



Spring 2026 Courses

Spring 2026 African American Studies *Required* Course

AAS 200-001: Introduction to African American Studies

TR 9:30

Dr. M. Maxine Morgan

This course will equip students with the foundational knowledge needed to understand the field of Black/African American Studies as well as chronicle and explore histories and cultures of people of African descent by examining the following major frameworks/topics: African American Studies as a Discipline, Historical and Impactful Moments/Movements, Cultural Practices and Development, the African Diaspora, and Contemporary Challenges and Issues relative to African diasporic experiences and the field. By covering such topics and a series of theories, methods, and cultural practices and customs, the students will be introduced to a comprehensive analysis of contributions and experiences of people of African descent locally and globally and will be encouraged to think critically—in writing, class discussions, an oral presentation, and a multidisciplinary and unconventional project—about the effects of dominant cultural narratives on various readings and understandings of people of African descent and their past, present, and future experiences. This course has a circular organization which allows us to discuss topics and experiences chronologically while always already considering their contemporary relevance and impact and emphasizing ideas of Black social thought, political protest and resistance, and efforts to initiate social change.

AAS 200 fulfills three General Education credit hours for Humanities and Fine Arts.

Spring 2026 Approved African American Studies *Elective* Courses

AAS 370-001/ENG 302-001/HNRS 309-004: Contemporary Black Creators TR 11:00

Dr. M. Maxine Morgan

In this course, students will survey a variety of texts—literature, art, music, television and film—written, created, and produced by African descended people during the 21st century. Approaching *contemporary* through two key vantage points, the students will critically engage works created within the last five years while also comparatively engaging works considered precursors or blueprints of the given genres. In this way, students will observe and interpret authors known and unknown as canonical, classical, or noncanonical and unclassical to then critically interpret how their contemporaries, the 21st century authors, are inspired by these previous works; how their contemporaries traditionally approach the conventions of their given genres, as many conventions have been set forth by the previous authors; and how then the contemporary authors and creators push and pull at the contours of these genres or disrupt and reinvent the conventions of the genre altogether. Students be introduced to some literary, art, film/television theories and some methodologies of literary and media studies in order to explore various approaches to the novel and other genres including, but not limited to, romance, neo-freedom narratives, utopias and dystopias, and speculative fiction in order to critically interpret how differently and productively each creator shapes storytelling and the intersections of race, class, gender, sexuality, ability, age, and access.

ENG 232-004: Eating Nations II

MWF 11:00

Dr. M. Maxine Morgan

Eating Nations I-II: Transnational Literature of Food, Identity, and Nation are *optional** two-part courses (ENG 231- Eating Nations I and ENG 232, Eating Nations II) wherein students read food writing and literature that centers food and food processes from authors of various identities, time periods and locations across the globe as well as of varying perspectives, angles, politics, and experiences as it relates to food & food processes, cultures, and access. *Dr. Maxine's Eating Nations I & II can be taken in any order; that is, they do not have to be taken sequentially, and students can choose to take one or both courses. The main textbook used in Eating Nations I will also be used in some units of Eating Nations II.

In both courses, students will critically engage literature written by authors who center food processes such as procuring, cooking, eating, manufacturing, and advertising and center food-related themes such as

cultures of cooking, eating, and “etiquette”; food delicacies, taboos, and politics; eating- and cooking-oriented spaces (like kitchens, restaurants, and parks); and food (in)security and hunger, to name a few. Reading literature by and about people and characters from the African, Asian, European, Irish, and Jewish diasporas, students will interrogate these authors’ use of literary, narrative, and rhetorical techniques to construct food literature. These interrogations will allow students to then consider how food is used to develop compelling texts; shape and reflect cultures within and without the Americas; and explore themes of race and ethnicity, citizenship, emigration and immigration, class, labor, and globalization, war, nationalism and nationhood, and identity, belonging, and freedom. Essentially, students in Eating Nations I & II will approach food & food processes, cultures, and access as literary anchors to enhance and strengthen their interpretive and analytical comprehension of and approaches to literature as well as their critical listening, reading, and writing skills between texts and ideas in class discussions, research, and writing.

In ENG 232—Eating Nations II, students will survey a variety of literature that is not limited to excerpts but focuses on analyses across specific fictional and nonfictional genres as informed by those specific genre theories and conventions. These include complete 20th and 21st century memoirs, novels, short stories, and poems as well as television dramas, film and documentaries, and print/digital media artwork, and advertisements.

ENG 456-001/556-001: Writing Process: Linguistic Justice

MWF 1:00

Dr. Cynthia Mwenja

Pre-requisites: ENG 102 (104)

This course grapples with current vital discussions in composition studies scholarship: whose language is valued and emulated in composition classrooms—and whose ways of communicating have long been belittled and ignored in these spaces? Whose stories and lived experiences are recognized, and whose—like those of Black Americans—are often excluded? How can we engage with the breadth and depth of multiple World Englishes within the limitations of a single composition course? Can we embrace the communications styles of many populations through strategies of universal design for learning?

The class covers topics of both discrimination and inclusiveness in composition spaces through discussing recent articles from journals such as *College Composition and Communication*, *Research in the Teaching of English*, and *College English*. These readings tackle themes of anti-Black linguistic racism and anti-immigrant linguistic prejudice, as well as ways that neurodivergent and queer voices are minimized in composition studies. Selections also examine ways that instructors can better integrate voices of people from minoritized backgrounds in composition classrooms. Through the readings, students grapple with questions of fairness, justice, and belonging in composition classrooms, using the frameworks they develop to explore an individual research question, observe tutoring sessions and composition classes, and develop a personal statement outlining their own tutoring or teaching philosophy.

ENG 472/572 / PJS 470 / AAS elective: Power, Money, and Sex from the Caribbean to a new Canon

TR 3:30

Dr. Jennifer Rickel

Empires have pursued power, money, and sex in the Caribbean from the age of European colonialism to that of contemporary US imperialism. Writers from the Caribbean have in turn challenged the dominant global narratives that enabled slavery, colonialism, and continued cultural and economic exploitation. They offer stories that expose unfairness, celebrate resilience, and reimagine global dynamics of power, money, and sex. Since these authors and many of their characters move in and across the Caribbean, England, Africa, and the Americas, their work has reshaped multiple literary fields and is key to the formation of a new literary canon. This course will examine how the selected texts deal with the paradox of challenging imperialism while using the language and literary forms that have been integral to its construction. It will pay particular attention to depictions of the Middle Passage, slavery, sexual exploitation, colonial education, anti-colonial nationalism, migration, and tourism. In doing so, the course will analyze how colonialism, inequitable postcolonial “development,” and contemporary economic and cultural imperialism produce transnational subjects who redefine understandings of power, money, and sex in and beyond the Caribbean.

Plus: This semester students will have the opportunity to meet and interact with one of our authors – Tiphonie Yanique – in person!

SOC 303-001: Homicide

Dr. Chris Bounds

This course will provide an in-depth analysis of murder as a legal and social phenomenon. Criminological, sociological, and criminal justice perspectives will be utilized to predict, understand, and explain murder and the various social reactions to murder. Various topics will be discussed including mass killers, serial killers, death penalty, lethal forms of technology, peacemaking, and social perceptions of murder and its occurrence in society. The course will conclude with a discussion of the disproportionate effect of violence on minorities specifically inner-city African American communities.

Required reading: "*A Peculiar Indifference*": *The Neglected Toll of Violence on Black America* by Elliot Currie.

SOC 417-001: Thinking about Crime

Dr. Chris Bounds

An examination of the various theories of criminal behavior. Emphasis will be placed upon situating these theories within their proper historical and social contexts, outlining their key concepts, assumptions and propositions, and reviewing their possible policy implications.