demolish Grand Central Station and replace it with office towers (similar to the proposals for Penn Station). After a close battle, Grand Central was saved, in part thanks to the intervention of Jackie Kennedy. It is interesting to note that the construction of Grand Central Station had brought its own controversies: many people objected to the project because of the fact that dozens of buildings on a 17-acre plot of land had to be razed to build the terminal.

2. Penn station

Penn station, operated by the Pennsylvania Railroad Company from 1910–1963, was one of the busiest passenger stations in New York: by 1945, at its peak, more than 100 million passengers a year traveled through it. It was also one of the most beautiful, built by the architectural firm of McKim, Mead & White in a neoclassical style not dissimilar to Grand Central Station (see images below). However, the station was expensive to maintain, and with rail travel declining dramatically (largely due to increased access to planes and cars) by the end of the 1950s, the Pennsylvania Railroad company was facing bankruptcy. In 1962, it was announced that the station would be demolished to make way for Penn Plaza and Madison Square Gardens. In exchange for the air rights to Penn Station, the Pennsylvania Railroad received a brand-new, air-conditioned, smaller station completely below street level at no cost, and a 25 percent stake in the new Madison Square Garden Complex.

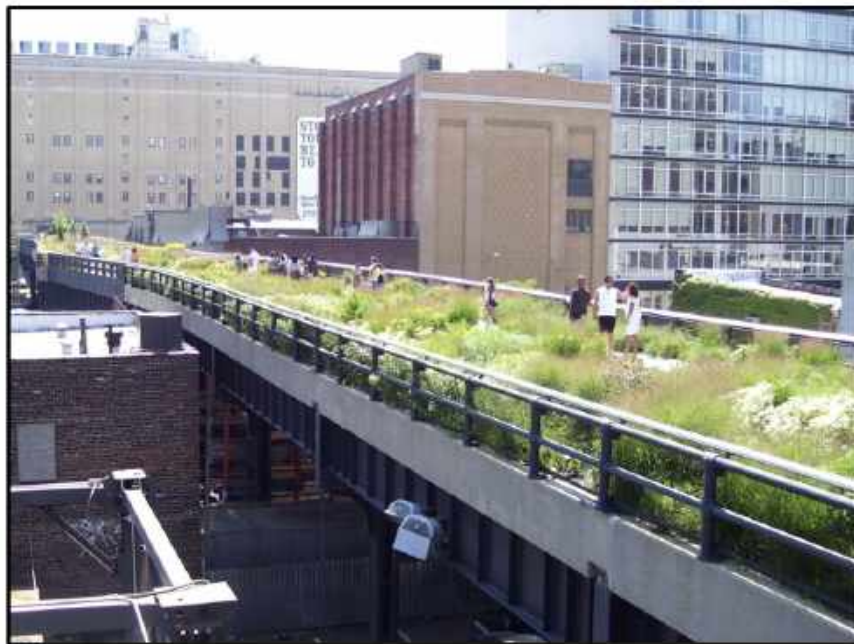


3. The Highline Park

The highline opened in 1934 as part of the West Side Improvement Project. Running from 34th Street to St John's Park Terminal, at Spring Street, it was a commercial freight-line, designed to carry goods to and from Manhattan's largest industrial district. With the decline in railway freight business, large sections of the West Side line were demolished in the 60s and the remaining sections was derelict through the 1980s and 90s. In the late 90s, at a time when the historic structure was under the threat of demolition during Giuliani's second mayoral term, the nonprofit organization Friends of the High Line was formed by Joshua David and Robert Hammond.

David and Hammond, who were residents of the Chelsea neighborhood that the line ran through, proposed that the railway structure be preserved and reused as an open park space. Since opening in 2009, the High Line has become an icon in contemporary landscape architecture and one of New York's most popular tourist attractions.

According to the park's website, 3.7 million people visited the High Line in 2011, only half of them were New Yorkers. Despite its popularity, responses to the highline have been mixed. Those who celebrate its success point to the positive impact it has had on approaches to redevelopment, inspiring cities nationwide to reimagine obsolete infrastructure as public space. Yet this success is not without its drawbacks. In March 2012, the blog 'Jeremiah's Vanishing New York' reported that local residents – unhappy with the way the development was putting old Chelsea out of business while attracting monstrous levels of luxury development and crowds to the area – plastered Chelsea with a message to the High Line tourists, one of which included the following: “3,000,000 [3 million] of you come to West Chelsea and walk the High Line a year. 40,000 (forty thousand) people live in Chelsea. That's roughly a ratio of 100 tourists on the streets of Chelsea and walking the High Line to 1 resident trying to get to the store, ride her bike, take a stroll, go to the gym or just have a quiet moment with his dog. Please consider how you would feel if 3 million people a year from around the world trampled your street, your neighborhood, and your local park, and act accordingly – in the way that your morals or religion or general human consideration would dictate.”



Expedition 2: Motorways

Robert Moses, an influential city developer who left an indelible mark on New York City through the various large-scale development projects of the 1950s and 60s, was and remains a deeply polarizing figure: whereas some credit his determination and energy with laying the foundations for the thriving metropolis that is modern-day New York, others (notably Jane Jacobs) viewed him as nothing less than an enemy of the people, overseeing the destruction of the very 'soul' of the city. Nowhere is his controversial legacy clearer than in the highway construction projects he championed as part of his modernist vision of New York. In this expedition, you'll assess Moses' legacy and vision by visiting the site of the controversial Cross Bronx Expressway. You'll compare this site to two proposals that were never realized - a plan to extend 5th Avenue down through the middle of Washington Square Park; and a plan for a Lower Manhattan Expressway (LOMEX) that would have cut through SoHo and Little Italy - due to strong resistance from local activists who claimed that these plans would lead to devastation in the neighborhoods through which they were to run.



1. The Cross Bronx Expressway / Tremont

Take the van Cortland park-bound 1 train from 116th street to 181st street. Walk east on 181st street and cross the Washington bridge via the footpath into Tremont, to see the route the expressway cuts through Tremont.

Suggested route: From the Washington bridge footpath, follow university avenue around till it meets Featherbed lane. Follow Featherbed Lane till you hit Macombs Road, then turn right and cross the expressway. Follow Mt Eden avenue to Jerome Avenue, then turn left on Jerome. Walk north to 175th street, then turn right to 174/175 station.

2. Soho: LOMEX

Broome Street

From 174-5 st station, take the south-bound D train to Grand Street. Walk north till you reach Broome street, then walk west on Broome to Wooster street.

3. Washington Square Park

West 4th & MacDouglas Street

Follow Wooster street north until you hit Washington Square park

To get back to Columbia from Washington Square park: Walk 6 blocks west to Christopher street station (on 7th avenue). Take the 1 train back to Columbia.

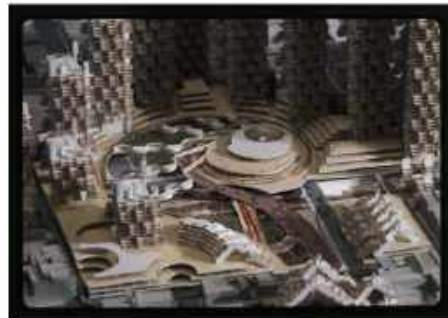
1. Tremont: The Cross Bronx Expressway

One of Moses' biggest and most controversial projects was the Cross Bronx Expressway. Built between 1948 and 1972 at a cost of around \$350 million dollars in today's terms, it was the first highway built through a crowded urban environment in the US. Many have blamed the Cross Bronx Expressway for worsening the decay of neighborhoods in the South Bronx: many of the neighborhoods it runs through have been continually poor since before its construction, partly due to the lowered property value caused by the Expressway.

2. Soho and Little Italy: LOMEX

The Lower Manhattan Expressway (LOMEX), was a plan for an expressway through Lower Manhattan, notably transecting the neighborhoods of SoHo and Little Italy (see map and model rendering below). The Expressway, which was proposed to ease chronic downtown traffic congestion, would have begun at the Hudson River on the west side of Manhattan where it would have connected to I-78 at the eastern portal of the Holland Tunnel. From here, the LOMEX would have proceeded generally southeastward as a ten-lane elevated highway, carrying I-78 across Broome street, canal street. Near the eastern edge of Little Italy, the road would have split into two branches, one leading to the Williamsburg Bridge, the other would heading south to the Manhattan Bridge. The spur to the Manhattan Bridge would have been mostly depressed, passing under Chrystie Street. Robert Moses, although not the first to propose the expressway, threw his significant influence behind it in the 1950s and was largely responsible for its nearly being realized through his raising of funds and political capital at both the local and federal levels.

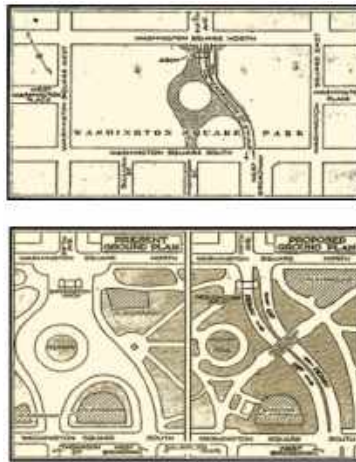
According to the proposal, portions of the neighborhoods the bridge was to pass through would be razed to accommodate the highway. By 1961, Moses had set in motion two federal initiatives, funded as "slum clearance", which would have leveled fourteen blocks along Broome Street in Little Italy and what is now SoHo. The highway would have required many historic structures to be condemned and destroyed, and would have displaced an estimated 1,972 families and 804 businesses. It was narrowly defeated after a protest at the city council meeting by local activists, led by Jane Jacobs, brought public attention to the issue.



3. Washington Square Park: 5th Avenue Extension

Prior to their 'face off' over the Lomex proposal, Moses and Jacobs had already clashed over Moses' plan for a highway running through Washington Square Park. As Parks Commissioner in 1940, Moses

originally wanted to build a “double highway” snaking along the side of Washington Square Park (see top image below). After that double highway was defeated due to opposition from local residents, business owners, and NYU officials, Moses made a new proposal (see bottom image below): a highway connecting Fifth Avenue to West Broadway— which would be widened and renamed Fifth Avenue South (the renaming was partly a bid to secure higher rents from tenants due to the illustrious name). As reported by the New York Times in 1955, the plan that was submitted proposed a “depressed, four-lane highway running through the park in an open cut from Fifth Avenue under the Washington Arch... Mothers and children, New York University students and others who use the park would be able to cross from one half of the park to the other by a foot-bridge thirty-six feet wide.” There was fierce opposition to the proposal from local residents, led by Jane Jacobs and with support from Eleanor Roosevelt and future mayor Ed Koch. By the end of the decade, Moses retreated, but did not give up -- the proposal for LOMEX followed soon after.



Around the same time, there was a proposal by Moses to raze 14 blocks of prime Greenwich Village real estate - which he had fought to have officially designated as a ‘slum’ - and build a series of apartment complexes. The plan was defeated and the designation eventually overturned. However, some indication of what this would have meant for the area can be seen in Washington Square Village – a collection of high rise buildings in Greenwich Village whose construction required multiple blocks to be razed, forcing 132 families out of their homes and displacing 1000 small businesses (see image below).



Expedition 3: Ground Zero

9/11 remains a pivotal event for the United States and indeed the rest of the world. But 9/11 remains especially salient for New York and its residents: 2,996 people were murdered at this site. Special issues arise for development projects which have the aim of memorializing and regenerating regions of the city devastated by this tragic terrorist attack. In this expedition, you are invited to consider what these are and whether the ground zero sites successfully meet them.

Note: Some of your classmates might have grown up in New York and may carry memories of the attacks and its devastating aftermath; some of the people at the site on the day of your visit might be there to commemorate the loss of loved ones. Your demeanor at the site and subsequent discussions in class (and especially at the memorial monuments) should be sensitive to this.



1. One World Trade Center (“Freedom Tower”)

285 Fulton Street

From Columbia University, take the 1 train to South Ferry, and get off at Chambers St. Walk South through W Broadway, and then turn right on Fulton St.

2. ‘Oculus’

33-69 Vesey Street

From the Freedom Tower, walk East on Vesey St., between Greenwich St. and Church St.

3. National September 11 Memorial & Museum

From the ‘Oculus’, exit on Greenwich St., between Fulton St. and Liberty Street Walkway.

1. One World Trade Center (“Freedom Tower”)

In 2003, New York’s then-governor George Pataki labeled the building the “Freedom Tower.” But the building was eventually re-christened One World Trade Center (1WTC) because, as developer Douglas

Durst said at the time, the building “is an office building and not a memorial and not a monument.”¹ The lead architect of 1WTC, Daniel Libeskind, takes an opposing view. According to him, a reference to freedom is built into the very design of the building, with its symbolic height of 1776 feet – accordingly, Libeskind always calls the building the “Freedom Tower.” Behind this dispute over nomenclature are interesting and broad-reaching questions about the function of the skyscrapers which delineate the iconic New York City skyline, which thus serve both a ‘cultural’ and a ‘utilitarian’ function: can one separate the ‘monumental’ and ‘memorial’ aspects of this (and other) buildings from its strictly utilitarian office function? How do such skyscrapers achieve cultural significance? How can they serve memorial as well as utilitarian functions?

The “Freedom Tower” is built on a “200-foot concrete and steel pedestal, sheathed in ornamental metalwork, overlooking the memorial” (NYT)² -- designed to withstand security concerns given the significance of 1WTC. Some commentators have reacted with dismay at the base, accusing it of making a “grotesque attempt to disguise its underlying paranoia.”³ Do you think that the base takes away from the aesthetic of the building? Does it instill in you a sense of paranoia? In contrast, does the utter grandeur of the site seem to you to overcompensate for something lost?

2. ‘Oculus’

The highly anticipated transportation hub and shopping mall finally opened in early 2017. It has been a subject of controversy due to years of delays and cost overruns (costs rose from an original projection of \$2 billion to a huge \$4 billion). Conceived by Spanish Architect Santiago Calatrava, its design is intended to evoke the skeletal structure of a bird’s wing.

3. National September 11 Memorial & Museum

The design is entitled Reflecting Absence, and was selected from an international competition to commemorate 9/11. It lists 2,983 names on the parapets of the walls of the memorial pools. In addition to Reflecting Absence, there stands before 1WTC a different monument, *America’s Response Monument*. What is the point or purpose of memorializing the dead with public monuments? Some speak of “the duty to remember.” If there is such a duty, why would there be such a duty and what do we honor in doing so? To put it another way: what would be lost if, collectively, we utterly forgot 9/11 and those who died here?

While Reflecting Absence memorializes those who lost their lives on 9/11, *America’s Response Monument* honors a branch of the U.S. armed forces that fought in Afghanistan (Operation Enduring Freedom) following the 9/11 attacks. Reflect on the juxtaposition of these monuments. Do they serve the same purpose or do they serve distinct purposes? If the latter, what is the distinctive purpose served by each monument? Is the “duty to remember” those who lost their lives on 9/11 commensurate with the duty to remember those who fought in the military campaigns that followed after 9/11?

¹ Quoted in “Freedom Isn’t Free...and One World Trade Isn’t the Freedom Tower?” *National Review Online* June 24, 2013. See also “No, that isn’t the Freedom Tower,” *Wall Street Journal* June 23, 2013.

² Redesign puts freedom tower on a fortified base,” *New York Times* June 30, 2005.

³ “Medieval modern: design strikes a defensive posture,” *New York Times* March 4, 2007.



Spring CJS #3 Instructions – Interview with a Professor

Final Deadline – March 2, 2025 at 11:59 pm

Note: All students should make contact with a faculty member before CJS #2.

Assignment:

Identify a faculty member with whom you would like to conduct a 10-15 minute interview about: (i) what his/her research interests are, (ii) what professional trajectory led him/her to where they are today, and (iii) his/her advice on how to best use the opportunity of CUSP summer funding to pursue a field you are interested in. Once you have selected the faculty member, call or email him/her to request an appointment for the interview.

Pre-interview Preparation:

Perform some background research on the professor/instructor with whom you plan to interview. Find out which institutions/centers s/he is affiliated with and what his or her main research topics are. Identify two or three recent articles authored by the instructor and read the paper abstracts.

Suggested Questions For Interview:

- What do you consider your current area of specialty?
- What originally attracted you to your current field?
- If originally from a different field/discipline, ask about how s/he made the transition.
- Has your research focus shifted over the years?
- Has the substantive focus changed? How? Why?
- Have there been methodological shifts? How? Why?
- What aspect of your research work do you most enjoy doing? Why?
- Which aspect of research work do you find most challenging? Why?
- What avenues do you recommend for learning more and keeping current in this specific field? Which journals? Which conferences?
- Informational interviews? (Can they recommend colleagues with whom you could speak?)
- What skills/knowledge base do you consider most fundamental in this field? How do you recommend students learn these skills/acquire this knowledge? (Ask about opportunities in the context of CUSP summer funding.)
- I see you had a Bachelor's in X field, but then you shifted to Y field during your PhD. Why did you make this change and what drew you to the new field?
- How was it like moving from X country/city to New York? What challenges did you face?
- What is the single most important piece of advice you can give an aspiring graduate student or someone who wants to work in your field?

Take notes and be prepared to share your notes with your GSM and your peers during CJS #3. Communicate with your GSM if you have questions.

Spring CJS #3 – Interview with a Professor

Final Deadline – March 2, 2025 at 11:59 pm

Note: All students should make contact with a faculty member before CJS #2.

Faculty Email Template:

You may use this template for reaching out to faculty members for this assignment. Please feel free to draft an email from scratch or to tailor this template to your own writing style, familiarity with the professor, and personal background/context.

Subject: Meeting Request: Faculty Interview for CUSP Assignment

Email Body:

Dear Professor [Blank],

I am in your [University Writing] class on [Mondays at 2:00pm]. I am reaching out because I am working on a faculty interview assignment for the Columbia Undergraduate Scholars Program (CUSP) and would appreciate the opportunity to speak with you for 15-20 minutes.

As part of the assignment, I am hoping to hear more about [INSERT QUESTIONS: your journey to Columbia University as well as your teaching and mentoring philosophy]. Please let me know if there are certain days and times that work well for your schedule prior to [INTERVIEW DEADLINE: March 20th]. *You can also use a meeting poll such as When2Meet or Doodle.*

Thank you in advance for your time.

Sincerely,
[Your Name]

Spring CJS #6-7 Instructions – The CJS Capstone Projects

Deadline – March 30, 2025 at 11:59 pm

The Capstone Project should be considered the culmination of the year's topics, conversations and debates. It is your opportunity to explore, in as creative a manner as you wish, the seminar theme “Columbia University in the City of New York.” You may complete the project individually or in pairs or groups. If the capstone project is not self-explanatory based on the uploaded slides, graphics, or papers, then Scholars must prepare a narrative that summarizes their projects, objectives, and outcomes. **This narrative must also be uploaded to the folder designated by the GSM.**

We highly encourage you to approach this as an occasion to integrate multiple themes. When choosing your topic, you may wish to consider a subject that lends itself to different media interpretations: performance (e.g. dance or song); photography, film, painting, poetry, digital, etc. Of course, essay-type submissions are welcome, if this is your preferred format.

Remember: Scholars are expected to make appointments with their GSM during the spring semester to discuss their proposed Capstone Projects. Examples of past Capstone projects are available as seeds for thought. The GSMs will distribute. For more inspiration, we recommend speaking with your CUSP peers about the capstone projects they completed in previous years.

Some questions to consider: What kind of issues, questions, perspectives, or criticisms would you like to address or communicate through the capstone project? How do these central concerns engage with some of the themes introduced by CJS? How do you plan to engage with these topics, issues, and questions in your capstone project? In other words, what format, methods, genre, or media type will you adopt for your inquiries?

Themes introduced by CJS include, but are not limited to, the following:

- History of Columbia University; or Columbia, Harlem, and Manhattanville;
- The politics and culture of Columbia then and now;
- Community, neighborhood and urban politics;
- Belonging and exclusion; inclusion/exclusion on campus;
- At the end of the first year, what does college mean to you?
- How would you describe YOUR experience of NYC this first year? Are you a New Yorker?
- Immigrants to the City – old and new;
- The architecture/urban planning/spatial history/urban renewal of NYC neighborhoods; Claims to urban space, community development, neighborhood revival, gentrification;
- Comparing New York to other cities;
- Mentor/Mentees dynamics, apprenticeship, academic and professional resource; dialogues and interactions with faculty, advisors, and/or mentors;
- Your personal Journey at Columbia University in the City of New York;
- Interviewing your peers about their experience as Columbia students in New York City;
- Genealogy, social network, communal relations, cultural heritage, familial background
- Archives, documents, primary research

Scholars will present their completed projects in class during CJS #6 and CJS #7.

Capstone Presentation Guidelines

Due: March 30, 2025

Deliverables: 1) Project in any medium (document, PowerPoint, video, audio, etc.)

2) Project *Exposé* (See Template document)

Note: 1 submission per group or individual

Capstone Presentations dates: Weeks of CJS 6 and 7

1. You may use the **template (see next page)** provided for the written component of your project; You can either use the template as a guideline (i.e. your write-up can be a summary in your own words, as long as it covers all the required components) or submit the template as a “fill in the blanks” document.
2. Suggested *Exposé* components :
 - a. Project Statement
 - b. Methods/Informal Lit Review
 - c. Project Design
 - d. Objectives/Implications
3. Presentation Time allotment: 4-5 mins, plus Q&A at the end of the panel
4. Visual or audial aids required. You may use slides, video/audio clips, songs, charts, pictures, arts, etc. If you do use PowerPoint, do NOT overpack your slides with texts.
5. During the presentation, speak slowly. Avoid jargons. Think of a public speaker (or a style) you appreciate, and deliver your presentation accordingly. Effective communication is our goal.
6. Make the focus of your presentation relatable to your peers – be as engaging as possible. Introduce “global” findings, overall reflections, general interpretations, and/or intriguing highlights. Do not obsess over specificities. They are not meant for oral delivery.
7. You may work in groups for this project! Please let me know if you choose this option.
8. **You must discuss your planned presentation with me during our one on one meetings or in an email.**
9. Please upload your visual aids and supplementary handouts (if any) to the CJS folder by midnight on **3/30/25. This is a firm deadline set by CUSP staff.**

Capstone Project Exposé Template

A. Project Statement + Project Name

My capstone project is titled _____. It tries to answer the following questions: _____, _____, and _____. These questions matter to me because _____. These questions also relate to issues on _____, which we discussed at CJS this academic year. I found these issues particularly compelling because _____. To answer these questions, and to further conversation on these issues, my capstone project does _____ (quick summary of your project) _____.

B. Methods & C. Lit Review

My project builds upon information I collected specifically for the scope of these inquiries. My data consist primarily of ___(individual narratives, statistics, legal briefings, scholarly publications, archives, etc.)_____, which I obtained by means of ___(interviews, site-visits, participant observation, archival research, private conversation, etc.)_____.

In addition, my project is inspired by _____(existing research, CJS assigned readings, news articles/commentaries, contemporary authors, current phenomena, latest dialogues, global issues etc.) _____. My capstone project resonates with, adds to, challenges, or differs from existing views in that _____.

C. Project Design

My project takes the form of _____(video, painting, music, drawings, essay, mock letters, etc.)_____. I find this form especially suitable to communicate my ideas because _____. Some challenges associated with this form may include: _____.

D. Objectives/Broader Implications

In summary, I wish to communicate _____(observations, critiques, arguments, claims, reflections, calls to action, policy suggestions, etc.)_____ through my capstone project. I think it opens up room for conversation in _____. I believe it has broader implications to everyone in the Columbia community because _____.

CUSP Recommendations: Email Etiquette

1. Why is Email Etiquette important?

- Emails are a form of communication. Just as you follow face to face communication norms in conversation, you should do the same in written communication.
- The written word can be easily misinterpreted resulting in the recipient holding a negative opinion or simply ignoring your email altogether.

2. Your professors are busy! When you write your emails:

- Use detailed & descriptive email subject lines. E.g., “*Mady Smith (10 AM Lit Hum) Resume Inquiry*”
- Keep your emails brief (maximum 2-3 short paragraphs) and to the point.
- Introduce yourself
 - It might be tempting to go directly to the question or concern on your mind, however take a minute to briefly remind the person you’re writing to who you are and what your connection to them is. E.g., “*I’m a first-year student in your Tuesday morning CHEM 101 course.*”
- Include your main point or question in the first few sentences, then you can elaborate throughout your email.
- It may take them 48 hours or even longer to write back to you. They are certainly not ignoring you, they just have many other activities going on. Feel free to send them a reminder message, bumping your request to the top of their inbox again (while maintaining politeness)

3. Be Polite & Professional!

- Remember to say “please” and “thank you” as necessary throughout the email. Instead of saying, “I haven’t heard from you about your interview availability,” try saying, “Whenever you have a chance, if you could please send me your availability to schedule a faculty interview, I would greatly appreciate it. Thank you!”
- Look over your message for any grammar or spelling issues that stick out. Run it through a grammar check program such as [grammarly.com](https://www.grammarly.com) if you need to.
- Be sure to [wrap up in a way that portrays kindness](#). Easy examples to use include:
 - I look forward to hearing from you,
 - Thank you for your time,
 - Kind regards,
 - Cordially,
 - Sincerely,
 - Yours Respectfully,

COLUMBIA UNIVERSITY

PHOTOGRAPHY AND VIDEO RELEASE

For good and valid consideration, receipt whereof is hereby acknowledged, I hereby agree as follows:

1. I agree to be filmed, photographed and interviewed by Columbia in connection with photographing _____. I hereby give and grant to Columbia University, its employees, licensees, assigns and agents, (collectively “Columbia”), the right to film, photograph and videotape me, to use, and copyright such films, photographs and videotapes (“Photographs and Videos”), and to use my name in connection therewith, for any purposes it deems appropriate in regard to Columbia College and Columbia University branded materials, in any and all media, whether now known or hereafter devised, and specifically including without limitation in and on related web sites owned and/or operated by Columbia.

2 I agree that Columbia shall own all rights, including the copyright, in and to the Photographs and Videos, and that Columbia’s rights in and to the Photographs and Videos shall be worldwide and perpetual.

3. I hereby release any and all rights I may have in the Photographs and Videos, and waive any right to inspect or approve the finished Photographs or Videos or any printed or electronic matter that may be used in conjunction with them now or in the future, whether that use is known to me or unknown. I further waive any right to royalties or other compensation arising from or related to the use of the Photographs and Videos.

4. By executing this Release, I waive all rights to claim that any use of my name or likeness by Columbia consistent herewith violates any rights of privacy or publicity I might otherwise have had, pursuant to statute or at common law.

5. I represent and warrant that I have the necessary rights to grant this release and these rights to Columbia, and that this release does not conflict in any way with any existing commitments on my part.

6. Nothing herein will constitute any obligation on the part of Columbia to make any use of the rights granted by me herein.

Signature

Print Name

Address

Date