

# AFRICAN AMERICAN STUDIES SENIOR ESSAY HANDBOOK 2014-2015

## INTRODUCTION

Writing the senior essay is the central academic experience of your final year at Yale College. The senior essay provides the opportunity for you to integrate your interdisciplinary courses into a coherent, persuasive scholarly essay on a topic in the area of African American Studies. The African American Studies department expects an original, well-organized, well written essay. This handbook, your advisor, and the senior essay deadlines are there to make sure that you accomplish your task.

Writing the senior essay is a major task and may seem difficult when you consider the project as a whole. The final paper should be about 35 pages, typed double-spaced. However, the most important strategy you can have is to break down the process into manageable tasks, define your topic, research it, draft the essay, and follow the timeline and calendar. Follow the schedule, meet with your advisor, and if you feel you are getting off track at any time, contact me. Writing the senior essay is a unique experience that can run the gamut from stressful to exciting. You are encouraged to do your very best. Excellent work will be recognized and nominated for departmental and university wide prizes.

This will be a full and rewarding year for you and the African American Studies (AFAM) faculty, and I look forward to working with you in this great intellectual pursuit.

Professor Erica Moiah James  
Director of Undergraduate Studies (DUS)

## TIMELINE AND DUE DATES FOR THE CLASS OF 2015

Read, learn, and inwardly digest the deadlines for your senior essay. The deadlines are your guide for the successful completion of your essay.

### Fall Semester 2014

August 26 (Tues)	Ensure that you have registered for AFAM 480a., <i>The Senior Colloquium: African American Studies</i> with Professor Crystal Feimster.
September 12 (Fri)	Course Planner due. Submit to Professor James in her mailbox in the AFAM Department, 81 Wall Street, 1 <sup>st</sup> Floor, Room 107.
September 26 (Fri)	<ul style="list-style-type: none"> <li>• <b>Double Majors.</b> Deadline for students who wish to pursue a combined degree to have conferred with the DUS.</li> <li>• <b>Senior Essay Form Due.</b> Please drop off your form in the Registrar's mailbox—Jodie Stewart-Moore—in the AFAM Department, 81 Wall Street, 1<sup>st</sup> Floor, Room 107.</li> <li>• <b>Advisor.</b> By this time <u>you should have chosen your advisor and secured his or her consent before turning in your Senior Essay Form.</u> If you were unable to secure your advisor's signature, ask your advisor to send an email to the DUS acknowledging his or her agreement to serve as your advisor.</li> </ul>
October 3 (Fri)	Three-page prospectus and three-page annotated bibliography are due. Copies must be given to the Instructor of the Senior Colloquium and to the Registrar in AFAM.
October 10 (Fri)	The DUS confirms advisors.

December 2 (Tues) Twenty-page essay, outline of the entire project, and bibliography are due in class. **Note:** *Some students take advantage of the Senior Colloquium and the availability of the course instructor to advise them and review drafts. These students choose to complete a more substantial part of the essay during the colloquium. If you have a high amount of commitments second semester, or wish to develop the project into a prize worthy essay, you may want to consider this strategy.*

## Spring Semester 2015

January 8 (Thurs) Ensure that you have registered for AFAM 491b, *The Senior Essay*, with Professor Erica James.

March 25 (Wed) Draft of senior essay is due to your advisor.

April 2 (Thurs) Senior Colloquium Presentations to the Department, Gordon Parks Room 201, 81 Wall Street.

April 15 (Wed) Senior Essays Due. Essays should be hand-delivered to the AFAM Registrar, Jodie Stewart-Moore, at 81 Wall St., Room 105, **by 4:00 p.m.**  
**You should bring two bound copies and one unbound copy.**

May (TBA) Department celebration and recognition of seniors and announcement of the William Pickens Prize recipient(s).

**May 18 (Mon) UNIVERSITY COMMENCEMENT**

## THE ADVISOR

### CHOOSING AN ADVISOR

It is preferable to find a faculty advisor in the spring of your junior year. You will not write a successful senior essay without your advisor's involvement in shaping the topic. You may also benefit from conducting research in support of your project during the summer prior to senior year and having an advisor familiar with your research goals and willing and able to support funding proposals would be invaluable.

You should choose and confirm your advisor by **September 26, 2014**. Your advisor should be a member of the African American Studies Department faculty or have a strong collegial relationship with the department.

***You are responsible for finding an advisor.*** You must ask a faculty member to do it. Ideally, you will have already had preliminary conversations with your advisor before this date. We will not assign an advisor to you.

***One serious warning:*** do not attempt to write your essay without an advisor. The department will not allow you to write your senior essay without an advisor. Also, do not take it personally if a desired professor is unable to advise you. Professors can successfully advise only one to two senior essays, so act at once, since many have a full contingent of students by the end of the first week of the semester.

Your topic need not be fully formed before you seek an advisor. Your advisor can help you refine it. You may want to discuss your topic with more than one faculty member. If your first choice as an advisor can take no more advisees, ask that person for his or her advice on someone else who might be a good advisor.

Be energetic, flexible, and imaginative in searching for an advisor. If you are having great trouble finding an advisor, consult with the DUS.

## WORKING WITH YOUR ADVISOR

Establish a smooth working relationship with your advisor. Some advisors work in response to their advisee's requests for meetings. Some schedule regular meetings and add written assignments, making the relationship more like a formal seminar. Some bring together advisees working on similar topics for group meetings. Discuss your advisor's expectations and your expectations. Discuss the assignments that are due, particularly those in the first semester, and be sure that you have a clear idea of what is required.

## GRADUATE STUDENT ADVISORS

In addition to your faculty advisor, African American Studies pairs seniors with Graduate Students interested in the senior's proposed essay topic and capable of offering sound and directed advice for its development. It is a second tier of mentoring designed to support our majors and encourage sound and original research and scholarly practices. Graduate Student Advisors (GSA) are chosen by the DUS for each senior in consultation with graduate students. Like the faculty advisor, the graduate student is available to meet with students to discuss ideas to develop the essay, resources, methodology, review drafts etc. The senior essayist (you) will determine the exact structure of the advising relationship in consultation with your GSA. The senior should feel free to discuss with the graduate student how best they can assist them. Please be respectful of the GSA's time and effort. As with faculty, do not have unrealistic expectations of the GSAs. Provide drafts in a timely manner, as agreed, if feedback is required and keep the lines of communication open.

Your primary faculty advisor will be given the name of your Graduate Student Advisor. The GSA is a resource to offer secondary assistance. Your faculty advisor is the primary source who will lead the final project review and, in consultation with a second reader, determine a grade for the project and its eligibility for prizes.

## READER SUGGESTIONS

Be prepared to offer a list of suggestions for potential readers of your essay to the DUS by the end of the fall semester. The readers assigned to essays are faculty members who have not had any involvement with the development of the project and thus are able to read and evaluate the project with fresh eyes. The final decision on who will read your essay rests entirely with the DUS.

## **SENIOR COLLOQUIUM**

AFAM 480a, Senior Colloquium gives you the opportunity to exchange ideas with your peers and with other more advanced scholars. You will submit a prospectus, compile a working bibliography, begin or continue research, and write the first 20 pages of your senior essay. After completing the colloquium, you will carry out the remaining research and writing of your senior essay by registering for AFAM 491b (or in exceptional cases AFAM 491a. **Note:** AFAM 491a is offered the Fall semester senior year and runs concurrent with the Senior Colloquium. If a student registers for AFAM 491a it is expected that the student will complete the senior essay in a single semester, and as with the yearlong plan, under the guidance of a faculty member in the chosen discipline or area of concentration.)

Students are strongly encouraged to use the summer between the junior and senior years for research directly related to the senior essay. For example, field or documentary research might be undertaken in urban or rural African American communities throughout the Black Diaspora. The particular research problem and design are to be worked out in each case with your faculty advisor. Apply for university grants and fellowships during the second semester of your junior year to support this research. Funding is available through various departments, colleges, the office of the Dean of Yale College among others.

You will present your work in progress on your senior essay to the African American Studies department, your advisors and the Yale community on **Thursday, April 2, 2015**. This is a 10-minute presentation. You may use the first 20 pages of your senior essay as the basis for this presentation.

## **CHOOSING YOUR TOPIC**

Choose a topic that can be adequately researched and written about in the amount of time you have to complete your senior essay. It is best to choose a topic that interests you. However, just because something interests you does not mean that it is a good topic. As you are considering a topic, try to write three sentences that describe it. Then ask three questions you want to know about it. Then determine three types of primary sources you might consult in order to answer those questions. If you cannot do these things, rethink the topic, but be sure that it is something absolutely compelling to you.

Make good use of your time in the Senior Colloquium (and preferably before this) to briefly search the secondary literature to determine what exists and what does not exist on your topic. At this early stage, you want to be sure that enough secondary literature exists to guide you to new questions and sources, and you want to be sure that someone has not just published an important book that answers all of the questions you want to ask of a topic. Do not worry that there are no topics "left." A good topic is truly yours. It springs from a unique combination of your interests, your education, your experiences, and your temperament.

If you are having trouble identifying a topic that compels you and seems accessible, search the Sterling or Beinecke Library databases, speak with the African American Studies bibliographer David Gary at Sterling Library, or consult with your advisor, the professor leading the Senior Colloquium, or the DUS.

## **WRITING THE ESSAY**

### WRITING THE RESEARCH PLAN

Write a one- or two-page plan to tell your advisor about your sources. The research plan will restate the topic, giving a brief mention of the major works in the field. Then it will pose several questions you will ask of the topic. Asking these questions is critical, since they will shape the direction of your research.

Tell your advisor about the primary sources you will use. Where are the primary sources? Describe them. When will you visit them? Can you get any of them through Interlibrary Loan? (If so, order them early). Will you be applying for travel grants from your college to visit archives and research libraries? What sources have you been unable to locate?

### WRITING THE THREE-PAGE PROSPECTUS

By now you should have distilled your thoughts and questions about your topic into a thesis statement. Your three-page prospectus should open with a short description of the topic and present your thesis statement. Your thesis statement is the argument you hope to make based on your source materials. It is, in effect, the "message" you want to leave with your readers, the conclusion that will indicate the significance of what you have written. At this point in your work your thesis may be tentative, and it may change as you continue your research. That is fine. But providing at least a provisional thesis statement is an important part of the process of moving forward on your essay. The three-page prospectus should offer a brief background on the topic and explain how your research will make a unique contribution to it. This part will quite likely become the introduction to your senior essay. Then discuss the major secondary literature that exists on the topic and describe the primary sources you will use to contribute an original addition to that literature.

## WRITING 20 PAGES

Planning a calendar of writing is an excellent way of breaking down a large task into easily manageable smaller ones. Consult with your advisor before you begin this assignment or make this choice; he or she has the option of making the choice for you. Your initial 20 pages are the foundation for your 10-minute presentation on **April 2, 2015**, but by this time, you should have developed an excellent draft of the essay, exploring your thesis and initial questions and perhaps pointing to future directions you would like to explore as a result of the research. If it has proven difficult to get to this point, you are requested to discuss any problems you are having with your advisor and the DUS.

## WRITING THE ESSAY

Begin writing long before you feel ready to write. Indeed, you cannot know how much or how little you know before you begin to write. You will write several drafts before you have finished.

Before you give your draft to your advisor, ask your college writing tutor or GSA to review the paper and provide editorial guidance. Your advisor's reading will do you the greatest service if he or she is not driven mad by awkward phrasing, disorganized paragraphs, and grammatical errors. Very, very few of us write polished prose the first time. Work with the writing tutor.

Write a convincing conclusion. This sort of original and argumentative essay needs a firm conclusion, one that reviews what you have told us and why it is important that we know it. After first consulting the bibliographical essay, readers often read the introduction and the conclusion before plunging into the text. Be sure that the conclusion does justice to your hard work. End with a bang, not a whimper!

## **ELEMENTS OF THE SENIOR ESSAY**

The essay consists of three parts: the text, the notes, and the bibliography.

## STYLE MANUAL

Use *A Manual for Writers* by Kate Turabian or *The Chicago Manual of Style* ([http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)) as a style reference. These sources provide guidelines on the style of citations and bibliographies most commonly used in the humanities. MLA style may also be used in English and the Humanities. APA in-text styles are permissible in the social sciences. BE CONSISTENT in your referencing style. Choose ONE. Use ONE.

Citation is a complicated, risky business. Even seasoned scholars keep style manuals close at hand. Do not assume you know what you are doing. Consult this manual from the moment you begin to take notes and keep it by your side.

## LENGTH

There is a word limit for the text: 12,500 words (you must have your word count on the very last page of the essay). This is approximately 35 pages of laser printed text. There is no minimum amount of text; however, successful senior essays approach the word limit. You must thoroughly treat your subject.

**Note:** Appendices, bibliography, footnotes or endnotes are not counted in the word limit.

## CITATIONS

You may use either footnotes or endnotes, (see, *A Manual for Writers*), for complete instructions. Document your sources completely and correctly the first time and save yourself an enormous amount of

trouble later. For example, you will have to have correct page numbers for citations from secondary sources and box and file numbers from manuscript sources.

## PLAGIARISM and ACADEMIC INTEGRITY

The Yale College Writing Center defines plagiarism as follows:

“Plagiarism is the use of another’s work, words, or ideas without attribution. The word “plagiarism” comes from the Latin word for “kidnapper” and is considered a form of theft, a breach of honesty in the academic community. Plagiarizers suffer serious consequences in Yale College—including suspension or expulsion from school.” (See the [Yale College Undergraduate Regulations](#) for more information.)

“Plagiarism takes many forms, but it falls into three main categories: using a source’s language without quoting, using information from a source without attribution, and paraphrasing a source in a form that stays too close to the original. There are variations on these categories that you may not be familiar with, so see the [Warning](#) section for a fuller discussion of the rules and see the [Fair Paraphrase](#) section for a discussion of how to use a source’s idea in your own argument.”

“You must always make clear in your written work where you have borrowed from others—whether data, opinions, questions, ideas, or specific language. This obligation holds whether the sources are published or unpublished and whether they are in print or on the Internet. When in doubt, be sure to check with your instructor about how to acknowledge sources in your papers, especially since every academic discipline has its own conventions.”

Plagiarism will not be tolerated. Use the following link to assist you in avoiding plagiarism:

<http://writing.yalecollege.yale.edu/advice-students/using-sources/understanding-and-avoiding-plagiarism/what-plagiarism>

## BIBLIOGRAPHY

The bibliography should include all sources consulted and every single source cited in your notes. Many readers will turn first to the bibliography to make sure that you have effectively surveyed secondary works in the field. Include works you have consulted, but not cited. **The essay will be judged incomplete/late if it does not include a bibliography.**

## **FINAL STEPS**

### COMPLETING THE SENIOR ESSAY TITLE FORM

The title of your senior essay should tell the reader what to expect from your essay (see African American Studies Senior Essay Title Form at the end of this handbook). Do not choose long quotations or cryptic phrases. State the topic clearly in the title. If you wish to amplify the topic or add interest, do it *after* a colon. For example, "Writing the Senior Essay: The Agony and the Ecstasy," not "The Agony and the Ecstasy: Writing the Senior Essay."

### SUBMITTING THE SENIOR ESSAY

Include a title page with the title, your name, your residential college, your advisor's name, and the date. Use consistent margins (justify-left only), number the pages, and proofread. Bind two copies and leave one unbound and deliver them to the AFAM Registrar, Jodie Stewart-Moore, at 81 Wall Street, Room 105 by the deadline, ***April 15<sup>th</sup> by 4:00 p.m.*** Be sure to keep a copy for yourself.

**Please keep in mind that this deadline is non-negotiable.** To quote from the Yale College Programs of Study, (*Blue Book*): "If the essay is submitted late without an excuse from the student's Residential College Dean, (before a Dean can submit a Dean's excuse, he must contact the Senior Essay Director prior to issuing the excuse), the penalty is one letter grade for the first day and one-half letter grade for each of the next two days past the deadline. However, no essay that would otherwise pass will be failed simply

*because it is late. Late essays will **not** be considered for departmental or Yale College prizes.* Only major, incapacitating illnesses, and dire family emergencies will be considered as legitimate cause for an extension of this deadline by your college Dean. Note that this differs from a regular Dean's excuse, since the Senior Essay is a year-long project, and you are aware of the deadline as you read this. Most years, no one receives a Dean's excuse.

In any event, some students do miss the deadline, and it is usually because something unexpected happens at the last minute: a broken printer, a missing disk, a high fever, etc. They are heartbroken since their grade drops automatically. Give yourself enough time to weather the unexpected and still produce the essay on time. Students who do not turn in an essay by the end of the semester are given a grade of INC (this grade represents a mark of incomplete). Even after the end of the semester, students may submit an essay to finish their degree and replace an earlier grade of INC. Such exceptionally late essays receive no grade deduction penalty, since not graduating on time is considered penalty enough. They will be read and graded ninety-days after the following term begins.

## **PRIZES**

Essays may be nominated for the African American Studies Department **William Pickens Prize** either by the faculty reader or the advisor. The William Pickens Prize is determined by a prize committee formed by the DUS and in consultation with the Chair of the African American Studies department. The William Pickens Prize was instituted in 1974 to honor William Pickens, B.A., 1904. It is awarded annually to the most outstanding senior essay in the field of African and African American Studies.

Yale College offers prizes, as do the residential colleges. Some of the prizes available are listed below. A more detailed list of Yale College prizes and other departmental prizes can be found at <http://secretary.yale.edu/services-resources/lectureships-fellowships-and-prizes>.

### **The John Addison Porter Prize**

Is given for a written work of scholarship in any field, "where it is possible, through original effort, to gather and relate facts and/or principles, in such a literary form as to make the product of general human interest."

### **Professor John Blassingame Award**

For outstanding research in Black American history and culture to be awarded annually to a student in the senior class.

### **Caroline Jackson Smith Leadership Award**

For dedicated service to "The House" to be awarded annually to a student in the junior and senior class.

### **Edwin W. Small Prize**

Carmen R. Small established this prize in 1990 in memory of Edwin W. Small, B.A., 1934, for recognition of outstanding work in the field of American history.

### **Manuscripts and Archives (MSSA)**

Offers two \$500 prizes for the best senior essays: One awarded for an outstanding senior essay on Yale. The second is awarded for an outstanding senior essay based on research done in the Manuscripts and Archives. Each student will receive a \$500 cash prize which will be presented at the winner's residential college commencement. Essays from any department are eligible for consideration, and students are invited to nominate themselves for these prizes.

## **GENERAL REMINDERS**

The first thing is to get organized, and to stay that way. It does not matter if you use note cards and a file box, a little notebook with cards, a large notebook with sections, or a computer database. Keep a separate section or sheet for things to be followed up, for new sources noted, and for your sudden flashes of inspiration. Don't carry all your notes around with you. The loss of a book bag or computer with three

months of research efforts would be devastating. Keep your notes in your room, re-organize them from time to time, think about them, but always protect them. Back up everything and keep copies separate.

If you have not already done so, use the first few weeks of the Senior Colloquium to conceptualize your topic. You may find that as you do so, you will rephrase, alter, clarify or perhaps even discard your topic if another one becomes more important and interesting. Your essay must explore your topic with as much clarity and depth as possible at this point in your academic career.

A thirty-five-page work is qualitatively as well as quantitatively different from a twenty-page one. It will be helpful and relieve anxiety for you to write sections at a time; you do not necessarily need to feel constrained to write sections sequentially, in the order they will appear in your final paper. You might start on parts where you feel the research is complete. You should write your introduction last—allowing the work you have done in your essay to frame the contents of the introduction.

If your advisor is amenable, give her or him sections as they are written. It is important that you remember your advisor has a lot of reading to do in the weeks before the deadline and can give your work more careful reading if you can submit it early. Follow the timetable. You should reserve the same amount of time for your research and writing as you would for a class. Ideally, the time that you set aside to research and write your essay should become routine so that you do not let other activities intrude on your schedule to complete your senior essay.

Finally, be early! Avoid falling victim to all-nighters, of computers and copiers not working, of driving to Branford because of the lines at Tyco. The best essays are those in which the writer has allowed sufficient time at the end for the small details, which helps make a fine paper.

The essay should be in nearly final form a week before the deadline. This gives time for polishing and careful editing.

The senior essay is a challenge and should not be a chore; however, be disciplined. The experience of writing the essay, when undertaken with intelligent and intellectual application, can indeed be the memorable capstone to four years at Yale.

## **FORMS FOR THE 2014-2015 ACADEMIC YEAR**

The following pages include the Senior Essay Form and the AFAM Course Planner to be completed



**AFRICAN AMERICAN STUDIES SENIOR ESSAY FORM**  
**AFAM 491b – The Senior Essay**  
**Professor Erica James**

The Senior Essay is a Spring 2015 Graduation Requirement.

Submit copies of this form by September 26, 2014, to DUS Professor Erica Moiah James, and the leader of the Fall 2014 Senior Colloquium, Professor Crystal Feimster, in their mailboxes in the African American Studies Department at 81 Wall St., 1<sup>st</sup> Floor, Room 107

Student's Name: \_\_\_\_\_

Essay Title: \_\_\_\_\_

Advisor: \_\_\_\_\_

Department: \_\_\_\_\_

Campus Mailing Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Reader: \_\_\_\_\_

(To be filled in by DUS, Professor James)

Advisor's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Important Deadlines for AFAM 491b**

- 1. Draft Due: (Wed) March 25, 2015 to Advisor**
- 2. Final Copy Due: (Wed) April 15, 2015 (2 bound copies and 1 unbound copy hand-delivered to the AFAM Registrar)**

**Note:** Extensions may be granted only upon the advisor's recommendation and with the consent of the Director of Undergraduate Studies. Essays that are submitted after the final deadline will not be eligible for the William Pickens prize.

## THE MAJOR IN AFRICAN AMERICAN STUDIES COURSE PLANNER 2014-15

Submit a copy of this form to the DUS, Erica James, in her mailbox by **Friday, September 12, 2014**, located at 81 Wall St., 1<sup>st</sup> Floor, Room 107 in the African American Studies Department

Name: \_\_\_\_\_

Date: \_\_\_\_\_

College: \_\_\_\_\_

### CORE COURSES

*(Fill in the semester completed)*

1. AFAM 160a \_\_\_\_\_

2. AFAM 162b \_\_\_\_\_

3. AFAM 410a \_\_\_\_\_

3. AFAM 480a \_\_\_\_\_

4. AFAM 491 a or b \_\_\_\_\_

*(Please fill in the courses that fulfilled these requirements)*

#### One Humanities Course

Course No.: \_\_\_\_\_

Name: \_\_\_\_\_

#### One Social Science Course

Course No.: \_\_\_\_\_

Name: \_\_\_\_\_

### AREA OF CONCENTRATION (5 courses required)

Area of Concentration: \_\_\_\_\_

*(Must be filled in)*

	Course No.	Course Name
1	_____	_____
2	_____	_____
3	_____	_____
4	_____	_____
5	_____	_____

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**DOUBLE MAJOR:** If you are a double major, your petition must be approved by the DUS in AFAM and a copy of it provided for the department.

First Major: \_\_\_\_\_

2<sup>nd</sup> Major: \_\_\_\_\_

***Overlapping Courses (No more than two allowed towards the major)***

Course No. \_\_\_\_\_

Course No. \_\_\_\_\_

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Comments:

***African American Studies Courses Offered for 2014-2015***

**Core Requirements**

*To graduate, you are required to have taken all of the following courses:*

AFAM 160a, *The Rise and Fall of Atlantic Slavery*  
Professor Edward Rugemer

AFAM 162b (not offered in 2014-15)  
***SUBSTITUTION: AFAM 125a, The Long Civil Rights Movement***  
Professor Crystal Feimster

AFAM 410b, *Interdisciplinary Approaches to African American Studies*  
The Junior Seminar  
Professor Jafari Allen

AFAM 480a, *Senior Colloquium: African American Studies*  
Professor Crystal Feimster

AFAM 491 a or b, *The Senior Essay*  
Professor Erica James

**One Humanities Course**  
(See attached list of options)

**One Social Science Course**  
(See attached list of options)

**Five Courses in Concentration**

## Courses in Humanities and the Social Sciences

### HUMANITIES COURSES – FALL 2014

a.	AFAM 010a/AMST 018a/ENGL 014a	<b>20th-C. African American Poetry</b> <i>(Freshman seminar)</i> Professor E. Alexander
b.	AFAM 060a/HIST 016a	<b>The Significance of American Slavery</b> Professor E. Rugemer
c.	AFAM 112a <sup>G</sup> /HSAR 379a <sup>G</sup>	<b>New York Mambo: Microcosm of Black Creativity</b> Professor R. Thompson
d.	AFAM 125a/AMST 125a/HIST 136a	<b>The Long Civil Rights Movement</b> Professor C. Feimster
e.	AFAM 160a/AMST 160a/HIST 184a	<b>The Rise and Fall of Atlantic Slavery</b> Professor E. Rugemer
f.	AFAM 183a/HSAR 375a	<b>Afro-Modernism in Twentieth Century Art</b> Professor K. Mercer
g.	AFAM 203a/AMST ??a/MUSI 277a	<b>Coltrane &amp; Hendrix: Musical Saints of the 60s</b> Professor M. Veal
h.	AFAM 254a/WGSS 254a	<b>Archives of Black Atlantic Slavery</b> Instructor H. Vermeulen
i.	AFAM 255a/HIST 139Ja	<b>American South, 1870-Present</b> Professor G. Gilmore
j.	AFAM 302a/ENGL 332a	<b>Music and African American Literature</b> Professor A. Reed
k.	AFAM 324a/AMST 337a/ER&M 314a	<b>Urban Latina/o Cultures</b> Professor D. Ramirez
l.	AFAM 338a/ENGL 335a/LITR 280a	<b>Caribbean Poetry</b> Professor A. Reed
m.	AFAM 408a/AMST 460a/ENG 443a	<b>African American Poets of the Modern Era</b> Professor R. Stepto
n.	AFAM 411a/AMST 426a/ER&M 413a WGSS 411a	<b>Fictions of Imaginary and Imminent Futures</b> Professor H. Carby

## **SOCIAL SCIENCE COURSES – FALL 2014**

- |    |                                                                                    |                                                                                                 |
|----|------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|
| a. | AFAM 240a/EG&E 435a/PHIL 469a/PLSC 324a                                            | <b>Luck and Justice</b><br>Professor C. Lebron                                                  |
| b. | AFAM 268a/PLSC 245a                                                                | <b>Urban Politics and Policy</b><br>Professor C. Horan                                          |
| c. | AFAM 269a <sup>G</sup> /EP&E 458a/PHIL 468a <sup>G</sup><br>PLSC 315a <sup>G</sup> | <b>Egalitarianism: From a Human Point of View</b><br>Professor C. Lebron                        |
| d. | AFAM 325a/PLSC 211a                                                                | <b>Social Policy and the Politics of Inequality in the United States</b><br>Professor V. Weaver |

## **HUMANITIES COURSES – SPRING 2015**

- |    |                                                                        |                                                                                                             |
|----|------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|
| a. | AFAM 140b/AMST 211b/ENGL 293b<br>ER&M 210b/WGSS 211b                   | <b>Race and Gender in American Literature</b><br>Professor B. Brander Rasmussen                             |
| b. | AFAM 172b/HIST 119b                                                    | <b>The Civil War and Reconstruction Era, 1845-1877</b><br>Professor D. Blight                               |
| c. | AFAM 178b <sup>G</sup> /AFST 188b <sup>G</sup> /HSAR 378b <sup>G</sup> | <b>From West Africa to the Black Americas: The Black Atlantic Visual Tradition</b><br>Professor R. Thompson |
| d. | AFAM 194b/AMST 194b/ENGL 194b                                          | <b>African American Arts Today</b><br>Professor E. Alexander                                                |
| e. | AFAM 215b/HSAR 373b                                                    | <b>African American Art: 1963-Present</b><br>Professor E. James                                             |
| f. | AFAM 251b/AMST 297b/HIST 186jb                                         | <b>Critical Race Theory</b><br>Professor C. Feimster                                                        |
| g. | AFAM 291b/HSAR 470b                                                    | <b>Pop Art and Black Popular Culture</b><br>Professor K. Mercer                                             |
| h. | AFAM 336b/AMST 336b/ER&M 315b                                          | <b>Haitian and Dominican Literature and Culture</b><br>Professor D. Ramirez                                 |
| i. | AFAM 338b/ENGL 335b/LITR 280b                                          | <b>Caribbean Poetry</b><br>Professor A. Reed                                                                |
| j. | AFAM 349b/AMST 326b/HIST 115b<br>WGSS 388b                             | <b>Civil Rights and Women's Liberation</b><br>Professor C. Feimster                                         |
| k. | AFAM 380b/AMST 407b/HIST 111b                                          | <b>Antebellum America</b><br>Professor E. Rugemer                                                           |
| l. | AFAM 383b/AFST 476b/FREN 376b                                          | <b>The Two Congos: Literature and Culture in the Heart of Africa</b><br>Professor C. Miller                 |

## **HUMANITIES COURSES – SPRING 2015**

- |    |                               |                                                                                       |
|----|-------------------------------|---------------------------------------------------------------------------------------|
| m. | AFAM 410b/WGSS 410b           | <b>Interdisciplinary Approaches to African American Studies</b><br>Professor J. Allen |
| n. | AFAM 428b/AMST 335b/THST 406b | <b>Dance &amp; Black Popular Culture</b><br>Staff                                     |
| o. | AFAM 483b/ENGL 460b           | <b>Advanced Creative Writing: Poetry</b><br>Professor E. Alexander                    |

## **SOCIAL SCIENCE COURSES – SPRING 2015**

- |    |                               |                                                                                |
|----|-------------------------------|--------------------------------------------------------------------------------|
| a. | AFAM 270b/PLSC 280b           | <b>Poverty, Politics and Policy in the American City</b><br>Professor C. Horan |
| b. | AFAM 273b/SOCY 314b           | <b>Inequality in America</b><br>Professor V. Maralani                          |
| c. | AFAM 276b/PLSC 222b           | <b>Race and the Politics of Punishment</b><br>Professor V. Weaver              |
| d. | AFAM 288b/EP&E 277b/PLSC 282b | <b>The Idea of Power</b><br>C. Lebron                                          |

### **Other Courses of Interest in the Sciences**

#### **Note:**

**1. Environmental Health Department courses focusing on healthcare in “developing” countries particularly Haiti**

**2. Course in sciences on racial inequality in healthcare diagnosis**