AFRICAN-AMERICAN STUDIES


Chair, African American and African Diaspora Studies: Prof. Farah J. Griffin; 758 Schermerhorn Extension; 212-854-7080; fjg8@columbia.edu

Director of Undergraduate Studies: Prof. Kevin Fellezes; 816A Dodge; 212-854-6689; kf2362@columbia.edu

Assistant Director: Shawn Mendoza; 758 Schermerhorn Extension; 212-854-8789; sm322@columbia.edu

Administrative Assistant: Sharon Harris; 758 Schermerhorn Extension; 212-854-7080; sh2004@columbia.edu

The Institute for Research in African-American Studies was established at Columbia in 1993, expanding the University’s commitment to this field of study. The African-American studies curriculum explores the historical, cultural, social, and intellectual contours of the development of people of African descent. The curriculum enables students to master the basic foundations of interdisciplinary knowledge in the humanities and social sciences in the black American, Caribbean, and sub-Saharan experience.

Courses examine the cultural character of the African diaspora; its social institutions and political movements; its diversity in thought, belief systems, and spiritual expressions; and the factors behind the continuing burden of racial inequality. During their junior and senior years of study, students focus their research within a specific discipline or regional study relevant to the African diaspora.

Students should consider a major in African American and African Diaspora studies if they are interested in careers where strong liberal arts preparation is needed, such as fields in the business, social service, or government sectors. Depending on one’s area of focus within the major, the African American and African Diaspora studies program can also prepare individuals for career fields like journalism, politics, public relations, and other lines of work that involve investigative skills and working with diverse groups. A major in African American and African Diaspora studies can also train students in graduate research skills and methods, such as archival research, and is very useful for individuals who are considering an advanced graduate degree such as the Ph.D.

Departmental Honors

The requirements for departmental honors in African American and African Diaspora studies are as follows:

1. All requirements for major must be completed by graduation date;
2. Minimum GPA of 3.6 in the major;
3. Completion of senior thesis—due to the director of undergraduate studies on the first Monday in April.

A successful thesis for departmental honors must be selected as the most outstanding paper of all papers reviewed by the thesis committee in a particular year. The Thesis Evaluation Committee is comprised of department faculty and led by the director of undergraduate studies. The thesis should be of superior quality, clearly demonstrating originality and excellent scholarship, as determined by the committee. Normally no more than 10% of graduating majors receive departmental honors in a given academic year.

The African American and African Diaspora Studies Department Thesis

Although the senior thesis is a prerequisite for consideration for departmental honors, all African American and African Diaspora studies majors are strongly encouraged to consider undertaking thesis work even if they are ineligible or do not wish to be considered for departmental honors. The senior thesis gives undergraduate majors the opportunity to engage in rigorous, independent, and original research on a specific topic of their choosing, the result of which is a paper of 35-60 pages in length.

The senior thesis must be written under the supervision of at least one faculty member. Should the thesis writer elect to have more than one thesis adviser (either from the outset or added on during the early stages of research), these faculty in the aggregate comprise the Thesis Committee, of which one faculty member must be designated chair. In either case, it is incumbent upon the thesis writer to establish with the thesis chair and committee a reasonable schedule of deadlines for submission of outlines, chapters, bibliographies, drafts, etc.

In many cases, thesis writers may find that the most optimal way in which to complete a thesis is to formally enroll in an AFAS independent study course with their thesis adviser as the instructor. All third year students interested in writing a thesis should notify the director of undergraduate studies and submit the name of the faculty adviser ideally by October 1, but certainly no later than the end of the fall semester of their junior year. In close consultation with the thesis adviser, students develop a viable topic, schedule of meetings, bibliography, and timeline for completion (including schedule of drafts and outlines).

Departmental Prizes

Ralph Johnson Bunche Award for Leadership and Service

The Bunche Award recognizes an undergraduate who has demonstrated a tremendous capacity for leadership and provided distinguished service to the Institute for Research in African American Studies.

The award is named in honor of Ralph Johnson Bunche (1901-1971), the highest American official in the United Nations. For his conduct of negotiations leading to an armistice in the First Arab-Israeli War, he received the Nobel Peace Prize in 1950; he was the first African American recipient of this honor.

Ella Baker Award for Outstanding Academic Achievement

The Ella Baker Prize is awarded annually to an undergraduate who has demonstrated academic excellence, intellectual commitment to the field of African American Studies and who has written a thesis that advances our understanding of the African American experience.

The award is named for the brilliant activist, organizer, leader and Harlem resident, Ella Baker. Baker served as a field secretary for the NAACP before organizing the Southern Christian Leadership Conference under the leadership of Dr. Martin Luther King. Following her departure from SCLC she helped student activists organize the Student Non-violent Coordinating Committee. She would serve as an important mentor to these young people throughout the rest of her life.
Senior Faculty
Robert Gooding-Williams (Philosophy)
Steven Gregory (Anthropology)
Farah J. Griffin (English and Comparative Literature)
Frank Guridy (History)
Samuel K. Roberts (History)
Josef Sorett (Religion)
Sudhir A. Venkatesh (Sociology)

Junior Faculty
Kevin Fellezs (Music)

Research Fellows
Fredrick C. Harris (Political Science)
Carl Hart (Psychology)
Obery Hendricks (Religion/African-American Studies)
Kellie E. Jones (Art History and Archaeology)
Natasha Lightfoot (History)
Mignon Moore (Sociology - Barnard)
David Scott (Anthropology)
Mabel Wilson (Architecture, Planning and Preservation)

Affiliated Faculty
Vanessa Agard-Jones (Anthropology)
Belinda Archibong (Economics)
Christopher Brown (History)
Maguette Camara (Dance - Barnard)
Tina Campt (Africana & Womens Studies - Barnard College)
Mamadou Diouf (Middle Eastern, South Asian, and African Studies)
Ann Douglas (English and Comparative Literature)
Barbara Fields (History)
Eric Foner (History)
Saidiya Hartman (English and Comparative Literature)
Ousmane Kane (School of International and Public Affairs)
Rashid Khalidid (History)
George E. Lewis (Music)
Mahmood Mamdani (Anthropology)
Gregory Mann (History)
Alondra Nelson (Sociology/Women's and Gender Studies)
Robert O'Meally (English and Comparative Literature)
Susan Strum (Law School)

In Memorium
Marcellus Blount
Manning Marable, founder of IRAAS

Guidelines for all majors and concentrators

Governed Electives
The "governed electives" category must include courses from at least three different departments, providing an interdisciplinary background in the field of African-American Studies. (Note: you cannot count one of your governed electives within your designated area of study).

Designated Area of Study
A Designated Area of Study, preferably within a distinct discipline (for example, history, politics, sociology, literature, anthropology, psychology, etc.). Students may also select courses within a particular geographical area or region or an interdisciplinary field of study.

Affiliated Faculty
Vanessa Agard-Jones (Anthropology)
Belinda Archibong (Economics)
Christopher Brown (History)
Maguette Camara (Dance - Barnard)
Tina Campt (Africana & Womens Studies - Barnard College)
Mamadou Diouf (Middle Eastern, South Asian, and African Studies)
Ann Douglas (English and Comparative Literature)
Barbara Fields (History)
Eric Foner (History)
Saidiya Hartman (English and Comparative Literature)
Ousmane Kane (School of International and Public Affairs)
Rashid Khalidid (History)
George E. Lewis (Music)
Mahmood Mamdani (Anthropology)
Gregory Mann (History)
Alondra Nelson (Sociology/Women's and Gender Studies)
Robert O'Meally (English and Comparative Literature)
David Scott (Anthropology)
Susan Strum (Law School)

In Memorium
Marcellus Blount
Manning Marable, founder of IRAAS

Guidelines for all majors and concentrators

Governed Electives
The "governed electives" category must include courses from at least three different departments, providing an interdisciplinary background in the field of African-American Studies. (Note: you cannot count one of your governed electives within your designated area of study).

Designated Area of Study
A Designated Area of Study, preferably within a distinct discipline (for example, history, politics, sociology, literature, anthropology, psychology, etc.). Students may also select courses within a particular geographical area or region or an interdisciplinary field of study.

Any of the departmental disciplines (history, political science; sociology, anthropology, literature, art history; psychology, religion, music, etc.)

Any of the pertinent area studies (African Studies; Caribbean/Latin American; Gender Studies; etc.).

Please note that the major/concentrator is not allowed to "create" or "make up" a designated area of study without the direct approval of the Director of Undergraduate Studies, and that such approval must be sought before the student has embarked on the course of designated area of study, and that such approval will be granted only in very rare and exceptional cases. Under no circumstances should the major/concentrator hope to take a series of courses only later to "create" a Designated Area of Study around these courses.

Major in African American and African Diaspora Studies
A minimum of twenty-seven (27) points is required for the completion of the major. The major should be arranged in consultation with the director of undergraduate studies. Students interested in majoring should plan their course of study no later than the end of their sophomore year.

Core Requirements
All majors must complete to satisfaction the core required courses. The core requirements are:

(1) Introduction to African-American Studies - 4 Points
(2) Major Debates in African-American Studies - 4 Points
(3) Governed Elective - 4 Points
(4) Governed Elective - 4 Points
(5) Senior Seminar - 4 Points
(6) Designated Area of Study Course (DAS) - 3 Points
(7) DAS or Senior Pro Seminar - 4 Points

Concentration in African American and African Diaspora Studies
A minimum nineteen (19) points is required for the completion of the concentration.

Core Requirements
All concentrators must complete to satisfaction the core required courses. The core requirements are:

(1) Introduction to African-American Studies - 4 Points
(2) Governed Elective - 4 Points
(3) Governed Elective - 4 Points
(4) Senior Seminar - 4 Points
(5) Designated Area of Study Course (DAS) - 3-4 Points
AFAS UN1001 Introduction to African-American Studies. 4 points. CC/GS/SEAS: Partial Fulfillment of Global Core Requirement

Prerequisites: Students need to register for a section of AFAS UN1010, the required discussion section for this course.

From the arrival of enslaved Africans to the recent election of President Barack Obama, black people have been central to the story of the United States, and the Americas, more broadly. African Americans have been both contributors to, and victims of, this "New World" democratic experiment. To capture the complexities of this ongoing saga, this course offers an inter-disciplinary exploration of the development of African-American cultural and political life in the U.S., but also in relationship to the different African diasporic outposts of the Atlantic world. The course will be organized both chronologically and thematically, moving from the "middle passage" to the present so-called "post-racial" moment—drawing on a range of classical texts, primary sources, and more recent secondary literature—to grapple with key questions, concerns, and problems (i.e., agency, resistance, culture, etc.) that have preoccupied scholars of African-American history, culture, and politics. Students will be introduced to a range of disciplinary methods and theoretical approaches (spanning the humanities and social sciences), while also attending to the critical tension between intellectual work and everyday life, which are central to the formation of African-American Studies as an academic field. This course will engage specific social formations (i.e., migration, urbanization, globalization, etc.), significant cultural/political developments (i.e., uplift ideologies, nationalism, feminism, Pan-Africanism, religion/spirituality, etc.), and hallmark moments/movements (i.e., Harlem Renaissance, Civil Rights movement, etc.). By the end of the semester, students will be expected to possess a working knowledge of major themes/figures/traditions, alongside a range of cultural/political practices and institutional arrangements, in African-American Studies.

AFAS UN1002 Major Debates in African-American Studies. 4 points. Prerequisites: Students must register for discussion section, AFAS UN1003.

This course will focus on the major debates in African-American Studies from the role of education to the political uses of art. The class will follow these debates historically with attention to the ways in which earlier discussions on migration and emigration, for example, were engaged with the specific historical conjuncture in which they took place as well as in the myriad ways in which earlier debates continue to resonate today. There will be a mix of primary documents and secondary sources and commentary.

AFAS UN1003 DISC SEC Major Debates. 0 points. Required discussion section for AFAS UN1002, Major Debates in African-American Studies.

AFAS UN3030 African-American Music. 3 points.
This course focuses on a central question: how do we define "African-American music"? In attempting to answer this question, we will be thinking through concepts such as authenticity, representation, recognition, cultural ownership, appropriation, and origin(s). These concepts have structured the ways in which critics, musicians and audiences have addressed the various social, political and aesthetic contexts in which African-American music has been composed (produced), performed (re-produced) and heard (consumed).

AFAS UN3943 Senior Pro Seminar. 4 points.
This course is a seminar for seniors to either write a formal proposal for a capstone project or to begin the research process for a Senior Thesis, which will be written in the Spring semester. This interdisciplinary course provides the necessary structure needed to complete either goal. This will be an interactive class in which students are required to participate and actively engage in each meeting.

AFAS UN3930 Topics in the Black Experience. 4 points.
Please refer to the African American and African Diaspora Studies Department https://afamstudies.columbia.edu/courses/ for section-by-section course descriptions.
AFAS UN3936 Black Intellectuals Seminar. 4 points.
AFAM Major/Concentrator required course

This undergraduate seminar examines a diverse group of black intellectuals’ formulations of ideologies and theories relative to racial, economic and gender oppression within the context of dominant intellectual trends. The intellectuals featured in the course each contributed to the evolution of black political thought, and posited social criticisms designed to undermine racial and gender oppression, and labor exploitation around the world. This group of black intellectuals’ work will be analyzed, paying close attention to the way that each intellectual inverts dominant intellectual trends, and/or uses emerging social scientific disciplines to counter racism, sexism, and classism. This seminar is designed to facilitate an understanding of the black intellectual tradition that has emerged as a result of African-American thinkers’ attempts to develop a unified response to an understanding of the black condition. This course explores of a wide range of primary and secondary sources from several different periods, offering students opportunity to explore the lives and works of some of the most important black intellectuals. We will also consider the way that period-specific intellectual phenomenon—such as Modernism, Marxism, Pan-Africanism, and Feminism—combined with a host of social realities.

AFAS UN3940 Senior Thesis Seminar. 4 points.
The Senior Seminar will afford thesis writers the chance to workshop their idea, conduct research and/or interviews, work with the IRB protocols (if necessary), learn to work with archival materials, and perform other research activities prior to writing the thesis. Students who choose to write a capstone paper or conduct a capstone project can choose an elective course the following semester.

The Thesis Seminar, conducted in the spring semester, is a workshop-oriented course for Senior Thesis writers organized around honing their writing skills while providing guidance to students in their field/disciplinary-specific projects. For example, a student may choose to write a historical biography of an artist while another may pursue a sociological study of the effects of mass incarceration on voting rights. The instructor of the Thesis Seminar, working with a faculty adviser (dependent on the specific field of inquiry in the thesis), will provide feedback and supervise the writing schedule of the students.

AFAS GU4032 Image and Identity in Contemporary Advertising. 4 points.
Open to undergraduate sophomores, juniors, and seniors; and MA students only. Not offered during 2019-20 academic year.

This course examines the organization of contemporary advertising industry. A special emphasis is placed on the role of diversity and difference, including but not restricted to the ways that race, ethnicity, and other demographic/social difference impact both the profession and the creative process. Advertising is a polyglot organizational field consisting of traditional advertising agencies, but also digital companies and social media firms that use creative marketing techniques, such as crowdsourcing and viral marketing. We will consider the ways that corporations and those in their service produce and consume information and image, in an effort to shape individual and collective identities, and to market goods and services. The course is organized around collective discussion.

AFAS GU4033 Criminal Justice and the Carceral State in the 20th Century United States. 4 points.
To apply for course enrollment, please contact Prof. Samuel Roberts (skroberts@columbia.edu).

This course provides an introduction to historical and contemporary concepts and issues in the U.S. criminal justice system, including state violence; the evolution of modern policing; inequality and criminal justice policy; drug policy as urban policy; and the development of mass incarceration and the “carceral continuum.” The writing component to this course is a 20-25 page research paper on a topic to be developed in consultation with the instructor. This course has been approved for inclusion in the African-American Studies and History undergraduate curricula.

AFAS GU4037 Third World Studies. 4 points.
Introduction to third world studies; an introduction to the methods and theories that inform the field of third world studies (aka ethnic studies), including imperialism, colonialism, third world liberation movements, subjectivities, and racial and social formation theories;
AFAS GU4080 Topics in The Black Experience. 4 points.
Please refer to the African American and African Diaspora Studies Department https://afamstudies.columbia.edu/courses/ for section-by-section course descriptions.

AFAS GU4520 Race and the Articulation of Difference. 4 points.
This seminar examines the intersection of race, gender, and nation in the formation of hierarchical social systems and their legitimating ideologies. A leading premise of this course is that racial ideologies are, foundationally, claims about the heritability of socially produced and imagined differences—claims that muster, mimic, and articulate notions of differences associated with a variety of social distinctions, including sex/gender, class, and nation-based identities. This seminar will situate the process of racialization within the wider problematic of political subjectivity and direct attention to the symbolic and structural organization of modern, hierarchical social systems.

ENGL GU4621 Harlem Renaissance. 3 points.
(Lecture). This course will focus on the arts of the Harlem Renaissance as experiments in cultural modernity and as forms of incipient political empowerment. What was the Harlem Renaissance? Where and when did it take place? Who were its major players? What difference did it make to everyday Harlemites? What were its outposts beyond Harlem itself? Was there a rural HR? An international HR? As we wonder about these problems of definition, we will upset the usual literary/historical framework with considerations of music and painting of the period. How to fit Bessie Smith into a frame with W.E.B. Du Bois? Ellington with Zora Neale Hurston? Aaron Douglas with Langston Hughes? Where is Harlem today? Does it survive as more than a memory, a trace? Is it doomed to be "black no more?" How does Harlem function in "our" "national"/international?) imagination? Has the Harlem Renaissance's moment come and gone? What continuities might we detect? What institutions from the early twentieth century have endured?

ENGL GU4622 African-American Literature II. 3 points.
(Lecture). This survey of African American literature focuses on language, history, and culture. What are the contours of African American literary history? How do race, gender, class, and sexuality intersect within the politics of African American culture? What can we expect to learn from these literary works? Why does our literature matter to student social change? This lecture course will attempt to provide answers to these questions, as we begin with Zora Neale Hurston's Their Eyes Were Watching God (1937) and Richard Wright's Native Son (1940) and end with Melvin Dixon's Love's Instruments (1995) with many stops along the way. We will discuss poetry, fiction, drama, and non-fictional prose. Other authors include Ralph Ellison, James Baldwin, Gwendolyn Brooks, Malcom X, Ntozake Shange, Audre Lorde, and Toni Morrison. There are no prerequisites for this course. The formal assignments are two five-page essays and a final examination. Class participation will be graded.

Of Related Interest

Africana Studies (Barnard)
AFRS BC2004 Introduction to African Studies
AFRS BC2005 Caribbean Culture and Societies
AFRS BC2006 Introduction to the African Diaspora
AFRS BC3020 Harlem Crossroads
AFRS BC3055 Slave Resistance in the United States from the Colonial Era to the Civil War
AFRS BC3100 Medicine and Power in African History
AFRS BC3110 The Africana Colloquium: Caribbean Women
AFRS BC3120 History of African-American Music
AFRS BC3121 Black Women in America
AFRS BC3146 African American and African Writing and the Screen
AFRS BC3150 Race and Performance In The Caribbean
AFRS BC3517 African American Women and Music
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AFEN BC3525</td>
<td>Atlantic Crossings: The West Indies and the Atlantic World</td>
</tr>
<tr>
<td>AFRS BC3528</td>
<td>Harlem on My Mind: The Political Economy of Harlem</td>
</tr>
<tr>
<td>AFRS BC3550</td>
<td>Harlem Seminar: Gay Harlem</td>
</tr>
<tr>
<td>AFRS BC3560</td>
<td>Human Rights and Social Change in Sub-Saharan Africa</td>
</tr>
<tr>
<td>AFRS BC3570</td>
<td>Africana Issues: Diasporas of the Indian Ocean</td>
</tr>
<tr>
<td>AFRS BC3589</td>
<td>Black Feminism(s)/Womanism(s)</td>
</tr>
<tr>
<td>AFRS BC3590</td>
<td>The Middle Passage</td>
</tr>
<tr>
<td>AMST UN3930</td>
<td>Topics in American Studies</td>
</tr>
<tr>
<td>AMST UN3931</td>
<td>Topics in American Studies</td>
</tr>
<tr>
<td>ANTH UN1130</td>
<td>Africa and the Anthropologist</td>
</tr>
<tr>
<td>ANTH UN2005</td>
<td>Ethnographic Imagination</td>
</tr>
<tr>
<td>ANTH V3005</td>
<td>Africa: Culture and Society</td>
</tr>
<tr>
<td>ANTH UN3850</td>
<td>Psychoanalysis, Colonialism, and Race</td>
</tr>
<tr>
<td>ANTH UN3983</td>
<td>Ideas and Society in the Caribbean</td>
</tr>
<tr>
<td>ANTH V3005</td>
<td>Africa: Culture and Society</td>
</tr>
<tr>
<td>ANTH V3943</td>
<td>Youth and Identity Politics in Africa</td>
</tr>
<tr>
<td>ANTH UN3946</td>
<td>African Cultural Production</td>
</tr>
<tr>
<td>ANTH UN3983</td>
<td>Ideas and Society in the Caribbean</td>
</tr>
<tr>
<td>ANTH V3988</td>
<td>Race/Sexuality Science and Social Practice</td>
</tr>
<tr>
<td>AHIS UN2500</td>
<td>The Arts of Africa</td>
</tr>
<tr>
<td>AHIS W3897</td>
<td>Black West: African-American Artists in the Western United States</td>
</tr>
<tr>
<td>CSER UN1012</td>
<td>History of Racialization in the United States</td>
</tr>
<tr>
<td>CSER UN3940</td>
<td>Comparative Study of Constitutional Challenges Affecting African, Latino, and Asian American Communities</td>
</tr>
<tr>
<td>DNCE BC3578</td>
<td>Traditions of African-American Dance</td>
</tr>
<tr>
<td>ECON GU4438</td>
<td>Economics of Race in the U.S.</td>
</tr>
<tr>
<td>ENGL W3400</td>
<td>African-American Literature I</td>
</tr>
<tr>
<td>ENWS BC3144</td>
<td>Minority Women Writers in the United States</td>
</tr>
<tr>
<td>ENGL BC3196</td>
<td>Home to Harlem: Literature of the Harlem Renaissance</td>
</tr>
<tr>
<td>AFCV UN1020</td>
<td>African Civilizations</td>
</tr>
<tr>
<td>HIST UN2432</td>
<td>The United States In the Era of Civil War and Reconstruction</td>
</tr>
<tr>
<td>HIST UN2523</td>
<td>History of Health Inequality in the Modern United States</td>
</tr>
<tr>
<td>HIST UN2540</td>
<td>History of the South</td>
</tr>
<tr>
<td>HIST UN2618</td>
<td>The Modern Caribbean</td>
</tr>
<tr>
<td>HIST W3575</td>
<td>Power and Place: Black Urban Politics</td>
</tr>
<tr>
<td>HIST W3662</td>
<td>Slave Memory in Brazil: Public History and Audiovisual Narratives in Perspective</td>
</tr>
<tr>
<td>HIST UN3429</td>
<td>Telling About the South</td>
</tr>
<tr>
<td>HIST UN3518</td>
<td>Columbia and Slavery</td>
</tr>
<tr>
<td>HIST UN2772</td>
<td>West African History</td>
</tr>
<tr>
<td>HIST W4404</td>
<td>Native American History</td>
</tr>
<tr>
<td>HIST UN3779</td>
<td>Africa and France</td>
</tr>
<tr>
<td>HIST UN3928</td>
<td>Comparative Slavery and Abolition in the Atlantic World</td>
</tr>
<tr>
<td>HIST GU4984</td>
<td>Hacking the Archive</td>
</tr>
<tr>
<td>HIST W4434</td>
<td>The Atlantic Slave Trade</td>
</tr>
<tr>
<td>HIST GU4584</td>
<td>Drug Policy and Race</td>
</tr>
<tr>
<td>HIST GU4588</td>
<td>Substance Abuse Politics in African-American History</td>
</tr>
<tr>
<td>HIST W4985</td>
<td>Citizenship, Race, Gender and the Politics of Exclusion</td>
</tr>
<tr>
<td>JAZZ W3100</td>
<td>Jazz and American Culture</td>
</tr>
<tr>
<td>JAZZ GU4900</td>
<td>Jazz and the Literary Imagination</td>
</tr>
<tr>
<td>MDES UN2030</td>
<td>Major Debates in the Study of Africa</td>
</tr>
<tr>
<td>MUSI UN2016</td>
<td>Jazz</td>
</tr>
<tr>
<td>MUSI UN2020</td>
<td>Salsa, Soca, and Reggae: Popular Musics of the Caribbean</td>
</tr>
<tr>
<td>MUSI W4435</td>
<td>Music and Performance in the African Postcolony</td>
</tr>
<tr>
<td>POLS W3245</td>
<td>War, Peace, and International Interventions in Africa</td>
</tr>
<tr>
<td>POLS BC3101</td>
<td>* Colloquium on Black Political Thought</td>
</tr>
<tr>
<td>POLS BC3810</td>
<td>*Colloquium on Aid, Politics &amp; Violence in Africa</td>
</tr>
<tr>
<td>PSYC UN2640</td>
<td>Introduction to Cultural Psychology</td>
</tr>
<tr>
<td>PSYC GU4615</td>
<td>The Psychology of Culture and Diversity (Seminar)</td>
</tr>
<tr>
<td>RELI UN2415</td>
<td>Religions of Harlem</td>
</tr>
<tr>
<td>RELI UN2335</td>
<td>Religion in Black America: An Introduction</td>
</tr>
<tr>
<td>RELI UN3630</td>
<td>Religion and Black Popular Cultures</td>
</tr>
<tr>
<td>RELI V3650</td>
<td>Religion and the Civil Rights Movement</td>
</tr>
<tr>
<td>RELI GU4355</td>
<td>The African American Prophetic Political Tradition from David Walker to Barack Obama</td>
</tr>
<tr>
<td>RELI W4826</td>
<td>Religion, Race and Slavery</td>
</tr>
<tr>
<td>RELI UN3203</td>
<td>Religion in America II</td>
</tr>
<tr>
<td>RELI W4826</td>
<td>Religion, Race and Slavery</td>
</tr>
<tr>
<td>SOCI W2420</td>
<td>Race and Place in Urban America</td>
</tr>
</tbody>
</table>
| SOCI W3277 | Post-Racial America?
<table>
<thead>
<tr>
<th>Women's and Gender Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMST GU4300</td>
</tr>
<tr>
<td>Queer Theory/ Visual Culture</td>
</tr>
</tbody>
</table>