

## Cultural Approaches to the American Past

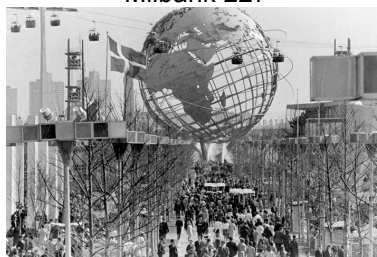
Junior Colloquium in American Studies

AMST BC 3401

Fall 2014

Wednesdays, 4:10-6:00

Milbank 227



World's Fair at Flushing Meadow, Queens, April 27, 1964

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Office hours: Wednesdays, 11-12, Thursdays, 2-3

and by appointment

Sign up for office hours at <http://kassanoff.wikischolars.columbia.edu>

### COURSE DESCRIPTION

This seminar will serve as an introduction to theoretical approaches of American Studies, as well as methods and materials used in the interdisciplinary study of United States cultures.

What is American Studies? This seemingly straightforward question has preoccupied students of the field for nearly a hundred years. The answer seems elusive in part because of its inextricability from a larger set of questions: what is “America”? Who speaks for America? What is the difference between “America,” “North America,” and “the United States”? Who are “the people” of “We, the People,” and how is national belonging constituted? To what extent has the United States promulgated a model of identity that privileges citizenship in the nation-state? What other kinds of identities are possible (gendered, ethnic, corporate), and how do narratives of national belonging camouflage them? Is “American Studies” relevant at a time when transnational flows of peoples, goods, information and power increasingly rival the former preeminence of the nation-state?

Such theoretical questions are challenging, but as we shall see, they form the fascinating core of American cultural scholarship. We will examine these theories and methods in order to learn not only about the history of American Studies as an interdisciplinary field of study, but also, and more importantly, to stimulate new possibilities for future inquiry. This is where you come in. The junior colloquium is first and foremost a toolbox course. This seminar is designed to equip you with the theoretical and experiential tools to identify and analyze the archive of texts, documents, objects and movements that will form the center of your senior thesis. Thus, no matter what subject you choose for your senior thesis – whether it’s Hollywood gangster films of the 1930s, the ancient Anasazi cliff dwellings of New Mexico, domestic needlework in eighteenth-century New England, or the romance novels of the Cold War – you will have the methodological tools you’ll need to ask the relevant questions and to evaluate the possible answers. This is particularly important, because American Studies asks you not only to analyze your research in a theoretically rigorous way, but also to situate the concerns of your project within the larger scholarly debates occupying the field.

Your syllabus is divided into two types of assignments: readings in American cultural studies and “case studies” that ask you to put those theories into action. As you work through the readings in American cultural studies, you will want to consider the following questions: What is the main argument? Is the essay in dialogue with other points of view, and if so, what are they? How would you characterize the essay’s theoretical position, its politics, or its cultural concerns? What evidence does the author use to support his or her claims? What do you think of the essay’s choice of evidentiary archive (what is included, and what is omitted)? Do you agree or disagree with the author’s claims? What evidence can you produce to support your opinion (either from your readings in this course or from your studies in American culture more generally)? When you approach the case studies, you will want to bring these new tools to bear on your developing understanding and analysis of the text. We will both model and discuss these methods in seminar.

## LEARNING OBJECTIVES

- Demonstrate a critical understanding about the social forces that shape opportunity and power in society.
- Develop a working critical vocabulary that addresses the interdisciplinary questions that concern American Studies.
- Identify how scholarship in the disciplines that constitute American Studies have approached social problems and influenced organized efforts to ameliorate those social problems.
- Apply methods derived from interdisciplinary scholarship to new sites of analysis, including visual, auditory, written and cinematic materials.
- Develop independent archival and primary-source research skills.
- Hone critical writing abilities.

## READINGS

The following required readings are available for purchase at Book Culture on 112<sup>th</sup> St. between Broadway and Amsterdam:

- Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (Oxford UP, 2013)
- Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (Knopf, 1993).
- David Roediger, *The Wages of Whiteness: Race and the Making of the American Working Class*, 2nd. edition (Verso, 1999). ISBN-13: 978-1-84467-145-8.
- Michael Rogin, *Blackface, White Noise: Jewish Immigrants in the Hollywood Melting Pot* (U of California P, 1998)
- Henry Nash Smith, *Virgin Land: The American West as Symbol and Myth* (Harvard UP, 2005).
- Kate Turabian, et. al., *A Manual for Writers of Term Papers, Theses, and Dissertations*. 6th ed. (U of Chicago P, 2007)
- Edith Wharton, *Summer* (Penguin, 1993)

All other assigned readings are available through the wiki and the Barnard Library reserves desk. Please purchase a binder or folder to organize your personal copies of the assigned readings, and **bring the relevant readings to class**.

## PREREQUISITES

Permission of the instructor required; preference to Barnard American Studies majors.

## WIKI

This semester, we will use a wiki, a collaborative website that we will write and edit as a class community. The wiki will allow us not only to communicate between class meetings, but also to prepare for colloquium discussions. To visit the wiki, go to <https://amstx3401-001-2014-3.wikispaces.columbia.edu>. Please note that only students enrolled in the colloquium will have access to our site. For instructions on setting up your participant page, visit the wiki's "Introductions" page.

## MODERATING AND PARTICIPATING IN WIKI DISCUSSIONS: PREPARATION AND FOLLOW-UP

During the semester, you and a class colleague will be responsible for leading **two** seminar sessions. You will sign up for those sessions during our first class meeting. On the dates you've selected, you will serve as a **seminar moderator**. Your role will begin in the week leading up to class. During that week, you will be responsible for editing the class plan on the wiki. In its bare form, the class plan page includes the required reading assignments and a space for class discussion. You are asked to add (1.) questions and issues for consideration, (2.) passages you'd like your classmates to consider from the assigned texts, and (3.) additional materials that you've found interesting, relevant or provocative. The latter materials may include images, links, newspaper articles, blogs, film clips, literary texts – whatever you find germane to the topic. Each class plan must include all three of the enumerated elements, though they may sometimes be woven together. For example, you might combine (1.) and (2.) in the form "Critic A argues X. On the other hand, what about Y? Consider these passages." Regardless of the approach you take, the material you post should be pointed and specific. Don't copy blocks of background material. When you post a quotation from one of the readings, use it to raise a specific question or issue. Similarly, when you post related material, suggest how consideration of that material might open our discussion outward. Feel free to reflect

differences of opinion within the group; you need not reach a critical consensus. During the course of the week, other colloquium participants will use the expanding class plan to guide their reading.

Keep in mind that the wiki, like any website, is a *visual* form. A grocery list of random questions and images will only confuse your peers. Because the readings will raise multiple possibilities, wiki moderators will have to choose the threads they want to emphasize and present these threads in a graphically coherent, intelligible way. You should organize and group your materials under clear headings, and create a logical path through your concerns.

Each seminar member is asked to post **at least one critical reaction** on the discussion page of the week's class plan. (The discussion page is reached by clicking on the "discussion" tab at the top of each class plan page.) Class members can participate in the discussion throughout the week, however, all non-moderators should post their comments **by 12:00 PM** on the day of our Wednesday seminar. Moderators may choose to respond to or incorporate these comments into their class plan. When we arrive in class, moderators will direct the discussion, using a projected image of the wiki if desired. After class, moderators should update the class plan to note issues that emerged from our discussion or interesting responses to participant questions.

## SEMINAR DISCUSSIONS

*[T]he process of reading is not a half-sleep, but, in the highest sense, an exercise, a gymnast's struggle; that the reader is to do something for himself, must be on the alert, must himself or herself construct indeed the poem, argument, history, metaphysical essay – the text furnishing the hints, the clue, the start or framework. Not the book needs so much to be the complete thing, but the reader of the book does.*

– Walt Whitman (1871)

The real action in this colloquium takes place in the classroom. You are asked to come to seminar prepared and alert. Your reading assignments should be completed and contributions to the wiki posted in a timely fashion. Because knowing how to articulate your ideas is a crucial part of the intellectual process, you are expected to contribute your own unique perspectives to our class discussions. Silence is not an option. Our model is that of a workshop, not a performance. Plan to come to class with a few strong opinions, a few passages that you found provocative, and lots of questions and uncertainty. (For a great model of a lively, opinionated, informed discussion of interesting issues, listen to an episode of "The Culture Gabfest" podcast from <http://www.slate.com/articles/podcasts/culturegabfest.html>. Here, you'll find all of the hallmarks of good conversation: participants pass the discussion around, ask each other questions, voice opinions, elicit elaborations, disagree, change their minds, and generally enjoy the sport of good dialogue.) Class attendance and punctuality are, of course, mandatory: chronic tardiness and/or more than one absence will adversely effect your class participation grade.

## CELL PHONES, LAPTOPS, TABLETS

Please turn off all cell phones, laptops, and/or tablet computers during class. A recent study published in *Psychological Science* showed that students who take notes by hand not only retain more information but can also organize the information more effectively.<sup>1</sup>

## STUDENTS WITH DISABILITIES

Students with disabilities who need disability-related accommodations are encouraged to make an appointment to see me as soon as possible. Students who need test or classroom accommodations must be registered in advance with the Office of Disability Services (ODS) in 105 Hewitt.

## HONOR CODE

I take the Barnard Honor Code (1912) very seriously. Please read it and follow it:

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<sup>1</sup> Pam A. Mueller and Daniel M. Oppenheimer, "The Pen is Mightier Than The Keyboard: Advantages of Longhand Over Laptop Note Taking," *Psychological Science* 25 (June 2014): 1159-1168.

*We, the students of Barnard College, resolve to uphold the honor of the College by refraining from every form of dishonesty in our academic life. We consider it dishonest to ask for, give, or receive help in examinations or quizzes, to use any papers or books not authorized by the instructor in examinations, or to present oral work or written work which is not entirely our own, unless otherwise approved by the instructor. We consider it dishonest to remove without authorization, alter, or deface library and other academic materials. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake.*

## CONSULTATIONS AND OFFICE HOURS

You may sign up for an office-hour time slot or schedule a separate appointment with me at any time during the semester – and for whatever reason. To sign up for one of the eight 15-minute openings available during my office hours on Wednesdays, 11-12, and Thursdays, 2-3, please visit <http://kassanoff.wikischolars.columbia.edu>. To make an appointment outside of office hours, e-mail me list of times that you are available (including openings before 10:30 a.m.) I will email you an appointment time. As a policy, I do not discuss substantive matters pertaining to your academic work via email. If you wish to discuss something, there is only one way: in person. If you find that you cannot keep a pre-arranged office-hours slot or appointment, please be considerate of others and cancel on my wiki as soon as possible.

## WRITTEN ASSIGNMENTS

- **Weekly critical reactions** to the readings, moderators, and/or fellow wiki members posted to the discussion section of each week's class plan. Postings must be completed by 12 PM on Wednesdays before class.
- **Two 4-5 pp. critical essays** that engage the week's assigned readings. One essay must tackle one week's assignment of American cultural studies readings, and the other must engage a case study. You will sign up for these assignments during our first seminar meeting.
  - American cultural studies readings - This paper may take a number of forms: it can enter into debate with the essays from that week's reading; it may compare and contrast two authors; or, it can bring the authors' theoretical frameworks or critical insights to bear on a primary-source text that you have discovered beyond the syllabus. (For example, you might explore the relevance of disability scholarship to a transcript of one of F.D.R.'s fireside chats.)
  - Case study: Drawing on the unit's critical readings (or those from a previous unit), construct an original and specific analysis of the printed, visual, auditory, archival or cinematic text in question.
  - Keep in mind that all essays should adhere to the "Specifications for Written Assignments" below: they should have a title, numbered pages, and follow the Chicago footnoting system described in *A Manual for Writers of Term Papers, Theses, and Dissertations*. Essays should be posted to your wiki page by 12 PM on the date that we will be discussing the assigned texts.
  - **Note:** you may write *one* of your two essays on a unit for which you are serving as a moderator. In those instances, your essay will be due one week *after* the class you are moderating. If you are moderating two consecutive classes, your essay will due a week after your last moderator session.
- One **8-10 pp. research essay** on a document or set of documents that you have discovered in a primary-source archive in the New York metropolitan area (see "Selected Archives in New York" below). Credit will be given for the creativity of the document you select, the ingenuity you show in finding it, and the skill with which you craft your critical analysis. Your paper should have a strong central argument, carefully analyzed evidence, and should demonstrate your familiarity with a selection of the American Studies scholarship we have been examining this semester. Please upload your essay to your wiki page by 4 PM on Thursday, December 10.
- **Paperless submission and comments:** We will be taking a paperless approach to class assignments. Rather than submitting a hard copy of your essay to me, you will upload your work to your wiki page. I will then download it and use the Microsoft Word comments feature to mark the paper. I will email your graded paper back to you. To help me keep your papers organized, I ask that you use the following file-naming system:
  - last name\_critical essay 1.docx
  - last name\_critical essay 2.docx

- last name\_research essay.docx

(For example, were I writing my second critical essay, I would save the file as kassanoff\_critical essay 2.docx). Your graded essay will have my initials added to the file name (ex. kassanoff\_critical essay 2\_jak.doc). Please note that this system applies only to the file name: all papers should have an original title and should follow the "Specifications for Written Assignments" detailed below.

## COURSE REQUIREMENTS

Active, informed participation in class discussions, 10%  
 Moderator activities, 20%  
 Weekly critical reactions posted on the wiki, 10%  
 Critical essay 1, 15%  
 Critical essay 2, 15%  
 Research essay, 30%

## SPECIFICATIONS FOR WRITTEN ASSIGNMENTS

- name, date, course number, professor's name and an original title for your paper
- thoroughly proofread text
- 12-point Times New Roman font
- double-spacing throughout (including inset quotations)
- standard margins
- footnotes and bibliography in accordance with the Chicago style outlined in *A Manual for Writers of Term Papers, Theses, and Dissertations*
- page numbers
- Please note that all assignments are due on time. Five points will be deducted for every day that a late paper is past due.

## Schedule of Meetings and Readings

### I. Envisioning Origins

#### September 3 – Introductions

#### September 10 – Myths and Symbols

Frederick Jackson Turner, "The Significance of the Frontier in American History" (1893) - <http://xroads.virginia.edu/~HYPER/TURNER/chapter1.html>

Henry Nash Smith, *Virgin Land: The American West as Symbol and Myth* (1950; Cambridge, MA: Harvard University Press, 2005): Prologue, Ch. 1, 4-5, 8, 11, 13, 15, 17-18, 20, 22

John Kouwenhoven, "What's American about America?" *Harper's Magazine* (July 1956).

#### September 17 – Revisions

George Lipsitz, "The Possessive Investment in Whiteness: Racialized Social Democracy and the 'White Problem' in American Studies," *American Quarterly* 47 (1995).

Anne McClintock, *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest* (Routledge, 1995): Chapter 1 ("The Lay of the Land: Genealogies of Imperialism").

Amy Kaplan, "Manifest Domesticity" *American Literature* 70 (1998): 581-606.

Alex Nemerov, "Doing the 'Old America': The Image of the American West, 1880-1920," *The West as America: Reinterpreting Images of the Frontier*. Ed. William H. Truettner. Washington, DC: Smithsonian, 1991), 285-343.

#### September 24 – No class (Rosh Hashanah)

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• Unless otherwise specified, readings are available for download from the course wiki.

**October 8 – CASE STUDY ★ Imag(in)ing The U.S. Capitol**  
SPECIAL GUEST: Elizabeth Hutchinson, Associate Professor of Art History

Kenneth Haltman, "Introduction," and Jules David Prown, "The Truth of Material Culture: History of Fiction?" in *American Artifacts: Essays in Material Culture*, eds. K. Haltman and J. Prown (East Lansing: Michigan State University Press, 2000) 1-28.

Vivien Green Fryd, "The Rotunda Reliefs," *Art and Empire: The Politics of the U.S. Capitol, 1815-1860* (New Haven: Yale University Press, 1992), chapter 1.

In addition to the above reading, please visit the website for the Capitol Building on the Architect of the Capitol website: <http://www.aoc.gov/us-capitol-building>. Explore the website's description of one aspect of the building and come to class with some thoughts about the following questions: *What information does this website provide? What does it omit? Who is its audience? What kind of relationship does the site try to create between the audience and the Capitol Building? How does the website's emphasis on the material qualities of the Capitol Building – its design, construction and decoration – facilitate the creation of this relationship? How does this presentation of the Capitol in 2014 compare and contrast with the agendas of those of the men in charge of restoring the Capitol in the early nineteenth century as described by Fryd?*

## II. Documenting Disability

**October 15 – Bodies and Norms**

SPECIAL GUEST: Thai Jones, Herbert H. Lehman Curator for American History, Rare Book & Manuscript Library, Columbia University.

**NOTE:** This week's class will meet in 523 Butler Library.

Rosemarie Garland Thomson, *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature* (Columbia UP, 1997), chapters 1-2.

Douglas Baynton, "Disability and the Justification of Inequality in American History," *The New Disability History: American Perspectives*, eds. Paul Longmore and Lauri Umansky (New York UP, 2001).

Susan M. Schweik, *The Ugly Laws: Disability in Public* (New York: NYU Press, 2009), 1-39 (Introduction and Chapter 1).

**CASE STUDY ★ Disability in the Archives**

## III. Reading Class

**October 22 – "America Ball"**

David Roediger, *The Wages of Whiteness: Race and the Making of the American Working Class*, 2nd. ed. (1991; New York: Verso, 1999), chapters 5-7.

Michael Denning, "'The Special American Conditions': Marxism and American Studies," *American Quarterly* 38 (1986).

Kathi Weeks, *The Problem with Work: Feminism, Marxism, Antiwork Politics and Postwork Imaginaries* (Duke UP, 2011), 37-78 ("Mapping the Work Ethic")

<http://reader.dukeupress.edu.ezproxy.cul.columbia.edu/the-problem-with-work/48>

John Oliver, *Last Week Tonight with John Oliver*, "Weath Gap" (HBO, 2014).  
<https://www.youtube.com/watch?v=LfgSEwjAeno>

**October 29 – CASE STUDY ★ Edith Wharton *Summer* (1917)**

Edith Wharton, *Summer* (1917; Penguin, 1993).

Charles Eliot Norton, "The Lack of Old Homes in America," *Scribner's Magazine* 5 (1889): 636-640.  
<http://hdl.handle.net/2027/mdp.39015030597184?urlappend=%3Bseq=652>.

## IV. Performing "Race"

**November 5 – American Minstrelsy**

Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (Oxford UP, 2013), chapters 1-2.

Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (Knopf, 1993), chapter 2, ("Romancing the Shadow").  
 Shawn-Marie Garrett, "Return of the Repressed," *Theatre* 32 (Summer 2002): 26-43.  
 Examine images in Kara Walker: *Kara Walker: After the Deluge* (New York: Rizzoli, 2007) [available only on reserve].

**November 12 – CASE STUDY ★** Warner Brothers, *The Jazz Singer* (1927)

Michael Rogin, *Blackface, White Noise: Jewish Immigrants in the Hollywood Melting Pot* (Berkeley: Univ. of California Press, 1998), 3-120.  
 Film: "The Jazz Singer" (Warner Brothers, 1927), dir. Alan Crosland. (Available in Barnard Media Collection, 3<sup>rd</sup> floor, Barnard Library.)

## V. Listening on the Borders of Gender

**November 19 – Sex, Gender and the Nation-State**

Peggy Pascoe, "Race, Gender, and Intercultural Relations: The Case of Interracial Marriage," *Frontiers: A Journal of Women's Studies* 12 (1991): 5-18.  
 Siobhan Somerville, "Notes Toward a Queer History of Naturalization," *American Quarterly* 57 (Sept. 2005).  
 Ann Laura Stoler, *Haunted by Empire: Geographies of Intimacy in North American History* (Duke UP, 2006), chapter 2 ("Tense and Tender Ties: The Politics of Comparison in North American History and [Post] Colonial Studies").  
 Margot Canaday, *The Straight State: Sexuality and Citizenship in Twentieth-Century America* (Princeton UP, 2009), chapter 1 ("A New Species of Undesirable Immigrant': Perverse Aliens and the Limits of the Law, 1900-1924").

**November 26 – No class (Thanksgiving)**

**December 3 – CASE STUDY ★** Corridos sin Fronteras (website and documentary film)

José Limon, *Dancing with the Devil: Society and Cultural Poetics in Mexican-American South Texas* (U of Wisconsin P, 1994), chapter 6 ("Carne, Carnales, and the Carnavalesque")  
 Chris Muniz, "Narcocorridos and the Nostalgia of Violence: Postmodern Resistance *En La Frontera*," *Western American Literature* 48 (2013): 56-69.  
 Explore Smithsonian Institution's "Corridos sin Fronteras" -- <http://www.corridos.org>  
 Documentary film: "Narco Cultura" (Parts and Labor, 2013), dir. Shaul Schwarz (Please note that this film contains some graphic images. Available in Barnard Media Collection, 3<sup>rd</sup> floor, Barnard Library.)

**December 10 – RESEARCH ESSAY DUE and posted to your wiki page by 4 PM.**

### Guidelines for Writing a Critical Essay

*These guidelines have been adapted from those written by Amy Richter, a former Barnard student of American Studies. She is the author of Home on the Rails: Women, the Railroad, and the Rise of Public Domesticity (Chapel Hill: University of North Carolina Press, 2005), and is a professor at Clark University. Go thee forward and do likewise.*

A good critical essay will:

- briefly summarize the main argument of a work;
- consider the types of evidence used;
- note the author's agenda for the work

Most important, you should seek to explain why the works you are discussing are important in a scholarly, social, cultural, or political context. In explaining the works' significance, you may want to ask one or more of the following:

- Why does the author's interpretation matter?
- How does she or he contribute to our understanding of American culture?
- What does she or he add to an ongoing conversation about the topic at hand (about constructions of gender

- and the lives of American women, for instance)?
- What do the shortcomings of his or her analysis tell us about the nature of cultural inquiry and American Studies?

As you evaluate the assigned readings for the week you have chosen, situate them within other scholarly efforts you are reading in this class. Why have the authors chosen their particular topics and methodological approaches? Does this decision enhance or diminish the field of American Studies?

You must have a clear thesis statement and muster evidence from the works to support your analysis. Do not give a laundry list of examples and assume that the reader will figure out how they support your evaluation of the work under review. Do not let quotations or examples upstage the essay's star: your own thoughts and your own analysis. Explain the connections between your argument and the evidence you present. Make sure your evidence is presented in an orderly and coherent fashion. The reader should be able to follow easily how the pieces of evidence fit together to support your evaluation.

Tie together your paper and place the works you are evaluating and your review of them into a larger historical or analytical framework. Summarize your critique and connect it to a larger context. Why does your essay matter? How does it add to our understanding of American Studies as a field of study? Do your thoughts have larger implications for the study of American culture or raise new types of questions? These or other such questions should be taken up in your conclusion.

### **Guidelines for Writing a Research Paper in American Studies**

Choose one primary source – it may be textual, material, visual or aural – and consider the following questions: What point do I want to make about the materials I have found? How does the primary source I have selected confirm, contest, or suggest an alternative mode of interpretation from that offered in the works I have read in this course?

#### **Issues to consider as you write your research paper:**

1. Topic: A good topic should pose an interesting question that can be answered by available evidence. Have you chosen a source or sources that allow you to answer a question raised or provoked by the readings you have done?
2. Title: A good title should excite the reader's interest, while reducing the essay's core idea to a few words.
3. Statement of Argument / Introduction: The introduction should draw the reader into the topic and make clear where the writer is going. The writer should pose an answerable question and articulate the argument she will construct to answer that question.
4. Discussion of the relevant scholarly literature: A good essay is part of a larger conversation among scholars. In your research paper you should make clear both what your position is and how you are adding to the debate.
5. Primary Sources: the main requirement of the research essay is that it conveys a coherent argument that is centered on and driven by original research in primary sources. Does the primary source you have chosen allow you to develop a coherent argument? Do not simply summarize your evidence; show step by step how it advances your argument.
6. Broader Context: To be successful, an essay must provide sufficient context to make clear how the particular issues being explored relate to larger social, cultural, economic, aesthetic, political, or intellectual themes. Authors generally rely on secondary sources to establish this context. Be careful to strike the right balance between analysis and context.
7. Details: The note form (either footnotes or endnotes may be used) should be properly formatted and consistent.



## Selected Archives in New York

### AIDS Archives

Gay Men's Health Crisis  
132 West 124th Street  
New York, NY 10011  
212- 807-6664  
[www.gmhc.org](http://www.gmhc.org)

### American Academy of Arts and Letters, Library and Archives

633 W 155<sup>th</sup> Street, NY, NY 10032-1799  
<http://www.artsandletters.org/collections.php>  
212- 368-5900  
[academy@artsandletters.org](mailto:academy@artsandletters.org)

### American Bible Society Library

1865 Broadway, New York, NY 10023-7505  
<http://www.americanbible.org/>  
212-408-1200

### American Foundation for the Blind, Helen Keller Archives

11 Penn Plaza, Suite 300, New York, NY 10001  
<http://www.afb.org/Section.asp?SectionID=1>  
800-AFB-LINE (800-232-5463)

### American Irish Historical Society

991 Fifth Ave. New York, NY 10028  
<http://www.aihs.org/>  
212-288-2263

### American Jewish Committee, Blaustein Library

AJC Information Center and Digital Archives  
165 East 56th Street  
New York, NY 10022  
[www.ajcarchive.org](http://www.ajcarchive.org)  
Contact: Charlotte R. Bonelli, Director  
212-891-1433  
[bonellic@ajc.org](mailto:bonellic@ajc.org)

### American Museum of Natural History

Central Park West & 79<sup>th</sup> Street, New York, NY 10024-5192  
<http://www.amnh.org/>  
212-769-5100

### The Anna-Maria and Stephen Kellen Archives Center for Parsons, The New School for Design

2 West 13th Street, 2nd Floor, New York, NY 10011  
212-229-5942 x4136  
<http://library.newschool.edu/speccoll/kellen/>

### Archives of Irish America

Bobst Library, NYU  
70 Washington Square  
New York, NY 10012  
<http://www.nyu.edu/library/bobst/research/ai>  
[a/](#)

### Archives of the Puerto Rican Diaspora

The Centro Library and Archives  
Hunter College Silberman School of Social Work  
2180 Third Ave. at 119<sup>th</sup> St. in El Barrio  
New York, NY 10035  
<http://centropr.hunter.cuny.edu/archives-puerto-rican-diaspora-home-page>

### Black Gay and Lesbian Archive Project

12 West 130th Street #3  
New York, NY 10037  
212-491-2226  
Email: [bglanyc@yahoo.com](mailto:bglanyc@yahoo.com)

### Brooklyn Historical Society Archives

128 Pierrepont St.  
Brooklyn, NY 11201  
<http://brooklynhistory.org/library/search.html>

### Bronx County Historical Society Research Library and Archives

718-881-8900  
<http://www.bronxhistoricalsociety.org/library>

### Carnegie Hall Archives

Rose Museum and Archives  
212-903-9629  
[archives@carnegiehall.org](mailto:archives@carnegiehall.org)  
[https://www.carnegiehall.org/article/the\\_basics/art\\_archives.html](https://www.carnegiehall.org/article/the_basics/art_archives.html)

### City College of the City University of New York, Archives and Special Collections

160 Convent Avenue, New York, NY 10031  
212-650-7000  
[http://www1.ccny.cuny.edu/library/archives/archivehours\\_services.cfm](http://www1.ccny.cuny.edu/library/archives/archivehours_services.cfm)

### City University of New York, John Jay College of Criminal Justice, Library

899 Tenth Avenue, New York, NY 10019  
212-237-8000  
<http://www.jjay.cuny.edu/>

**Columbia-Presbyterian Medical Library,  
Augustus C. Long Health Sciences  
Library**  
701 W. 168<sup>th</sup> St, New York, NY 10032  
212 305-3605  
<http://library.cpmc.columbia.edu/hsl/>

**Columbia University, Teachers College, The  
Gottesman Libraries**  
<http://library.tc.columbia.edu/>  
See also:  
[http://library.tc.columbia.edu/col\\_overview.php](http://library.tc.columbia.edu/col_overview.php)  
525 West 120th Street  
New York, NY 10027  
212 678-4104

**Cooper Union for the Advancement of Science  
and Art, Cooper Union Library, Archives**  
7 East 7<sup>th</sup> Street, New York, NY 10003  
212-353-4186  
<http://www.cooper.edu/facilities/library/library.html>

**Cornell Weill Medical Center Archives**  
1300 York Ave. #34  
New York, NY 10065  
212-746-6072  
[http://weill.cornell.edu/archives/our\\_collection/records.html?name1=Patient+Medical+Records&type1=2Active](http://weill.cornell.edu/archives/our_collection/records.html?name1=Patient+Medical+Records&type1=2Active)

**Council on Foreign Relations Library**  
The Harold Pratt House  
58 East 68th Street  
New York, NY 10065  
212-434-9400  
<http://www.cfr.org/>

**Explorers Club**  
46 East 70<sup>th</sup> Street, New York, NY 10021  
212-628-8383  
[www.explorers.org](http://www.explorers.org)

**Ford Foundation Library**  
320 East 43rd Street  
New York, N.Y. 10017 USA  
212-573-5000  
<http://www.fordfound.org/archives>

**Frick Art Reference Library**  
10 East 71<sup>st</sup> Street, New York, NY 10021  
212-547-0641  
<http://www.frick.org/library/index.htm>

**Gilder Lehrman Institute of American History**  
19 West 44<sup>th</sup> Street, New York, NY 10036  
646-366-9666  
<http://www.gilderlehrman.org/index.html>

**Girl Scouts of the U.S.A., National Historic  
Preservation Center**  
420 Fifth Avenue, New York, NY 10018  
212-852-8000  
<http://www.girlscouts.org/>

**Hispanic Society of America Library,  
Manuscripts and Rare Books**  
Audubon Terrace, on Broadway between  
155<sup>th</sup> and 156<sup>th</sup> Streets  
212-926-2234  
<http://www.hispanicsociety.org/hispanic/library.htm>

**Historic Richmond Town and Staten Island  
Historical Society Collections**  
441 Clarke Ave.  
Staten Island, NY 10306  
718-351-1611  
<http://statenisland.pastperfect-online.com/00039cgi/mweb.exe?request=jump.dtype=d;startat=499>

**Jewish Theological Seminary Library**  
3080 Broadway (corner of 122nd Street)  
New York, NY 10027  
212-678-8082  
<http://www.jtsa.edu/Library.xml>

**Juilliard School, Library and Archives**  
60 Lincoln Center Plaza  
New York, NY 10023-6588  
212-799-5000, ext. 265  
[library@juilliard.edu](mailto:library@juilliard.edu)

**Leo Baeck Institute, Library, Archives Division**  
15 West 15<sup>th</sup> Street, New York, NY 10011  
212-744-6400  
<http://www.lbi.org/>

**Leslie-Lohman Gay Art Foundation Archives**  
26 Wooster Street, New York, NY 10013  
(Between Grand & Canal)  
212-431-2609  
<http://www.leslielohman.org/>

**Lost Museum Archive (P.T. Barnum) - CUNY**  
<http://chnm.gmu.edu/lostmuseum/searchIm.php>

**NYU Medical Archives and Special Collections**  
577 First Ave.  
New York, NY 10016  
212-263-8615  
<http://archives.med.nyu.edu>

**Metropolitan Museum of Art, Thomas J. Watson Library**

1000 Fifth Avenue, New York, NY 10028  
212-650-2225

Email: [watson.library@metmuseum.org](mailto:watson.library@metmuseum.org)

<http://libmma.org/portal/>

[http://www.metmuseum.org/education/er\\_online\\_resourc.asp#watsonline](http://www.metmuseum.org/education/er_online_resourc.asp#watsonline)

**Metropolitan Opera Association, Metropolitan Opera Archives**

Lincoln Center  
132 W. 65<sup>th</sup> St.  
New York, New York 10023  
212-799-3100

<http://66.187.153.86/archives/frame.htm>

**Municipal Archives, NYC Dept. of Records**

31 Chambers St., Room 103  
New York, NY 10007

<http://www.nyc.gov/html/records/html/archives/archives.shtml>

**Museum of the Chinese in America**

70 Mulberry St., 2<sup>nd</sup> floor  
New York, NY 10013

(212) 619-4785

<http://www.mocanyc.org/collections/>  
email: [collections@mocanyc.org](mailto:collections@mocanyc.org)

**Museum of Modern Art, Film Study Center**

The Lewis B. and Dorothy Cullman  
Education and Research Building  
4 West 54 St.  
New York, NY  
212-708-9613

Email: [fsc@moma.org](mailto:fsc@moma.org)

<http://www.moma.org/research/studycenters/>

For pre-1940 materials, visit MoMA Library  
QNS

45-20 33 St. in Long Island City, Queens

[http://www.moma.org/research/library/library\\_faq.html#loc](http://www.moma.org/research/library/library_faq.html#loc)

**Museum of Television and Radio Library (The Paley Center for Media)**

25 West 52 Street,  
New York, NY 10019  
212-621-6800

<http://www.mtr.org/>

**National Archives and Records Administration, Northeast Region, New York City**

201 Varick Street, 12th Floor  
New York, NY 10014 (Entrance on Houston  
Street, between Varick and Hudson.)  
212-401-1620

<http://www.archives.gov/northeast/nyc/>

**NBC Universal Archives**

<http://www.nbcuniversalarchives.com>

Click on "research request"

**Neighborhood Playhouse**

340 E. 54<sup>th</sup> St.

New York, NY 10022

212-688-3770 for archive appointment

**New York Academy of Medicine Library, Malloch Rare Book and History of Medicine Room**

1216 5th Ave., at 103rd St., New York, NY,  
10029

212-822-7200

<http://www.nyam.org/initiatives/im-hist.html>

**New York Center for Jewish History**

15 W. 16<sup>th</sup> St.

New York, NY 10011

<http://www.ajhs.org/collections/>

**New York City Ballet Archives**

Ms. Erin B. Hestvik

Manager, NYCB Archive

212-361-6405

[ehestvik@nycballet.com](mailto:ehestvik@nycballet.com)

<http://www.nycballet.com/Explore/From-the-Archive.aspx>

**New York Public Library, Dance Collection**

40 Lincoln Center Plaza  
New York, NY 10023-7498

212-870-1657

Email: [dance@nypl.org](mailto:dance@nypl.org)

<http://www.nypl.org/locations/lpa/jerome-robbins-dance-division>

**New York Public Library, Rare Books and Manuscripts Division,**

Fifth Avenue & 42nd Street  
New York, NY 10018-2788

(212) 930-0801

<http://www.nypl.org>

**The New York Public Library, Performing Arts Library,**

Billy Rose Theatre Collection

Location: 40 Lincoln Center Plaza

New York, NY 10023

Tel 212-870-1637

Contact: Bob Taylor, Curator

Email: [theatrediv@nypl.org](mailto:theatrediv@nypl.org)

<http://www.nypl.org/research/lpa/the/the.html>

**New York Public Library, Schomburg Center for Research in Black Culture**

515 Malcolm X Boulevard

New York, NY 10037-1801

Tel. 212-491-2200

<http://www.nypl.org/research/sc/sc.html>

**New York Public Library for the Performing Arts,  
Rodgers and Hammerstein Archives of  
Recorded Sound**

40 Lincoln Center Plaza  
New York, NY 10023-7498  
212-870-1663  
[rha@nypl.org](mailto:rha@nypl.org)  
<http://www.nypl.org/research/lpa/rha/rha.html>

**New York Psychoanalytic Institute, Abraham A.  
Brill Library**

247 East 82<sup>nd</sup> Street, New York, NY 10028  
212-879-6900  
Email: [library@nypsa.org](mailto:library@nypsa.org)  
<http://www.psychoanalysis.org/resources-library.html>

**New York Stock Exchange, Archives**

20 Broad Street, 19th Floor  
E-mail: Steven Wheeler at  
[archives@nyse.com](mailto:archives@nyse.com)  
212-656-2252

**National Museum and Archive of Lesbian and  
Gay History**

Contact: Rich Wandel  
Email: [archive@gaycenter.org](mailto:archive@gaycenter.org)  
208 W. 13<sup>th</sup> St.

**New York University, Libraries, Tamiment  
Library and Robert F. Wagner Labor  
Archives**

Elmer Holmes Bobst Library, 10th Floor  
70 Washington Square South (West 4th  
btwn LaGuardia and Greene Streets) New  
York, NY 10012  
212-998-2630  
<http://www.nyu.edu/library/bobst/research/tam/about.html>

**92nd Street Young Men's and Young Women's  
Hebrew Association, Buttenwieser  
Library, Archives**

92nd Street Y  
1395 Lexington Avenue  
New York, NY 10128  
212.415.5500  
[http://www.92y.org/content/buttenwieser\\_library.asp?redirect=library](http://www.92y.org/content/buttenwieser_library.asp?redirect=library)

**Reference Center for Marxist Studies**

235 West 23rd Street  
New York, NY 10011-2302  
212-924-2338  
[rcms@cpusa.org](mailto:rcms@cpusa.org)

**Queens Historical Society Library and  
Collections**

143-35 37<sup>th</sup> Ave.  
Flushing, NY 11354  
718-939-0647, ext. 15  
<http://www.queenshistoricalsociety.org/library-and-collections.html>

**South Street Seaport Museum, Library**

12 Fulton Street, New York, NY 10038  
212-748-8600  
<http://www.southstreetseaportmuseum.org/>

**Tenement Museum Archive**

Contact: Derya Golpinar, Collections  
Manager  
Tenement Museum  
91 Orchard Street  
New York, NY 10002  
212-431-0233 ext. 226  
<http://www.tenement.org>  
Email: [dgolpinar@tenement.org](mailto:dgolpinar@tenement.org).

**Union Theological Seminary, The Burke Library**

The Burke Library  
Union Theological Seminary  
3041 Broadway at 121st Street  
New York, NY 10027  
212-851-5606  
Email: [burke@libraries.cul.columbia.edu](mailto:burke@libraries.cul.columbia.edu)  
212-620-7310

**Statue of Liberty National Monument, Ellis Island  
Immigration Museum, Library**

National Park Service, Statue of Liberty  
National Monument, Liberty Island, NY, NY  
10004  
212 363-3200  
<http://www.nps.gov/ellis/>

**United Nations, United Nations Archives**

First Avenue at 46th Street  
New York, NY 10017  
<http://archives.un.org/unarms/>  
Email: [arms@un.org](mailto:arms@un.org)

**Whitney Museum of American Art, Archives and  
Records Center, The Library**

945 Madison Avenue at 75th Street  
New York NY 10021  
212-570-3600  
<http://www.whitney.org/>

**YIVO Institute for Jewish Research Library and  
Archives**

15 West 16<sup>th</sup> Street, New York, NY 10011  
212-246-6080  
<http://www.yivoinstitute.org/>