



THE 24TH ANNUAL MURAP ACADEMIC CONFERENCE

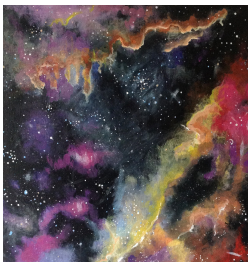
AFROFUTURISM AND INDIGENOUS FUTURITIES

Moore Undergraduate Research
Apprenticeship Program

JULY 19-20, 2018

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

**Sonja Haynes Stone Center for Black Culture and History
Hitchcock Multipurpose Room 111**



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MURAP HISTORY



This year marks the 24th anniversary of the MURAP Academic Conference. Housed in the Institute of African American Research (IAAR), the mission of the Moore Undergraduate Research Apprentice Program (MURAP) is to contribute in a significant way to achieving diversity in academia by increasing the number of students in the US — both from underrepresented minority groups as well as others with a proven commitment to diversity — who pursue doctoral degrees in the social sciences, humanities, and fine arts.

MURAP is named after our first doctoral recipient, Dr. Mignon Moore, now Associate Professor of Sociology at Barnard College and past director of Columbia University's Mellon Mays Undergraduate Fellowship (MMUF) program. Professor Moore's educational and professional pursuits are a model of the academic excellence and dedication to academic diversity that MURAP strives to uphold for all of its student fellows. In order to foster the entrance of talented students from diverse backgrounds into graduate school and faculty positions within our targeted areas, we provide a 10-week intensive residential summer program.

The 20 students in each year's class, all rising juniors and seniors in colleges and universities from across the nation, work one-on-one with UNC-Chapel Hill faculty mentors to design and execute high-caliber research projects of their own. In addition, they attend four workshops geared to preparing them for the challenges ahead (GRE Review, Communication Skills, Writing Techniques and Clinic, and Graduate Professional Development) and participate in social and educational activities organized by the program's graduate assistants or chosen by the members of the cohort.

With the generous continued support of the Andrew W. Mellon Foundation and both the University of North Carolina at Chapel Hill's Chancellor, Dr. Carol Folt, and Executive Vice Chancellor and Provost, Dr. Robert Blouin, MURAP aims to achieve its mission by identifying and training students of great promise and helping them to become scholars of the highest distinction. Please see our list of summary statistics to gauge our program's results as of our last graduating class. For more information about MURAP please visit our website at <http://murap.unc.edu>.

SUMMARY STATISTICS

AS OF JUNE 2018

	Number	Percent of total
Total number of alumni	510	100%
Alumni in academia	73	14.4%
Alumni with tenure	20	3.9%
Enrolled in graduate & professional school	304	60%
Pursued or in pursuit of PhD		
Total	177	34.9%
Completed	93	18.3%
In progress	84	16.6%
Pursued or in pursuit of Masters		
Total	124	24.5%
Completed	101	19.9%
In progress	23	4.5%

SCHEDULE

DAY 1: THURSDAY, JULY 19, 2018

9:00-9:15am

Welcome

Prof. Karla Slocum, Associate Professor of Anthropology and Director, Institute of African American Research (IAAR)

Opening remarks

Prof. Rosa Perelmuter, Professor of Spanish and Director, MURAP

9:15-10:45am

A Sampling of MURAP Students' Research I

Moderator: Prof. Danielle Christmas,
MURAP 2018 Mentor

1. Agustín Noguera, UNC-Chapel Hill

Mentor: Prof. Priscilla Layne

"*That's So Generations Ahead of Yesterday: Fourth Wave Queer Cinema and Queer Hope*"

2. Mawuko Kpodo Klegeson, Emory University

Mentor: Prof. GerShun Avilez

"*Lahey v. Commonwealth of Pennsylvania: Re-imagining Spatial Epistemology through the Fictive*"

3. Ajamu Dillahunt-Holloway, North Carolina Central University

Mentor: Prof. William Sturkey

"*Global Consciousness and Freedom: The Cuban Revolution and the Student Nonviolent Coordinating Committee, 1960-1967*"

10:45-11:00am **Break**

11:00-11:45am	Featured presentation Steven Barnes "From Octavia to T'Challa" Introduction: Prof. William A. "Sandy" Darity, Jr.
12:00-1:00pm	Lunch
1:00-2:15pm	Roundtable Discussion: Community Engagement Moderator: Prof. Priscilla Layne, MURAP 2018 Mentor Lana Garland , Curator/Filmmaker-in-Residence, Hayti Heritage Film Festival Prof. Renée Alexander Craft , UNC-Chapel Hill Pierce Freelon , Blackspace Prof. Darrick Hamilton , The New School
2:15-3:00pm	Featured presentation Prof. Reynaldo Anderson, Harris-Stowe State University "Afrofuturism: The State of the Field and Future Challenges" Introduction: Prof. Priscilla Layne
3:00-3:15pm	Break
3:15-5:15pm	Scholar Panel I: Writing and Teaching Speculative Fiction Kathleen Alcalá , Independent Scholar "Tasting the Cedar: from <i>Parable of the Sower</i> to <i>The Deepest Roots</i> " Prof. Michele Berger , UNC-Chapel Hill "Afrofuturist Possibilities: Reflections on Writing about Race, Gender and Hair in <i>Reenu-You</i> " Prof. Darrell Stover , North Carolina State University "Dream STEAM: Afrofuturist Dances with the Sciences" Prof. Susan Thananopavarn , Duke University "Teaching Speculative Fiction by Writers of Color"
5:15pm	Closing remarks Prof. Rosa Perelmuter

DAY 2: FRIDAY, JULY 20, 2018

9:00-9:15am

Welcome

Dr. Robert Blouin, Executive Vice Chancellor and Provost

Introduction: Prof. Rosa Perelmuter

9:15-10:45am

A Sampling of MURAP Students' Research II

Moderator: Prof. Charlene Regester,
MURAP 2018 Mentor

1. Zaida Bryant, Susquehanna University

Mentor: Prof. Michael Figueroa

"One Can Never Feel Her Threeness: Black Authenticity for Afro-Latinas in Hip-Hop Culture"

2. Brendan McNeely, Clemson University

Mentor: Prof. Danielle Christmas

"(Re)collective Censure: Memorialization, Cultural Memory, and The Great War"

3. Fredrick Cherry, Jr., University of Iowa

Mentor: Prof. Tanya Shields

"I Look in the Mirror and See Me But You Don't:

Navigating Indoors and Outdoors in Toni Morrison's *The Bluest Eye* and *Beloved*"

10:45-11:00am

Break

11:00-12:00pm

Keynote address

Ytasha Womack

"Afrofuturism: Imagination as Resilience"

Introduction: Prof. Tanya Shields

12:00-1:00pm

Lunch

1:00-3:00pm

Scholar Panel II: Identity Tomorrow

Moderator: Prof. Kennetta Perry

Prof. Grace Dillon, Portland State University

"Reimagining Indigenous Futurisms"

Prof. William A. "Sandy" Darity, Jr., Duke University

"Race in Space"

Grace Gipson, University of California, Berkeley

"Journey through Monae's Wondaland: A Reflection of the Future's Rock Star"

Prof. Priscilla Layne, UNC-Chapel Hill

"Black Feminism and Afro-German, Afrofuturist Theater"

3:00-3:15pm

Break

3:15-5:15pm

MURAP Alumni Panel

Moderator: Prof. Brandon Winford

Prof. Gena Chandler-Smith (MURAP 1996)

Associate Professor of English, Virginia Tech

Prof. Brandon Winford (MURAP 2004)

Assistant Professor of History, University of Tennessee-Knoxville

Julian Rucker (MURAP 2012)

Doctoral student, Yale University

Janelle Viera (MURAP 2013)

Doctoral student, UNC-Chapel Hill

5:15pm

Closing remarks

Prof. Rosa Perelmuter

KEYNOTE SPEAKER



YTASHA WOMACK

Ytasha L. Womack is a critically acclaimed author, filmmaker, dancer, independent scholar, and champion of humanity and the imagination. Her book *Afrofuturism: The World of Black Sci Fi & Fantasy Culture* (2013) is the leading primer on the exciting subject which bridges science fiction, futurisms, and culture. Womack tours the world

championing Afrofuturism and the role of the imagination. Her works in Afrofuturism have been translated into Portuguese and Spanish for markets in Brazil and Latin America. She's published essays in the anthologies *Black Quantum Futurism: Space Time Collapse* and *Artists Against Police Brutality*. The short Afrofuturist Prince ode "For Digital Girls Who Drink Tonic Water When Purple Rain isn't Enough" appeared in Jalada.com and 2709 Books (Spanish Translation). Womack's other books include *Rayla 2213* (2016), *Post Black: How a New Generation is Refining African American Identity* (2010), which was a *Booklist* Top 10 Black History Reader, and *Beats, Rhymes and Life: What We Love & Hate About Hip Hop* (2007).

Her films include the romantic comedy *Couples Night* (2018/screenwriter) starring Tony Rock and Reagan Gomez Preston; *The Engagement* (Director) starring Bernadette Stanis and Clifton Davis, and *Love Shorts* (Producer/Writer). She was also co-producer for the documentary *Tupac: Before I Wake* and appeared on the *E! True Hollywood Story: Rapper Wives* documentary as a guest commentator. Her film "A Love Letter to the Ancestors From Chicago" (2017) is an Afrofuturist dance film. She's currently developing other Afrofuturist films including *Bar Star City* (www.barstarcity.com).

Womack also leads youth dance programs and cultivated an Afrofuturism dance therapy program for teens and adults. A Chicago native, she began her career as a journalist. She is a former editor-at-large for *Upscale* magazine and former reporter/columnist for the *Chicago Defender*. She guest edits for *NV Magazine* and her works have appeared in *Huffington Post*, *Chicago Tribune*, *Ebony*, *Essence*, *VIBE*, and more. She received a BA in Mass Media Arts from Clark Atlanta University and studied Arts, Media, and Entertainment Management at Columbia College Chicago. She has a certificate in Meta-physics Studies (Better Living) from the Johnnie Coleman Institute.

PANELISTS



KATHLEEN ALCALÁ

Kathleen Alcalá is the author of six books including *The Deepest Roots: Finding Food and Community on a Pacific Northwest Island*, from University of Washington Press. Combining memoir, historical records, and a blueprint for sustainability, Alcalá explores our relationship with food at the local level, delving into our common pasts and cultures to prepare for the future. With degrees from Stanford, the University of Washington, and

the University of New Orleans, Kathleen is also a graduate and one-time instructor of the Clarion West Science Fiction and Fantasy Workshop. "Alcalá's life work has been an ongoing act of translation... She has been building prismatic bridges not just between the Mexican and American cultures, but also across divides of gender, generation, religion, and ethnicity." —*Seattle Times*

RENÉE ALEXANDER CRAFT

Dr. Renée Alexander Craft is a performance studies-trained Black feminist writer, scholar, and educator. She is Associate Professor of Communication and Global Studies at UNC-Chapel Hill. Prof. Craft is the author of *When the Devil Knocks: The Congo Tradition and the Politics of Blackness in 20th Century Panama* and a digital humanities project titled Digital Portobelo: Art + Scholarship + Cultural Preservation (digitalportobelo.org).



REYNALDO ANDERSON

Dr. Reynaldo Anderson is Associate Professor of Communication and Chair of the Humanities department at Harris-Stowe State University in Saint Louis. He has earned awards for leadership and teaching excellence and is the Past Chair of the Black Caucus of the National Communication Association (NCA). Reynaldo has served as an executive board member of the Missouri Arts Council and is executive director and co-founder of the Black Speculative Arts Movement (BSAM), a network of artists, curators, intellectuals and activists. Internationally, he has worked for prison reform with C.U.R.E. International in Douala Cameroon and as development ambassador for the Sekyere Afram Plains district in Ghana. Prof. Anderson publishes extensively on Afrofuturism, communication studies, and the African diaspora experience. He is co-editor of *Afrofuturism 2.0: The Rise of Astro-Blackness* (Lexington books); of *Cosmic Underground: A Grimoire of Black Speculative Discontent* (Cedar Grove Publishing); and of *Black Lives, Black Politics, Black Futures*, a forthcoming special issue of *TOPIA: Canadian Journal of Cultural Studies*. His forthcoming book, *The Black Speculative Art Movement: Black Futurity, Art+Design*, is to be released by Lexington in 2018.



STEVEN BARNES

New York Times bestselling author Steven Barnes is considered one of the pioneers of Afrofuturism, with over three million words, thirty novels, and episodes of *Outer Limits*, *Twilight Zone*, *Andromeda*, and *Stargate SG-1* to his credit. Winner of the NAACP Image award as well as the Endeavor and numerous others, nominated for Hugo and Nebula awards, his Emmy winning "A Stitch

In Time" episode of *The Outer Limits* is widely considered the best episode of the '80s reboot. With his wife, multiple-award-winning novelist and university professor Tananarive Due, he has created the *Afrofuturism: Dreams to Banish Nightmares* online course, as well as The Sunken Place black horror course. You can learn more at www.afrofuturismwebinar.com



MICHELE BERGER

Dr. Michele Tracy Berger is Associate Professor of Women's and Gender Studies at UNC-Chapel Hill. Spanning the fields of public health, sociology and women's and gender studies, her research, teaching, and practice all focus on intersectional approaches to studying areas of inequality, especially racial and gender health disparities. Her forthcoming book is *Thriving vs. Surviving: African-American Mothers and Adolescent Daughters on Health,*

Sexuality, and HIV (New York University Press). It explores the real-life meanings and everyday practices of health (i.e., mental, physical, emotional, and sexual). She recently completed a five-year term as Director of the Faculty Fellows Program at the Institute for the Arts and Humanities. In this role, she engaged and mentored a diverse array of faculty in an interdisciplinary environment. Berger is also a creative writer. Her main love is writing speculative fiction, though she is known to write poetry and creative non-fiction, too. Her sci-fi novella *Reenu-You* was recently published by Book Smugglers Publishing.

GENA CHANDLER-SMITH

Dr. Gena Chandler-Smith (MURAP 1996) is Associate Professor of English and the Director of the MA Program in English at Virginia Tech where she teaches African American Literature, Postcolonial Literature, and Critical Literary Theory. She has published articles on the work of Charles Johnson, including a piece in *Texas Studies in Literature and Language* and a piece in the edited collection, *Charles Johnson: The Novelist as Philosopher*.



Her forthcoming book (University of Tennessee Press, Knoxville) examines the figure of the wanderer in African-American literature. She has earned the 2015 Virginia Tech Certificate of Teaching Excellence Award, the 2015 College of Liberal Arts and Human Sciences Carroll B. Shannon Excellence in Teaching Award, and the 2007 Diggs Teaching Scholar Award.

WILLIAM A. (“SANDY”) DARITY, JR.



Dr. William A. (“Sandy”) Darity, Jr. holds a PhD in economics from MIT and is the Samuel DuBois Cook Professor of Public Policy, African and African American Studies, and Economics at Duke University. He is the founding director of the Samuel DuBois Cook Center on Social Equity, has served as chair of Duke’s Department of African and African American Studies and as director of MURAP. Prof. Darity’s research focuses on inequality by race, class and ethnicity, stratification economics, schooling, and the racial achievement gap, the economics of reparations, the Atlantic slave trade and the Industrial Revolution, and the socio-psychological effects of unemployment. He has published or edited 13 books and more than 220 articles in professional journals. His most recent book is *For-Profit Universities: The Shifting Landscape of Marketized Education*, co-edited with Tressie McMillan Cottom (2017). In 2012, Darity received the Samuel Z. Westerfield Award from the National Economic Association, the organization’s highest honor, and in 2017 was named to the *Politico 50* list of the most influential policy thinkers and also received an award from the Center for Global Policy Solutions recognizing his efforts to study and reverse racial wealth disparities in the United States.

GRACE L. DILLON



Dr. Grace L. Dillon (Anishinaabe) is a Professor in the Indigenous Nations Studies Program at Portland State University in Portland, Oregon, where she teaches undergraduate and graduate courses on a range of interests including Native American and Indigenous studies, Studies in Indigenous Futurisms, science fiction, Indigenous cinema, popular culture, race and social justice, and early modern literature. She is the editor of *Walking the Clouds: An Anthology of*

Indigenous Science Fiction (University of Arizona Press, 2012) and *Hive of Dreams: Contemporary Science Fiction from the Pacific Northwest* (Oregon State University Press, 2003). Her work appears in diverse journals including *The Journal of Science Fiction Film and Television*; *Foundation: The International Review of Science Fiction*; *Extrapolation*; *The Journal of the Fantastic in the Arts*; *The Historical Journal of Film, Radio and Television*; *Science Fiction Studies*; and *Renaissance Papers*.



PIERCE FREELON

Pierce Freelon is a professor, director, musician, Emmy-Award winning producer, and former candidate for mayor of Durham. Born and raised in Durham, Pierce has traveled the world, building spaces for creative expression and social justice. He founded Blackspace, a digital maker space where youth learn about music, film and coding. He is the writer, composer and co-director of an animated film series called

History of White People in America, which premiered at the Tribeca Film Festival in 2018. In 2012 he co-founded *Beat Making Lab*, a PBS web-series, which took him from community centers in the Democratic Republic of the Congo to making beats with environmentalist Jane Goodall. He is the frontman of the jazz and hip-hop band The Beast. Pierce earned a BA in African and African American Studies at UNC-Chapel Hill and an MA in Pan African Studies at Syracuse University. He has taught music, political science, and African American studies at both UNC-Chapel Hill and North Carolina Central University.

LANA GARLAND

Lana Garland has worked as a creative director, director, and writer/producer in television and film in the US and Europe, creating content for HBO, BET, and ESPN in America, and TV2 in Denmark. In documentary film, Lana freelanced on films such as *Bowling For Columbine* and HBO's *Unchained Memories: Readings from the Slave Narratives*. She is an NATPE Fellow, a Gordon Parks IFP screenwriting finalist, a



Telly Award winner, and an Emerging Artists Award winner from the Durham Arts Council. Lana is a Fulbright Specialist, having taught film at Makerere University in Uganda, and the curator for the Hayti Heritage Film Festival. Her documentary shorts series, *The Reservoir*, collects stories of Black people surviving and overcoming different types of trauma. Currently, she is working on a narrative sci-fi webseries, *Sojourner*.

GRACE GIPSON

Grace D. Gipson is a doctoral candidate in the African American Studies program with a designated emphasis in New Media at the University of California, Berkeley. Grace's research centers on black popular culture, digital humanities, Afrofuturism, and race and gender within comic books and new media. Her dissertation project interrogates the formation of a Black female superhero identity within comics through such topics as radical Black feminism, disability as empowering, coloring utopias/dystopias, #BlackGirlMagic in STEM, and creating new media legacies for Black female voices. Grace's work has been featured in various publications and book chapters in such outlets as Huffington Post, NPR.org, and *Black Perspectives*. Outside of the classroom, you can find Grace collecting passport stamps, participating in the #BlackComicsChat twitter podcast, and giving back to the community.



DARRICK HAMILTON



Dr. Darrick Hamilton is the director of the doctoral program in public and urban policy, and jointly appointed as professor of economics and urban policy at The Milano School of International Affairs, Management and Urban Policy and the Department of Economics, The New School for Social Research at The New School in New York. He is a faculty research fellow at the Schwartz Center for Economic Policy Analysis at The New School, the immediate past president of the National Economic Association (NEA), an associate director of the Diversity Initiative for Tenure in Economics Program, an associate director of the Samuel DuBois Cook Center on Social Equity at Duke University, and co-principal investigator of the National Asset Score-card in Communities of Color Project (NASCC). As a stratification economist, Prof. Hamilton's work focuses on the causes, consequences and remedies of racial and ethnic inequality in economic and health outcomes. He thus examines the intersection of identity, racism, colorism, and socioeconomic outcomes in his numerous scholarly publications on education, marriage, wealth, home-ownership, labor market, and health, including mental health.

PRISCILLA LAYNE

Please see the Faculty Mentors section for Prof. Priscilla Layne's photograph and biography.



JULIAN RUCKER

Julian Rucker (MURAP 2012) is a third-year doctoral student in Social Psychology at Yale University. He is broadly interested in investigating the psychological factors shaping perceptions of, reactions to and motivations to reduce racial inequality across a number of societal domains. His research also examines perceptions of racial progress in the United States and namely, the factors predicting and influencing vast overestimates of societal progress toward Black-

White economic equality. Before going to Yale, Julian earned his B.A. in Psychology at the University of Texas at Austin, worked as a lab manager at Indiana University, and received a MA in Psychology from Northwestern University.

DARRELL STOVER

Darrell Stover is a cultural historian, science communicator and poet. His career life has always been an intersection of science and art sifted through history with an emphasis on community and individual empowerment through the same. He is on the faculty at NC State University, where he teaches "Black Popular Culture: From the Blues to Afrofuturism" and "Introduction to Science, Technology, and Society."

Prof. Stover studied microbiology and American Studies at the University of Maryland at College Park and acquired his MA in Science Writing from Johns Hopkins University. He has worked at the National Cancer Institute, Cambridge Scientific Abstracts, the Burroughs Wellcome Fund, was Science Writing Fellow at Virginia Tech University and program director at the Hayti Heritage Center and then the North Carolina Humanities Council, where he also served as grants manager. He has been published in the *Washington Post*, the *Independent Weekly*, *Gargoyle*, *Obsidian*, and the *Hip Hop Tree* and is featured on the Eightball recording "Acousticsoulfulbebopbooms."



SUSAN THANANOPAVARN

Dr. Susan Thananopavarn received her PhD in English in 2015 from UNC-Chapel Hill. She is currently a Lecturing Fellow in the Thompson Writing Program at Duke University, where her first-year writing classes include “Ethno-futurism: Writing the Future of Race” and “Asian American Narratives.” Her book, *LatinAsian Cartographies: History, Writing, and the National Imaginary* (Rutgers UP, 2018), explores how Asian

American and Latina/o literature can rewrite dominant narratives of U.S. history. Her work on Latina/o and Asian American literature can also be found in *Aztlán*, *The Lion and the Unicorn*, and the forthcoming *Oxford Encyclopedia of Asian American and Pacific Islander Literature and Culture*.



JANELLE VIERA



Janelle Ashley Viera (MURAP 2013) is a fifth-year doctoral student in Sociology at UNC-Chapel Hill. Originally from Queens, New York, she graduated with her B.A. in sociology and anthropology from Swarthmore College in 2014 and is a Mellon Mays fellow (2012) and MURAP alumna (2013). Her research interests include race and ethnicity, migration, and social mobility, with a focus on the settlement

experiences of Puerto Rican and other Latinx populations in the United States. This summer, Janelle received the Institute for the Study of the Americas (ISA) Pre-dissertation Summer Field Research Travel Grant to conduct preliminary fieldwork on the migration experiences of Puerto Rican families in Orlando, which she plans to develop into a dissertation proposal. In addition to conducting research, Janelle serves as a Graduate Research Assistant for the Initiative for Minority Excellence (IME), a program that supports recruitment, retention, and graduation of underrepresented minority graduate students at UNC. She also founded and leads La Familia, an IME-supported empowerment group that seeks to provide a space for graduate students to share and support diverse experiences within the Latinx community.



BRANDON WINFORD

Dr. Brandon K. Winford (MURAP 2004) is Assistant Professor of History at the University of Tennessee, Knoxville. He completed his BA and MA at North Carolina Central University and his PhD in History at UNC-Chapel Hill. Winford's main areas of research are late nineteenth- and twentieth-century United States and African American history. His publications cen-

ter on North Carolina bank president and civil rights leader John Harvey Wheeler, about whom he is currently completing a book manuscript to be titled *New South Prosperity: John Hervey Wheeler, Black Banking, and the Economic Struggle for Civil Rights* (forthcoming, University Press of Kentucky). Winford's most recent article, "'The Bright Sunshine of a New Day': John Hervey Wheeler, Black Business, and Civil Rights in North Carolina, 1929-1964," appeared in the July 2016 issue of the *North Carolina Historical Review*. Winford is the cofounder of the Fleming-Morrow Endowment in African American History, which provides annual funding for a lecture in African American history and two student awards in African American and military history. Follow him @Winhistory24.

FACULTY MENTORS



Left to right: Prof. Kennetta Hammond Perry, Prof. GerShun Avilez, Prof. Tanya Shields, Prof. Andrew Curley, Prof. Danielle Christmas, Prof. Candis Watts Smith, Prof. Charlene Regester, Prof. William Sturkey, Prof. Priscilla Layne. Not pictured: Prof. Michael Figueroa.

GERSHUN AVILEZ

Dr. GerShun Avilez is Associate Professor in the Department of English & Comparative Literature and the Director of the Program in Sexuality Studies at UNC-Chapel Hill. He is a cultural studies scholar who specializes in African American literature and visual culture, as well as the art of the Black Diaspora. In addition to having written many journal articles and essays, he is the author of the book *Radical Aesthetics and Modern Black Nationalism*, which won the 2017 William Sanders Scarborough award, given by the MLA for an outstanding scholarly study of African American literature or culture. He is completing a new book on spatial dilemmas in Black literary culture and social history.



DANIELLE CHRISTMAS

Dr. Danielle Christmas is Assistant Professor of English & Comparative Literature and Endowed Delta Delta Delta Fellow in the Humanities at UNC. She earned her BA in English from Washington University in St. Louis and her PhD in English from the University of Illinois at Chicago. Her current manuscript, *Auschwitz & the Plantation: Labor, Sex, and Death in American Holocaust and Slavery Fiction*, concerns cultural production that suggests stories about slavery and the Holocaust are reliant on the same core narrative, and explores the sociopolitical implications of this popular trend. This research has been supported by a number of national organizations, including the Mellon Foundation, the American Council of Learned Societies, and the United States Holocaust Memorial Museum. Danielle has recently begun work on a project that analyzes masculinity in white nationalist fiction.





ANDREW CURLEY

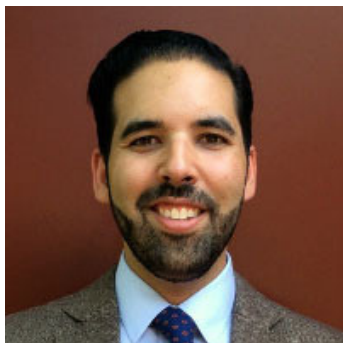
Dr. Andrew Curley received his PhD in Development Sociology at Cornell University and will be Assistant Professor of Geography at UNC-Chapel Hill starting in Fall 2018. He is currently a scholar in the Carolina Postdoctoral Program for Faculty Diversity. His research centers on indigenous geography, resource conflict, energy, water rights, land, tribal sover-

eignty, and Navajo studies. He is currently working on a study of coal mining in the Navajo Nation, a topic that he began to develop in his dissertation.

MICHAEL FIGUEROA

Dr. Michael Figueroa is Assistant Professor of Music at UNC-Chapel Hill, where he is also affiliated with the Carolina Center for Jewish Studies, the Carolina Center for the Study of the Middle East and Muslim Cultures, the Center for Urban and Regional Studies, and the Department of Asian Studies.

His current research focuses on how musicians have shaped perceptions of the contested city of Jerusalem in the context of the Israeli-Palestinian conflict. This work will culminate in a book, whose working title is "City of Song: Music and the Making of Modern Jerusalem."



PRISCILLA LAYNE

Dr. Priscilla Layne is Associate Professor of German at UNC-Chapel Hill. She received her PhD from the University of California at Berkeley in 2011. Her publications address representations of blackness in German film, postwar rebellion, and Turkish German culture. She has published essays in the journals *German Studies Review*, *Colloquia Germanica*, and *Women in German Yearbook* and presented at conferences such as the German Studies Association, Society for Film and Media Studies and the Collegium for African American Research. Prof. Layne is the author of *White Rebels in Black: German Appropriation of African American Culture*, published this year with the University of Michigan Press.



KENNETTA HAMMOND PERRY

Dr. Kennetta Hammond Perry (MURAP 2000) is Associate Professor of History at East Carolina University, where she also serves as Co-Director of the Program in African & African American Studies. She obtained her undergraduate degrees in History and Political Science at North



Carolina Central University and received her doctorate in Comparative Black History at Michigan State University. Dr. Perry has held fellowships at the University of Virginia's Carter G. Woodson Institute, Duke University, and the American Council of Learned Societies, and most recently was named as a fellow at the National Humanities Center for the 2018–2019 academic year. Her research interests include transnational race politics in Britain, state-sanctioned racial violence, Black Europe, and Black women's activism. She has published in several journals and contributed chapters to edited collections examining such topics as Black protest movements in Britain and the U.S. during the 1950s and 1960s and the global impact of the Black Lives Matter movement. In 2016, Oxford University Press published her book, *London Is The Place For Me: Black Britons, Citizenship and the Politics of Race*, in which she examines Afro-Caribbean migration and race politics in postwar Britain.



CHARLENE REGESTER

Dr. Charlene Regester is Associate Professor in the Department of African, African American, & Diaspora Studies and Affiliate Faculty with the Global Cinema Studies Minor at UNC-Chapel Hill. She is the author of *African American Actresses: The Struggle for Visibility*, which was nominated for the

NAACP Image Awards. Regester's work on early black cinema has been featured in several productions or documentaries such as: PBS *North Carolina Bookwatch with D.G. Martin* and *Movies of Color: Black Southern Cinema*. Prof. Regester has served as a faculty mentor for MURAP for a total of nine years and has participated in several other faculty endeavors including: Teaching with the Arts, Carolina Performing Arts, and the Institute for the Arts and Humanities, where she also served as a Faculty Fellow. She recently appeared in the documentary *Birth of a Movement: William Trotter and the 1915 Protest to Ban The Birth of a Nation*, which aired on PBS in February 2017.

TANYA SHIELDS

Dr. Tanya Shields is Associate Professor in the Department of Women's and Gender Studies at UNC-Chapel Hill. Her book, *Bodies and Bones: Feminist Rehearsal and Imagining Caribbean Belonging* (2014) examines the ways in which rehearsing historical events and archetypal characters shapes belonging.

She is also editor of *The Legacy of Eric Williams: Into the Postcolonial Moment* (2015), which examines the contributions of Williams as an individual, a leader, and a scholar. Dr. Shields is currently at work on her second monograph, *Gendered Labor: Race, Place and Power on Female-Owned Plantations*, a comparative study of women who owned plantations in the Caribbean and U.S. South.



CANDIS WATTS SMITH

Dr. Candis Watts Smith is Assistant Professor of Public Policy at UNC-Chapel Hill. She has affiliations with the Departments of Political Science and African and African Diaspora Studies. Her research centers on American political behavior, with an emphasis on race, ethnicity, and inequality. She is the author of *Black Mosaic: The Politics of Black Pan-Ethnic Diversity* (NYU Press, 2014).



WILLIAM STURKEY

Dr. William Sturkey is Assistant Professor of History at UNC-Chapel Hill. He is an historian of Modern American, African American, and Southern History with a particular research focus on race in the American South, working-class African American communities, the Civil Rights Movement, and the relationship between racial minorities and state and federal

governments. His first book was an edited collection of the newspapers, essays, and poems produced by young black Freedom School students during the 1964 Mississippi Freedom Summer. His second book, currently in progress, examines the effects of modernization and the expansion of the liberal state on Southern Jim Crow and black activism. Dr. Sturkey has also begun researching his next major book project, a study of the experiences of Mexican American Vietnam War veterans.

MURAP STAFF



Left to right: Geovani Ramírez, María J. Durán, Dr. Rosa Perelmuter, Mimi Gordor, Nicole Castro, Kimberly Hardy, Yanexy Cardona, Jen Griffin Boehm. Not pictured: Emily Jack.

ROSA PERELMUTER, DIRECTOR

Dr. Rosa Perelmutter received her MA in Spanish from the University of Miami and her PhD in Romance Languages from the University of Michigan. As Professor of Spanish American Literature at UNC-Chapel Hill, she writes and teaches at the graduate level about Colonial authors ranging from Columbus



to Sor Juana Inés de la Cruz, and also teaches Cuban and Cuban-American culture and literature at the undergraduate level. She has published two books on Mexico's acclaimed "Tenth Muse," Sor Juana Inés de la Cruz. The first, *Noche intelectual: la oscuridad idiomática en el Primero Sueño*, was published in Mexico by the Universidad Nacional Autónoma de México (UNAM). The second is titled *Los límites de la femineidad en Sor Juana Inés de la Cruz: estrategias retóricas y recepción literaria* and was published by Iberoamericana/Vervuert, housed in Madrid and Frankfurt. Prof. Perelmutter's many articles have appeared in national and international academic journals.

After serving as a MURAP mentor for over a decade, Dr. P. became its Interim Director in 2005, and has been Director of the program since September 2006. For her work with the program, she was awarded UNC's Faculty Diversity Award in 2016. Next academic year (2018-2019), Dr. Perelmutter will be on a Kenan Senior Research leave to complete her book-in-progress, "Yiddish Cuba: Culture, Identity, and Community (1920-1960)," a history and memoir of the Jewish Community of Cuba to which she belonged as a child.

JEN BOEHM



Jen Boehm is MURAP's Writing Workshop Coordinator and GRE Verbal Assistant. Jen is a PhD student in the Linguistics Department at UNC. Her main research interests are languages documentation and preservation, dialect variation and sociophonetics. Jen is currently working on her doctoral dissertation research on the S'gaw Karen language that is spoken by the Karen people from Burma. She received the Paul and Fran Hoch Summer Research Fellowship in 2014.

YANEXY CARDONA

Yanexy Cardona (MURAP 2016) is a second-year graduate student specializing in Latin American literature in the Department of Romance Studies at UNC-Chapel Hill, where she also received her BA in Global Studies and Romance Languages with a concentration in Latin American Studies. She is MURAP's Graduate Assistant and Coordinator of the Graduate Professional Development Workshop (GPDW).



NICOLE CASTRO



Nicole Castro, MA, is a Communications PhD scholar at the UNC-Chapel Hill, and MURAP's Communication Skills Workshop Instructor. Texas-born and mostly Texas-raised, Nicole builds on her rape crisis non-profit experience and Communication Activism for Social Justice-focused Masters program, both having solidified her interest in researching and teaching ways to practice new, nonviolent communication skills.

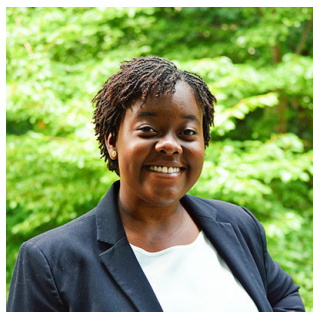
MARÍA J. DURÁN

María J. Durán (MURAP 2008) is the program's Conference Coordinator. She is a PhD candidate in the Department of English and Comparative Literature and Research Assistant for the Latina/o Studies Program at UNC–Chapel Hill. Her dissertation examines portrayals of the body in pain in Latinx literature and the ways in which it can give birth to or elevate political consciousness to incite resistance and social protest in Latinx communities.



MIMI GORDOR

Mimi Gordor (MURAP 2016) is MURAP's Program Coordinator, a position she will continue to hold in 2018–2019, and last year served as Conference Coordinator. She is a graduate of Bryn Mawr College and plans to pursue a PhD in English with a concentration in African and Africana Studies starting in Fall 2019. Mimi's most recent research interests are the performance of the African "self" in hybrid constructions of "home" in Ghanaian and Nigerian diasporic fiction vis à vis Afropolitanism.



ALEJANDRA MÁRQUEZ GUAJARDO

Alejandra Márquez Guajardo, MURAP's Graduate Research and Office Assistant, is a PhD candidate in Spanish Romance Studies at UNC–Chapel Hill. She received her BA and MA in Spanish from Texas A&M International University. Her dissertation, which she defended in May 2018, is titled "Disidencias de deseo femenino en representaciones literarias y culturales del México contemporáneo (1989–2015)."



KIMBERLY HARDY



Kimberly Hardy (MURAP 2005) is the program's Resident Graduate Assistant, a position she also held in 2015. She is a doctoral student in higher education administration at Louisiana State University. Her research focuses on K-12/university partnerships that increase access to higher education for racial and ethnic minority students, low-income students and first-generation college students.

JAN HENDRICKSON-SMITH

Jan Hendrickson-Smith, MURAP's GRE Workshop Coordinator, is the Associate Director of Training Programs at the Carolina Population Center (CPC). She holds a Master of Arts in Economics from Pennsylvania State University, where she served as the director of computing at the Population Research Institute and taught courses in statistical programming and introductory computing. At the CPC, Jan coordinates all administrative aspects of population and science-based interdisciplinary training programs for undergraduate interns, pre-doctoral trainees, and postdoctoral scholars. Her current interests focus on the recruitment, retention, and mentoring of students and trainees from diverse populations, methods and models of interdisciplinary training, and instructional technology and design.





EMILY JACK

Emily Jack is the Community Engagement Librarian for the University Libraries at UNC-Chapel Hill and the Communications Manager for MURAP. She holds an MLS from the School of Information and Library Science at UNC-Chapel Hill and a BA from Oberlin College. She designed this year's conference booklet.

GEOVANI RAMÍREZ

Geovani Ramírez is MURAP's Assistant Writing Coordinator. Geovani is a PhD candidate in the English and Comparative Literature Department at UNC-Chapel Hill, and he specializes in Multiethnic and Latinx literatures. His dissertation explores the ways Mexican-heritage and Central American Latina writers use the topic of labor in their works to interrogate and re-shape notions of class, race, gender, culture, (trans)national identities, and citizenship.



STUDENT COHORT



ISABELLA AGOSTINO

Isabella Agostino is a rising senior at the University of Texas at Austin majoring in English. Her summer research under the guidance of Professor Tanya Shields investigates the ways in which hyphenation is portrayed in Latina literature, specifically as it relates to language and patriarchal expectations of women. By investigating different narratives that are home to hyphenation and multi-ethnic characters, she hopes to understand the ways in which Latinas are portrayed in literature, as well as understand the complexities of having a hyphenation. She plans to pursue a PhD in literature with a focus on Latinas and expand her summer project into a dissertation that looks at not only novels, but plays, poems, and visual art that examines Latina identity. At her home institution she is an intern at the Teresa Lozano Long Institute of Latin American Studies where she educates students on current issues facing Latin American countries and introduces them and the broader Austin community to Latin American artists, traditions, and food.



"Navigating Latina Hyphenation Through Illness in Julia Alvarez's *How the Garcia Girls Lost Their Accents*"

Mentor: Prof. Tanya Shields

LatinX scholars such as Lucía M Suárez and Gustavo Pérez Firmat have defined hyphenation as two cultural spheres of influence existing in one body. Firmat expands his definition by noting the existence of and need to exorcise the tension between the two cultural spaces in one body. While his notion of exorcising this tension alludes to the idea that illness is often a component of hyphenation, it does not explicitly state this. While Firmat's definition of hyphenation focuses on an end goal (called the hyphen), I define hyphenation as a lifelong process that involves phases of illness. This project seeks to prove why Latina illnesses occurring during the process of hyphenation should be central to our understanding of hyphenation in Identity and LatinX studies. I do so by investigating Latina illnesses prompted by the process of hyphenation in Julia Alvarez's novel *How the Garcia Girls Lost Their Accents*. In my study I look at how in the novel the Garcia sisters navigate through language and patriarchal expectations of women. By unpacking hyphenation into two cultural categories: language and patriarchal expectations of women, I am able to distinguish how the process often provokes mental and physical illness in the sisters.

TAYLOR BAILEY

Taylor L. Bailey is a rising senior at Washington University in St. Louis, where she pursues a major in English Literature with a concentration in creative writing and a second major in African and African American Studies. Her research interests include the intersections of race and gender in twenty-first century literature and using writing as a way to tell the stories of marginalized peoples. Taylor's current project is under the guidance of Dr. GerShun Avilez and focuses on the limitations of Womanist theory in regard to Black girlhood. She is also researching in how antiblackness and misogyny manifest in coming-of-age for young Black girls, how Black girls are learning to navigate their social positions in the world, how Black girls use Womanist theory in their daily struggles to reclaim their voices, and how Black girls actually lay the foundations for Womanist theory. At Washington University, Taylor is the Producer of the university's oldest student-run cultural theater production and dedicates herself to amplifying the voices of Black students through creativity and art. Upon graduation, Taylor will pursue a doctoral degree in English literature or Africana studies.



"What About the Black Girl?: Mapping the Limitations of Womanism through Black Girl Coming-of-Age Stories"

Mentor: Prof. GerShun Avilez

This project studies the ways in which young Black girls experience misogynoir—a specific form of racialized and gendered oppression Black women experience due to the intersection of being both Black and women—through three coming-of-age narratives: *The Bluest Eye* by Toni Morrison, *Another Brooklyn* by Jacqueline Woodson, and *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* by Ntozake Shange. I argue that the misogynoir Black girl's experience in these stories serves as a representation of the real experiences of Black girls in their everyday lives and also creates the foundation for the specific sector of Black feminism called Womanism. The intention of Womanism and Black feminism in general is to disrupt and eradicate the anti-Black and misogynist structures that vehemently marginalize Black women. Though current Womanist and black feminist theories and concepts are valuable and actively provide the language to understand Black women's place in society and how they are working to make it better, it subconsciously ignores the Black girl in favor of the Black woman. Though many of the theories relate the experiences of Black women while growing up, Womanists often do not prioritize Black girls, and this often affects how the latter shape their womanhood. Womanist theory must re-center the experiences of Black girls in order to efficiently and effectively counter misogynoir.

ZAIDA BRYANT

Zaida Bryant is a senior at Susquehanna University majoring in Anthropology and double minoring in Africana Studies and Philosophy. Her research interests include racial/ethnic discourse, intersectionality, media, and cultural studies. Her previous research includes discourse surrounding Colin Kaepernick's kneeling during the national anthem and Black emotional labor experienced online. This summer, her work will focus on racial discourse surrounding Afro-Latinx identities in the United States under the guidance of Dr. Michael Figueroa. In addition to her studies, she holds a position with the Institutional Effectiveness department at Susquehanna, collecting qualitative and quantitative data to complete college surveys. Apart from her research, she is an active member of P.I.E.R (Professional Internship and Employment Readiness Program) for students of color, a Career Ambassador, and Peer Mentor for first-year students. Following the completion of MURAP, she will conduct fieldwork in Cuba on Afro-Latinxs and expand her research during her senior year. Upon obtaining her undergraduate degree, she plans to pursue a doctorate in Anthropology with a concentration in race studies.



"One Can Never Feel Her Threeness: The Question of Black Authenticity for Afro-Latinas in Hip-Hop Culture"

Mentor: Prof. Michael Figueroa

Afro-Latinx people in the US have long been rendered invisible due to lack of representation in media produced in both Latin American and mainstream American culture. As they come into visibility through the use of social media and popular culture spaces, specifically hip-hop, they face particular challenges and negotiations surrounding their claims and performances of both blackness and Latinidad. This is largely due to the structural binary that posits black and white as the two poles of race in the United States as well as notions of racial/ethnic authenticity. Accordingly, some scholars have suggested that Afro-Latinxs have a triple consciousness that can directly affect how they navigate or perform their identities "authentically." By using Afro-Latinas Amara La Negra and Cardi B, who are associated with hip-hop culture, as a case study and Twitter as a virtual ethnographic field site, I seek to understand the distinct negotiations that Afro-Latinx people face surrounding their blackness in the United States. This study will contribute to the limited research that exists about Afro-Latinx people in the United States and offer a new approach about why their multifaceted identities are often contested.

KYRA BYNUM-PATTILLO

Kyra Bynum-Pattillo is a rising senior majoring in English with a minor in Spanish at Spelman College. She is also a Gilman International Scholar and studied abroad in Málaga, Spain during the summer of 2017. This summer, her work examines colorism and beauty standards for Black women during early 20th-century New Orleans under the guidance of her mentor, Dr. Charlene Regester.



Outside of the classroom, Kyra is the 2018–2019 president of the Spelman section of the National Council of Negro Women (NCNW) and secretary for the Spelman section of the United Nations International Emergency Children's Fund (UNICEF). She is also a member of Sigma Tau Delta, The International English Honors Society, and Sigma Delta Pi, the National Collegiate Hispanic Honors Society. Following the completion of her undergraduate degree, Kyra plans to pursue a doctoral degree in African Diaspora studies, where she will continue her research on beauty standards and the sexual racism against Black women across the African diaspora.

"Vogue Creole: Colorism and Beauty Standards for Black Women in Early 20th Century New Orleans"

Mentor: Prof. Charlene Regester

Black women in America continuously confront the consequences of society's gendered and racialized bias presented in conventional standards of beauty and womanhood. Early historical representations of black women are disturbing and tend to influence widely held perceptions of Black women and beauty. In the current study, "Vogue Creole: Colorism and Beauty Standards for Black Women in early 20th Century New Orleans," I evaluate the ways in which black women prostitutes in the Storyville district of New Orleans confronted beauty standards, womanhood, and colorism at the turn of the nineteenth century (1897–1917). This analysis explores how these women, some of whom were Octoroon prostitutes, participated in appropriating colorism. It is argued that these women became symbols of beauty as they catered to primarily white male fantasies of black female sexuality. In patronizing these women who embodied black beauty standards based on their light complexions, they call into question how black beauty standards were formulated and how colorism was appropriated. But more importantly, this study invites a broader discussion regarding the survival of colorism in a more contemporary era in terms of not only how it affects the lives of everyday black women but how it shapes what it means to be a beautiful Black woman.

FREDRICK CHERRY, JR.

Fredrick O. Cherry, Jr. is a rising senior at the University of Iowa, where he is studying English and Creative Writing. Many of his experiences on the south side of Chicago have informed the way in which he approaches his research. His research focuses on the various ways in which Black men are presented in literary texts and analyzes these depictions through the use of close readings and



historical work. His previous research analyzed the text *Invisible Man* by Ralph Ellison and discussed the societal implications of the protagonist's experiences as a Black man in America. This summer, under the guidance of Dr. Tanya Shields, his work examines the ways that Black men interact with Black women in *The Bluest Eye* and *Beloved* by Toni Morrison. Outside of his engagement with literary criticism, Fredrick works with retention rates and programming for Black students as a Black Student Success Coordinator and the president of NPHC. He is also a proud member of Alpha Phi Alpha Fraternity Inc. where he holds regional titles. Upon his completion of the MURAP program, Fredrick plans on pursuing a PhD in English with a focus on African American literature.

"I Look in the Mirror and See Me But You Don't: The Ways in Which Black Men Navigate Indoors and Outdoors in Toni Morrison's *The Bluest Eye* and *Beloved*"

Mentor: Prof. Tanya Shields

Toni Morrison's *The Bluest Eye* and *Beloved* present nuanced depictions of Black men and how their masculinity manifests indoors and outdoors. This frame operates as a spatial identifier. Outdoors refers to the perceptions of the outside world. Those imposed perceptions often operate in opposition to how a subject's indoor view of self. Morrison's work points to two outcomes for Black men: the self-perception (indoors) being corrupted by the outdoors view or a complete rebellion of the outdoors view and residing in the indoors one. These conclusions are based off of the actions of Sixo in *Beloved* who battles the image of the unintelligible, animal-like Black man and Cholly Breedlove in *The Bluest Eye* who battles the image of mythical Black-brute. These images come out of the ways in which society, particularly white men, seek to define Black men, but at the same time, Black men define their own masculinity. Black men desire to be viewed as Black and a man, two identifiers that were deemed separate particularly between the period of slavery to the mid 20th century. The battle between self-perception and the views of the outside world is not solely historical. This paper identifies Trayvon Martin as a point of entry due to the way in which George Zimmerman viewed him in a way that he did not see himself: as a threat. Like the story of Sixo in *Beloved*, Martin's story ended in death.

JUAN CHIHUAHUA

Juan Chihuahua is a rising senior in the Ethnic Studies Department with a concentration in comparative ethnic studies at the University of California, Berkeley. His research interests include how gender and sexuality among youth of color get regulated and disciplined in the United States public education system. This summer, under the guidance of Dr. Christmas, his work examines the ways dress and conduct codes within Los Angeles high schools in low-income communities of color legitimize the state and state-sanctioned regulation and discipline of gender and sexuality among students of color. After completing the MURAP program, he will pursue a senior honors thesis at his home institution in which he will investigate how the effect of failure provides an alternative possibility for queer youth of color to imagine and create new modes of living outside colonial structures and epistemologies. After graduation, he intends to pursue a doctoral degree in either American Studies or Ethnic Studies in order to develop this intellectual project further.



"It Didn't Get Better: The Racialized, Gendered, and Sexualized Brutalities of Public School Dress Codes"

Mentor: Prof. Danielle Christmas

This paper explores the experiences of violence and assault endured by queer and trans youth in public secondary education institutions throughout the United States. By demonstrating the unlivable conditions that subject queer and trans youth to quotidian terror within the walls of schools that are already racialized, the author asserts that dress codes in public secondary education institutions are sites of discipline, regulation, and premature death for queer and trans students of color. Understanding the colonial origins of schooling in the United States, the author also argues that measures of reform and inclusion within schools will still guarantee premature death as schools (and by extension, the state) continue to maintain control over their forms of knowledge production and student populations. Under the guidance of Dr. Christmas this summer, the author has found that ideological and structural operations queer and trans antagonism inherently manifests and genders dress codes, are utilized as a systematic to surveil, punish, and correct deviant race, gender, and sexuality among the student population, and fosters a deadly climate which validates the quotidian brutalities that queer and trans youth of color face. The author posits the urgency of engaging with other ontologies as an alternative to produce possibilities outside of colonial structures for queer youth of color.

AJAMU DILLAHUNT-HOLLOWAY

Ajamu Dillahunt is a rising senior at North Carolina Central University (NCCU), double majoring in Political Science and History. His research interests include twentieth-century social movements, with a specific focus on the Student Nonviolent Coordinating Committee (SNCC), youth organizing, and the importance of Historically Black Colleges and Universities in the Black freedom struggle.

This summer, under the guidance of Dr. William Sturkey, Ajamu's work will examine SNCC's internationalism and their connection to Cuba and Africa during the 1960's. Ajamu is a former intern with the SNCC Digital Gateway Project at Duke University. In 2016, he was invited to the University of Virginia to speak at a symposium honoring the life of SNCC veteran Julian Bond. He is a member of the Black Youth Project 100 and Black Workers for Justice. Over the years, Ajamu has spoken at various marches, rallies, and protests. He has also traveled to South Africa with the NCCU law school and learned about the anti-apartheid struggle and the country's current struggle for economic justice. He has also presented his research at the International Conference of African and Afro-American Culture in Santiago de Cuba, the National Conference of Black Political Scientists. After graduation, Ajamu plans to pursue a PhD in History and use his degree to further contribute to the movement that is fighting for a better and more just world.



"Global Consciousness and Freedom: The Cuban Revolution and the Student Nonviolent Coordinating Committee, 1960-1967"

Mentor: Prof. William Sturkey

This project explores the international awareness of student activists during the Civil Rights Movement between 1960 and 1967, an era when millions of oppressed people in Third World countries claimed national autonomy by ejecting colonialism. Through the use of oral histories, organizational records, and secondary sources, this essay examines the impact of the Cuban Revolution and Algerian liberation on student activism in the American South. Whereas student-led civil rights activism in the United States is often understood within the confines of American politics or the United States in the Cold War, this essay explores how domestic activists employed revolutionary rhetoric from Cuba and Algeria to conceptualize the Black freedom struggle in America. Each movement resisted American racism, capitalism, and imperialism, pursuing analogous goals that connected movements led by people of color across the globe. Students learned of these global movements through family members, African American newspapers, attendance at Historically Black Colleges and Universities (HBCUs), and looked toward successful examples of resistance to Western Imperialism as models for their own struggles against Jim Crow and racial inequality in the United States. The aim of this project is to illuminate the importance of thinking globally while acting locally and envisioning ways to connect the twenty-first century Black freedom struggle to movements of oppressed people across the world.

JADA ELLEBY

Jada Elleby is a rising senior majoring in Sociology with a concentration in Liberal Studies at North Carolina Agricultural and Technical State University. A lot of her personal experiences have shaped her wide range of research interests, leading her to study a range of topics including but not limited to race, class, and culture. Previously, she has researched alongside Dr. Zachary Hohman of Texas Tech University on a study entitled *When I am Right You're Wrong: Attitude Correctness Facilitates Intergroup Anger and Negative Perceptions of Opposing Others*. She was awarded the opportunity to present this research at the 2018 Society for Personality and Social Psychology Conference. This research has since been published in the Taylor and Francis Online Social Influence Volume 8 journal, giving Jada her first publication. This summer under the guidance of Dr. Candis Watts Smith, Jada will examine how much the one-drop rule still applies in the twenty-first century. Upon completing the MURAP program, Jada will return to Greensboro to finish her last semester of undergraduate degree. In the future, she plans to attend a masters program for speech pathology with the hopes of helping children gain a voice in society.



"Does the One-Drop Rule Still Apply in the 21st Century?"

Mentor: Prof. Candis Smith

The purpose of this research is to examine the extent to which the one-drop rule applies in the 21st century. The one-drop rule, or hypodescent, is a systematic and social principle put in place by the US government that "strictly" states any person with at least one ancestor of sub-Saharan-African ancestry is considered to be Black. The present study analyzes race as a construction, one that changes over time. Factors such as scientific pursuits in racial determination, race and its constructions, and self-identity are considered in this research. Additionally, at the center of this research is an examination of how media depicts how multiracial individuals self-identify. I analyze three films, across three different time periods: *Imitation of Life* (1959), *Anomaly: A Documentary Film about Multiracial Identity* (2009), and *Black or White* (2014). I selected these three films because in each film the role of how society, genetics, and personal attributes are portrayed. Arguably, the one-drop rule is decreasing in relevance, and there is an increase in ways that multiracial individuals can self-identify.

EUN HYE KIM



Eun Hye Kim is a rising senior at Wake Forest University majoring in Religious Studies with a concentration in Religion and Public Engagement and double minoring in Women's, Gender, and Sexuality Studies and Political Science and International Affairs. Her general research interests involve using intersectionality and assemblage theory as leading frameworks for an analysis of how race, gender, socioeconomic status, and sexuality re/situate bodies within constructions of national identity and borders. With Dr. Figueroa as her mentor, Eun Hye's research for this summer focuses on 'ArabMuslimSouthAsian' hijabi women's negotiations with citizenship in an increasingly Islamophobic, xenophobic, and femonationalist post-9/11 America. Outside of the classroom, she uses the insights gleaned from academia to develop and facilitate UndocuPeers, an adaptation of United We Dream's national training that provides the knowledge and resources necessary for university staff to better support undocumented students. Upon earning her degree, she plans to pursue a doctorate in American Studies.

"Contested Citizenship: 'ArabMuslimSouthAsian' Hijabi Women in Post-9/11 America"

Mentor: Prof. Michael Figueroa

The image of the U.S. flag hijab in the poster print series, "We the People," sparked considerable controversy in the weeks following the 2017 Women's March on Washington. Some saw the image as an act of reclamation for U.S. hijabi women in the context of an increasingly anti-Muslim post-9/11 America. Others decried it as a violent enfolding of identities into a nationalist narrative that has otherwise rendered them alien to the label "American." Despite their variances, these perspectives converge in their recognition of the contested status of Muslim Americans' U.S. citizenship. But exactly how is it that hijabi women's Muslim identity is made antithetical to their American identity? Myopic accounts of the U.S. flag hijab controversy attribute its rise to a result of a nascent Trumpian America, but just as Trumpism is historically grounded, so too is the flag hijab controversy in its echo of differently racialized, gendered and sexualized, and religious women's negotiations with U.S. citizenship throughout American jurisprudence. Its exclusive legacy traverses even contemporary constructions of the ideal woman citizen as she is figured in post-9/11, femonationalist U.S. It is against this ideal that I argue that 'ArabMuslimSouthAsian' hijabi women are rendered culturally unintelligible by way of their transgressive, intersectional embodiment, which ultimately stands as a threat to normative citizenship. The tensions that arose at the 2017 Women's March should not be considered historically unique. Instead, they should be understood as a consequence of U.S. citizenship's confrontation with its Others.

KIANA KNIGHT

Kiana Knight is a rising junior majoring in history with a minor in business administration at North Carolina Central University. Her research interests include West Indian migration and the presence of African descendants in Latin America by analyzing their connection. This summer, her research under the mentorship of Dr. Kennetta Perry focuses on the origins of Marcus Garvey's repatriation ideas and how they led to his conflict with prominent figure W.E.B. DuBois. The international influence of Garveyism initiated her interest in the presence of Africans in other countries besides the United States. She served as the vice president for Straight Talk, a prison reform organization, and recently finished interning as an archivist learning how to preserve historical documents at N.C. A&T University. As the top historian in her class, Kiana plans to use her research interests to educate those outside of academia, more specifically in her own community. Following completion of the MURAP program, she plans to finish undergraduate degree and pursue a PhD in African and Latin American studies.



"Garvey and DuBois: Repatriation and the Intersectionality of Leadership"

Mentor: Prof. Kennetta Perry

In their analysis of Marcus Garvey's "Back To Africa" Movement, scholars have tended to focus on his political ideas without considering Garvey's repatriation in connection with other black leaders like W.E.B. DuBois. This research postulates that Garvey's repatriation methods serve as the foundation of disagreement with Dr. DuBois, while also addressing how Garvey's travels in Latin America and in the United States influenced his repatriation ideas. This analysis of radical Garveyism led me to explore Garvey's repatriation methods such as his black steamship company and how it affected the possibility of DuBois and Garvey organizing together. Both men were pan-Africanists and passionate about black liberation, but their education, familial background, and cultural differences caused them to have very distinct blueprints for achieving black liberation. While exploring this conflict, it is imperative to identify class intersectionality and what role elitism played in black male leadership by evaluating DuBois's "Talented Tenth" philosophy. The present project tracks the development of Garvey's repatriation ideas through sources such as Robert Hill's Universal Negro Improvement Association Papers and W.E.B DuBois's 1921 Crisis article on Marcus Garvey to establish nationhood as the premise for the two black leaders' conflict. This study is crucial to changing how readers perceive Garveyism and acknowledging it as the foundation for later black liberation movements such as the Black Power Movement and Rastafarianism.

MAWUKO KPODO-KLEGESON

Mawuko Kpodo-Klegeson is a rising senior at Emory University. The pronouns that Mawuko uses are she/her/hers. She is majoring in Philosophy and minoring in Cultural Anthropology. Mawuko's research interests are varied and interdisciplinary, revolving around questions of knowledge creation, subjectivity, black women's geographies, and the intersection of these as they pertain to larger institutional spaces. This summer, guided by Dr. GerShun Avilez, Mawuko will investigate the law as a spatial reality that exists in tension with black women's conceptualization of self and justice. Her project utilizes a philosophical curiosity to explain the epistemic implications of black women's erasure from the political and social landscape of the United States. Mawuko hopes to illuminate the antithetical nature of the United States legal tradition with black women's subjectivities and knowledge pathways. She hopes to explain why this tension is ultimately what is needed to conceptualize a more just and legally sound country. Upon graduating, Mawuko plans to pursue a Ph.D. in philosophy.



"Lahey v. Commonwealth of Pennsylvania: Re-imagining Spatial Epistemology through the Fictive"

Mentor: Prof. GerShun Avilez

The purpose of this research project is to investigate the liberatory potential of using the fictive to reimagine a different kind of spatial epistemology. In this project, I situate the theoretical within the space of the fictive by using the ABC television show *How to Get Away with Murder* to explore the ways black women's epistemologies examine, oppose, and de-center the way hegemonic spaces are constructed. This research project began as a way to answer the politically salient question, "why are black women not represented on the United States Supreme Court?" This absence shapes the DNA of the space. It molds that which is interior and that which has been positioned as exterior. It foundationally creates a marginal out of the absent bodies of black women, which means that black women have had to construct and conceptualize of the "highest court in the land" outside of, and separate from, the court itself. Black women create fictions that serve as knowledges. In a fictive world we see through the mindscape of Shonda Rhimes this reimagining of what black women's epistemologies can do to a hegemonic space. In this research paper, I pinpoint the ways Shonda Rhimes uses the fictional portrayal of Annalise Keating arguing before the United States Supreme Court in the episode "Lahey v. Commonwealth" to theorize about the ways centering black women's epistemologies allows us to contest and problematize the epistemologies that go into constructing space.

CAMEREN LOFTON



Cameren Lofton is a rising junior at the University of North Carolina at Chapel Hill. She is studying Political Science with a minor in German. Cameren's research interests include the experiences and treatment of marginalized groups in Europe, especially Germany, and how popular media, such as film, can affect public opinion. Through her university's Honors program, she has been involved with WRESL (Working group on Refugees, Europe, and Service Learning), a focus group dedicated to analyzing the experiences of refugees both in Chapel Hill and in Europe and ways to help them. Under the guidance of Dr. Priscilla Layne, Cameren is using her time as a member of the 2018 MURAP cohort to analyze *Welcome to Germany*, a popular "progressive" German film, and critique it for its representation of and position on asylum seekers, specifically Black asylum seekers. Furthermore, she plans to analyze how media representation can affect penal policies surrounding immigrants and refugees. In the future, Cameren hopes to earn her PhD in Political Science and concentrate her studies on media's effect on public opinion and policy.

"Everything Is Not What It Seems: Analyzing Covert Racism and Xenophobia in *Welcome to Germany* (2016) and the Media's Link to the Political Process"

Mentor: Prof. Priscilla Layne

Using the popular German film *Welcome to Germany* (2016), this paper analyzes how this white-savior film covertly justifies xenophobia, fails to challenge racism and is counteractive to developing a more progressive popular sentiment surrounding refugees and their rights. Although the film could be read as a liberal film because of its inclusion of a superficially positive portrayal of refugees, its use of exceptionalism and tokenism function to dissuade general acceptance of refugees. The simple and one-sided portrayal of the main character of the film, a Nigerian refugee taken in by an affluent German family, promotes acceptance of one type of refugee and detracts from the complexity of the general experience of refugees. In addition, this paper observes to what extent film can both influence and reflect public opinion surrounding major issues, specifically the refugee crisis in Germany. Because public opinion can influence mainstream politics, it is important to take note of what role media plays in shaping or reinforcing popular opinions. I ultimately argue that media portrayals of unrealistically uncomplicated refugees set an unachievable standard for ordinary refugees actually affected by this crisis, and these expectations manifest in overly strict penal laws for refugees and other undocumented immigrants.

BRENDAN MCNEELY

Brendan McNeely is a rising senior at Clemson University majoring in English and minoring in Economics and Political Theory. He is interested in early twentieth-century African-American authors, postmodernist aesthetic theory, and memorialization narratives. This summer his research project, under the guidance of Dr. Danielle Christmas, examines the misrepresentation of African-American participation in World War I as depicted in memorials, particularly those erected during the Jim Crow era in the South. His previous research in this field includes presenting at the Symposium for Historical Undergraduate Research at Mississippi State University, discussing the Houston Riot of 1917 and its memorialization. In the fall of 2018, he plans to turn that material into a senior thesis examining the memorialization of riots and revolts in the early twentieth century. At Clemson, he is a research assistant for a project known as Call My Name, researching African Americans in the University's history. He also serves as a Writing Fellow in the Clemson Writing Center, helping to tutor students in best writing practices. After completing his research, he hopes to earn a PhD in English and American Literature from Boston University.



"(Re)collective Censure: Memorialization, Cultural Memory, and The Great War"

Mentor: Prof. Danielle Christmas

This project looks at World War I memorials erected across the South in the years immediately following the war and identifies the ways these memorials have misrepresented African-American participation in the war or excluded it entirely. The project looks at multiple examples of physical monuments from across several southern states, including South Carolina, North Carolina, and Mississippi. Looking at these memorials, several widespread themes become apparent, themes that reinforce the racist ideology and Confederate sympathies of the Jim Crow South. In particular, the project identifies the proliferation of the "Spirit of the American Doughboy" statue, the segregation of lists of soldiers' names, and the influence of Confederate veterans and sympathizers in dedication ceremonies as factors heavily influencing the depiction of the war on the memorials themselves. Memorials present history in a way that claims some sort of objectivity of perspective, but this project seeks to prove that these monuments present a version of history that is far from impartial. Ultimately, the project seeks to challenge commonly accepted memorialization practices and address whether state-sponsored agencies should be responsible for memorialization. The author's hope for this project, as well as any future projects, is that they would help create a conversation amongst communities where these memorials exist about what agenda they are serving and what can be done to change them.

AGUSTIN NOGUERA

Agustin Noguera is a rising senior at the University of North Carolina at Chapel Hill majoring in Comparative Literature, with a concentration in Film Studies. His research interests involve applying Kimberlé Crenshaw's theory of intersectionality in film and the way the medium affects the representation of marginalized communities. His research also involves analyzing the different waves of Queer Cinema and Queer and Feminist theory. He interned for two consecutive summers (2016, 2017) at SAVE, South Florida's local LGBTQ+ organization, where he helped update Miami-Dade County's Human Rights Ordinance to include gender identity and gender expression in their anti-discrimination laws. This summer, he will be working under the guidance of Doctor Priscilla Layne exploring the birth of Fourth Wave Queer Cinema and the representation of black and brown queer, transgender and gender non-conforming bodies on the screen. After graduation, he will be applying to doctoral programs in Film Studies for the fall of 2019.



"That's So Generations Ahead of Yesterday: Fourth Wave Queer Cinema and Queer Hope"

Mentor: Prof. Priscilla Layne

In the Spring of 1992, B. Ruby Rich published the article "A Queer Sensation," describing an emergence of unequivocally queer films of the late 1980s and 1990s, with gay men and women at the center of these narratives, and she coined the term 'New Queer Cinema' to describe the phenomenon. New Queer Cinema since its inception has been used as the umbrella term to describe the queer undertones, subtle and not, of Queer Cinema. My research project focuses on revising the work of B. Ruby Rich in Queer Film studies, in particular New Queer Cinema, and discussing the need for new terminology that allows for the periodization of Queer Cinema in wave scholarship. I also address New Queer Cinema's exclusion of transgender narratives, and its prioritization of sexual orientation over gender identity. I argue for the need to develop a new category of Fourth Wave Queer Cinema to acknowledge the ways cinema has changed since the inception of NQC in 1992 by comparing the film *The Crying Game* (1992) to recent films like *Tangerine* (2015) and *A Fantastic Woman* (2017).

HAYLEY OLIVER



Hayley Oliver is a rising senior at Virginia Tech, majoring in English Literature and minoring in Women's and Gender Studies. Her extracurricular commitments at Virginia Tech include working as a coach at the University Writing Center, working as an intern at the University Women's Center, and serving as Vice President of the club Students for Non-Violence. Her interdisciplinary research interests coalesce around multi-ethnic/African-American and women's literature, as well as Black Feminist and Intersectional perspectives on issues of social justice and human rights. Under the guidance of Dr. Charlene Regester, Hayley's summer research examines the work of rapper/writer Kendrick Lamar and analyzes his engagement with black female figures as it determines how well Lamar either adheres to or diverges from the misogynistic mode of storytelling that is characteristic of hip-hop and rap music. This research represents the sort of work Hayley would like to continue doing in the future, as she plans to obtain a PhD from a program that allows her to blend her interests in English literature and Women's and Gender Studies and further guide following generations of scholars in their own intellectual pursuits.

"The 'Greatest Rapper Alive' and His Not So Great Representation of Black Women: An Analysis of Black Female Figures in Kendrick Lamar's DAMN"

Mentor: Prof. Charlene Regester

Self-proclaimed "greatest rapper alive" Kendrick Lamar has received as much criticism as he has praise for his latest project, the Pulitzer Prize and Grammy Award-winning album *DAMN*. Much of the criticism Lamar has received addresses his comments regarding black female beauty standards in the single "HUMBLE.," wherein Lamar promotes natural features as opposed to those enhanced via Photoshop. Following this line of criticism and expanding it for the entirety of the album, this paper conducts textual and critical analyses of Lamar's lyrics in *DAMN*, with particular attention on his discourse about black women. The works of scholars embedded in black feminist thought and hip-hop studies, including Patricia Hill Collins, Tricia Rose, and bell hooks, are implemented in the analyses to better understand the meaning and implications of Lamar's discourse about black women. Thus far, some of the ways in which Lamar discusses black women can be organized into the following categories: familial women; women as metaphor; women as insult; women as love interest; women as lust interest; women as scenery/distraction; and, ambiguous women. The analyses of these varying portrayals are guided by the following questions: does Lamar's discourse about black women adhere to or stray away from the tradition of misogynistic and sexist lyrics in rap music? What implications could his discourse about black women have for listeners who identify as black women; and, is it fair for listeners to expect better from an artist who proclaims himself to be the "greatest" in his craft?

KOBIE PRICE

Kobie Price is a rising senior majoring in Sociology at the University of Illinois at Chicago (UIC). His primary research interests include spatial inequality within metropolitan areas and neighborhood effects for working and middle-class minority groups. He has worked on various research projects with UIC faculty, including the "Looks and Achievement" and "Skin Tone Inequalities" project. He is currently working on a research project detailing organizational networks within working-class neighborhoods and the levels of social mobility and reciprocity that each provides. His previous research detailed the lack of geographic mobility for Black Middle-Class individuals to areas of equal socioeconomic status. Currently, he is working under the guidance of Dr. Andrew Curley on revitalization efforts in Durham and their effects on the surrounding working and middle-class neighborhoods. After completing his research in MURAP, Kobie will continue to expand on the effects of revitalization on communities and neighborhoods within Chicago in his Undergraduate Honors Thesis while also looking at graduate programs, with a concentration on Urban Sociology, Social Networks and Social Demography.



"Theorizing Community Embeddedness: The 'Downtown Durham Master Plan' and Trends of Gentrification"

Mentor: Prof. Andrew Curley

This research project examines whether the "Downtown Durham Master Plan," a citywide revitalization project in Durham, North Carolina has produced demographic trends related to gentrification in the surrounding neighborhoods. The paper explores the historical formation of Durham through the "neighborhood change" model, detailing the development, disinvestment and reinvestment that has happened over its life course. The claim is analyzed using quantitative research methods, tracking demographic changes downtown and in surrounding neighborhoods. How these changes affect the social networks of the adjacent black neighborhoods is theorized using Granovetter's (1985) concept of embeddedness, which refers to how social relationships affect economic decisions; economic rationality is embedded in social relationships. This project will serve as the base for further research of social networks within communities during economic transitional periods.

ALEO PUGH



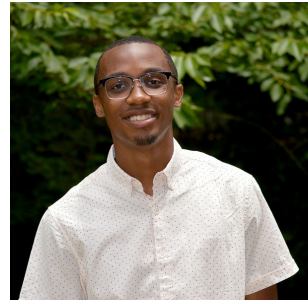
Aleo Pugh is a rising senior and Africana Studies major at Pitzer College. They are interested in Black Marxisms, working-class resistance and Black feminisms. Aleo has published several articles for Unite for Reproductive Justice and Gender Equity (URGE), engaging youth in critical issues such as trans-antagonistic bathroom bills, the Flint Water Crisis and the Dakota Access Pipeline. Working in the lineage of Black feminists, Aleo uses reproductive justice as an intersectional theory through which to link racial and gender domination as reproductive health issues and violations of autonomy. Aleo has also published two articles titled “Love Doesn’t Trump Hate. Accountability Does” and “The Misappropriation of MLK: Respectability Politics and Black Struggle” in *Black Girl Dangerous*. This independent media outlet publishes articles, videos, and podcasts to amplify the voices of queer and trans people of color. This summer, Aleo’s works under the guidance of Dr. Kennetta Perry to examine Black working class dissension to school desegregation and the political implications of its archival erasure. After completing the program, Aleo intends to pursue a doctoral degree in History and produce what Robin D.G Kelley terms “a history down below,” recuperating Black perspectives relegated to the margins.

"I was Leery of Being Consumed: Working-Class Black Dissent and the Legacy of *Brown v Board of Education*"

Mentor: Prof. Kennetta Perry

Brown v Board of Education (1954) is a symbolic case illustrating America’s illusive principles of equality and democracy. Most widely lauded for ordering the desegregation of public schools, popular memory and historical scholarship on *Brown* preserve its celebratory legacy by erasing Black perspectives that challenge the case’s decisive effects. Popular discourses memorializing *Brown* as a reversal of the racial order are informed by dominant narratives on school desegregation. These narratives limit protest against school desegregation to “massive resistance,” reducing such opposition to an exclusively white phenomenon. The limited lexicon on resistance makes Black dissent inconceivable, furthering the fictive notion of a Black consensus in favor of *Brown*’s promises. In my research, I use the historically Black West Charlotte High School in Charlotte, NC (“The City That Made Integration Work”) as a site of tension, being both a national emblem of desegregation’s success and an obscured site of Black opposition contesting public memory of school desegregation. In this project I conduct a series of oral history interviews with alumni and consult documentary footage and local newspapers to construct an alternative archive making school desegregation legible through the lens of the Black working-class. In challenging dominant narratives, I establish a counter-legacy of *Brown* using retrospective accounts of the casualties of school desegregation.

LEONDRÉ RAMSAY



Leondré Ramsay is a rising senior at Howard University majoring in Political Science with a minor in Community Development. His research interests include US history, slavery, and decolonial studies. This summer, his work examines settler colonialism and Florida's history in relation to Native American and African populations between 1820-1860, under the guidance of Dr. Andrew Curley. During his matriculation at Howard, he won the English Speaking Union Luard Morse Scholarship to study abroad in the United Kingdom. During this time, he worked with a student group called "Friends of Palestine", offering a preliminary understanding of settler colonialism that developed into his current research interest. He has most recently studied abroad in Ghana, learning about their education system and Pan-African history. He was selected as a 2017 George Washington Mount Vernon Fellow, where he presented a capstone project concerning the rise of gentrification in Washington DC. He was also accepted to join Harvard's 2017 Public Policy & Leadership Conference. In the future, he will pursue a PhD in History, particularly leaning towards Africana studies.

"The Florida Project"

Mentor: Prof. Andrew Curley

Ending temporary protected citizenship status (TPS) for Haitians, increased arrests by Immigration and Customs Enforcement (ICE), and the banning of sanctuary cities in Florida are a few examples of recent policies that disproportionately affect marginalized communities. Florida, having the fourth-largest immigrant population (as a percentage of state population), is particularly affected by these policies and impending demographic changes. I utilize settler colonial theory to analyze the underlying conflicts in demographical changes and contextualize the current moment in relation to state history. Settler colonialism is a distinct type of colonialism that functions through the replacement of Indigenous populations with an invasive settler society that, over time, develops a distinctive identity and sovereignty. The time period chosen for this research is 1815-1860 because this period contains the US acquisition of Florida, and three Florida-Seminole Wars. The regression of Florida from a sort of safe haven for Indigenous peoples and formerly enslaved Africans into a state of slavery and Indigenous displacement following its acquisition by the United States represents the larger objectives of settler colonialism: to eliminate the Indigenous in order to acquire land and exploit others in order to turn a profit. In determining appropriate steps towards decolonization, we will re-purpose racial categorization based on settler colonial theory.

BRIE SMILEY

Brie Smiley is a rising senior, majoring in African American Studies in the Gender and Race Studies Department. She is interested in Africana Studies, African American History and Anti-Imperialism. In her junior year at the University of Alabama, Brie was a student in Professor John Giggie's investigative course, *Lynchings in Pickens County, Alabama*. The course explored themes of Southern memory and the violent spectacle of lynching. Throughout the course, Brie uncovered the identities of three unknown lynching victims. As a young Black academic, this discovery was one of her defining moments. The course required intensive research throughout the semester and helped Brie understand the importance of the archive as well as 'archival silence.' This experience with archival silence prompted her to take on an ambitious project studying the Malé Revolt of Brazil this summer at MURAP under the guidance of Dr. William Sturkey. She is interested in Africana Studies, African American History and Anti-Imperialism. After completing the MURAP program, Brie will pursue a PhD in History and/or Sociology.



"The 1835 Malé Revolt of Bahia: Black Resistance to Empire"

Mentor: Prof. William Sturkey

This project examines the Malé Revolt of Bahia, Brazil, in which enslaved Muslim Africans sought to capture Salvador, Bahia, the capital of Brazil at a time when Brazil was the seat of the Portuguese Empire. For the Malé, their Islamic faith allowed them a discipline and identity that strengthened their resolve to revolt. Using comparisons to slave resistance in the United States and Haiti, this paper examines the Malé Revolt as an example of urgent defiance to the system of enslavement and imperialism and colonial projects in the nineteenth-century Western Hemisphere. I employ the theory of Afro-Pessimism, which argues that blackness is absent in civil societies. Thus, to be black means to exist outside the realm of a civil, racially-homogenous society designed to protect and benefit white citizens. The Malé Revolt defied white society, much like its counterpart and perhaps influencer Haiti did for its mother and master country France. Similar to the Haitian Revolution, the Malé Revolt, as a slave revolt, contributes to the continuum of extant blackness beyond the realm of civil society and as a potential threat to destroy the white slavery-based colonies.

ALEXIS URIBE



Alexis Uribe is a rising senior at DePauw University, with a double major in an Interdisciplinary Latin Americans Studies major and a Bachelor's of Art in Music. Her research interests focus on Latin American immigration, particularly in how identity plays a role in migration and intersectional identity development within Latinx communities. This summer, under the guidance of Dr. Candis Smith, her research will focus on the the misrepresentation or lack of representation on the violence perpetuated onto immigrants during their migration from Latin America to U.S. in U.S. news media. She plans on expanding on this research in graduate school through field work. This upcoming fall semester, Alexis will be studying abroad in Rio de Janeiro, Brazil, taking classes on the history of Brazil, sociology, and Portuguese. After graduation, she plans to accomplish research on intersectionality within a Latinx community in a Latin American country through the Fulbright scholarship before pursuing a PhD in Latin American studies.

"U.S. Oblivion of the Unforgotten Journey: Representation of Central American Immigration in U.S. News Media"

Mentor: Prof. Candis Smith

In 2014, there was a surge of unaccompanied children from Central America arriving at the U.S./Mexico border. This increase has not slowed down in the years since, as children and families continue to arrive at the U.S. border seeking asylum and fleeing various forms of violence and poverty. Despite the circumstances of these immigrants, an apparent lack of empathy among many U.S. citizens persists. Today, the news can be watched, read, or streamed 24/7. The ways in which the news represents an issue or group shapes viewers' opinions. Considering the influence the media has on public opinion, this research investigates the U.S. news media's portrayal of Central American immigration. It asks, what is being said about immigration from Central America? What is being left out? Specifically, this research analyzes the language used to refer to immigration and immigrants. Through an analysis of the news media's depiction of Central American immigration, this research provides groundwork to better understand U.S. citizens' attitudes towards this particular group of immigrants.

JORDAN YOUNG



Jordan Young is a rising senior at the University of North Carolina at Chapel Hill, where she is a double major in Sociology and Management & Society. Her primary interests are in studying the sociology of Black identities, queer identities, and how those identities intersect and interact with one another. Her work this summer examines the college experience of queer Black males and how the contexts of Historically Black Colleges and Universities and Predominately White Institutions affect those experiences. Under the mentorship of Dr. GerShun Avilez, she will focus on sense of belonging within campus communities and repression of identity in order to access campus communities in observing how agents navigate these settings as well as how they are perceived in such settings. Jordan is a proud member of Delta Sigma Theta Sorority, Inc. After completing the Moore Undergraduate Research Apprenticeship Program, she will pursue a PhD in Sociology.

"A Different World: Navigating College Campuses as Queer Black Males"

Mentor: Prof. GerShun Avilez

Throughout the development of film and television and their prevalence in society, the representation of Black people in higher education has been scarce. Although more Black characters are featured on campuses of predominately white institutions, HBCU depictions have remained few and far between. Of the few films or television shows set at an HBCU, none of them portrays a character that identifies as a queer Black male and less than a handful of the PWI settings contain such characters. This paper discusses the experiences of queer Black males on college campuses and how the different contexts of HBCUs and PWIs affect those experiences by drawing on media portrayals and their implications prior to observational studies. This paper uses those media portrayals to analyze the ways in which these subjects maneuver through their communities and how their sense of belonging is affected by the perceived necessity to repress aspects of one's identity in order to be comfortable in such communities. This paper presents the term "hyper-exclusion" to describe the absence of queer Black males in HBCU films and the simultaneous presence of oppressively heteronormative and hyper-masculine rhetoric and behavior.

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