

23rd Annual MURAP Academic Conference
Moore Undergraduate Research Apprentice Program
July 20–21 2017



INTERSECTIONALITY

Scholarship and Pedagogy Across the Disciplines

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL
Sonja Haynes Stone Center for Black Culture and History
Hitchcock Multipurpose Room 111

Cover Art: Painting by Haitian artist S. Joseph.
From the private collection of Dr. Rosa Perelmutter

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MURAP HISTORY

This year marks the 23rd 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 an 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 or 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. James Dean, 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" on the following page to gauge our program's results as of our last graduating class. For more information about MURAP please visit our webpage at <http://murap.unc.edu/>.

SUMMARY STATISTICS

As of June 2017

	Number	Percent of Total
Total Number of Alumni	488*	100.00%
Alumni in Academia	72	14.8%
Alumni with Tenure	20	4.1%
Enrolled in Graduate & Professional School	298	61.1%
Pursued or in pursuit of PhD		
Total	171	35.0%
Completed	93	19.1%
In Progress	78	16.0%
Pursued or in pursuit of Masters		
Total	122	25.0%
Completed	100	20.5%
In Progress	22	4.5%

*The percentages above are based on the students who have received their bachelors degree.

CONFERENCE SCHEDULE

Day 1—Thursday, July 20, 2017

8:00-8:45am

Breakfast

9:00-9:15am

Introduction of Chief Diversity Officer: Dr. Rosa Perelmuter

Welcome : Dr. G. Rumay Alexander, Chief Diversity Officer,
Special Assistant to the Chancellor and Professor of Nursing

Opening remarks: Dr. Rosa Perelmuter, Director of MURAP and Professor
of Romance Studies

9:15-10:45am

A Sampling of MURAP Students' Research I

Moderator: Prof. Miguel La Serna, MURAP 2017 Mentor

Sydney Tunstall, Spelman College

*"A Most Precarious Position: Black Lesbian Fiction and Interracial
Relationships"*

Mentor: Prof. GerShun Avilez

Breanna Escamilla, Michigan State University

"Disrupting the Digital: Critical Discourse, Community, and Everyday Activism"

Mentor: Prof. Michael Palm

Ceazar Castañeda, University of Illinois at Urbana-Champaign

*"One for the Homies: Love and Consequences, Defunct Memoir
and the Fake Slave Narrative"*

Mentor: Prof. GerShun Avilez

10:45-11:00am

Break

11:00-12:00pm

Keynote Address: Dr. Gabrielle Civil, Laura C. Harris Scholar-in-
Residence, Denison University

"Experiments in Joy: Intersecting Art and Identity"

Introduction: Ms. Michele Wells (MURAP 2012), Founder,
Run On Productions; Creator, Elevate the Artist and Theater for Humanity;
MURAP 2017 Graduate Assistant

12:00-1:30pm

Lunch

1:30-3:30pm

Scholar Panel I: Addressing Intersectionality

Moderator: Dr. Michael Jennings (MURAP 1991),

Professor of Education and Chief Diversity Officer, Furman University

Prof. Rose Brewer, University of Minnesota, Twin Cities

*"Articulating Intersectionality: Disciplinary Challenges, Pedagogical
possibilities"*

Prof. Lester Spence, Johns Hopkins University

"Intersectionality and Police Violence: The Baltimore Case"

Prof. Kumarini Silva, UNC-Chapel Hill

"Misguided Patriotisms: When Violent Racisms meet American Nationalism"

Prof. Philip Christman, University of Michigan

"The multiple consciousness of Fran Ross's Oreo"

3:30-3:45pm **Break**
3:45-4:45pm **Featured Presentation:** Prof. Michele Berger, UNC-Chapel Hill
 "Intersectional Thinking After Graduation: Trends in a Global Database of Women's and Gender Studies Graduates (1995-2010)"
Introduction: Ms. Ashley Mattheis, doctoral candidate in Rhetorical Criticism and Gender Studies, UNC-Chapel Hill

4:45pm **Closing Remarks:** Prof. Rosa Perelmutter

Day 2—Friday, July 21, 2017

8:00-8:45am **Breakfast**
9:00-9:15am **Introduction of the Provost and the Director of IAAR:** Dr. Rosa Perelmutter, Director of MURAP and Professor of Romance Studies
Welcome: Dr. James W. Dean, Jr., Executive Vice Chancellor and Provost
Opening Remarks: Dr. Karla Slocum, Director of the Institute of African American Research (IAAR) and Associate Professor of Anthropology

9:15-11:15am **Scholar Panel II: Teaching Intersectionality**
Prof. Frank Baumgartner, Organizer and Chair, UNC-Chapel Hill
Prof. Erroll A. Henderson, Pennsylvania State University
Prof. Eric L. McDaniel, University of Texas at Austin
Prof. Chris S. Parker, University of Washington
Prof. Kathy Powers, University of New Mexico
Prof. Erika Wilson, UNC-Chapel Hill

11:15-11:30am **Break**
11:30-1:00pm **A Sampling of MURAP Students' Research II**
Moderator: Prof. Isaac Unah, MURAP 2017 Faculty Mentor
Loyce James, University of Texas at Austin
 "Empire on Suds: Soap and the Continued Struggle for Decolonization"
Mentor: Prof. Kennetta Perry
Jessica Bennett, Columbia University
 "An Examination of US Immigration's Non-Detention Programs' (In)Carceral Home"
Mentor: Prof. Kennetta Perry
Malik Currence, UNC-Chapel Hill
 "Economic and societal implications of white flight within Chicago neighborhoods"
Mentor: Prof. Isaac Unah

1:00-2:00pm **Lunch**

2:00-3:30pm	<p>Scholar Panel III: Intersectionality in a Global Context</p> <p>Moderator: Prof. Ariana Vigil, MURAP 2017 Faculty Mentor</p> <p>Prof. Kia Caldwell, UNC-Chapel Hill "Intersectional Perspectives on Gender, Race, and Health in Brazil"</p> <p>Prof. Ashley Lucas, University of Michigan "Theater in South African Prisons: Intersectional Strategies for Social Change"</p> <p>Dr. Andrew M. Martínez, University of California, Los Angeles "Choreographies of Assembly in Post-Revolutionary Cuba"</p>
3:30-3:45pm	Break
3:45-5:30pm	<p>MURAP Alumni Panel</p> <p>Moderator: Dr. Andrew M. Martínez</p> <p>Prof. Richard M. Mizelle (MURAP 1997), Associate Professor of History, University of Houston</p> <p>Dr. Andrew M. Martínez (MURAP 2009), PhD in Culture and Performance (2017), University of California, Los Angeles</p> <p>Prof. Steven O. Roberts (MURAP 2011), Assistant Professor of Psychology, Stanford University</p> <p>Brionca Taylor (MURAP 2013), Doctoral student in Sociology, UNC-Chapel Hill</p> <p>Emma Kioko (MURAP 2014), Doctoral student in English, Cornell University</p>
5:30pm	Hail and Farewell: Prof. Rosa Perelmuter

KEYNOTE SPEAKER

Gabrielle Civil



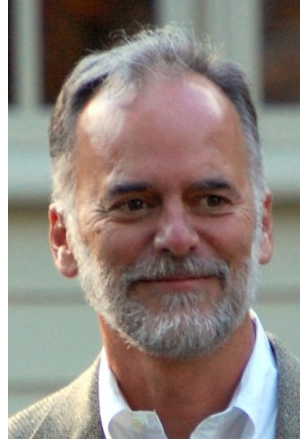
Dr. Gabrielle Civil is a black feminist performance artist and poet, originally from Detroit MI. She has premiered over forty original solo and collaborative performance art works around the world, including a year-long investigation of practice as a Fulbright Fellow in Mexico and a trilogy of diaspora grief works after the 2010 earthquake in Haiti. Her memoir in performance art, *Swallow the Fish* (CCM Press) was named as one of “34 Books by Women of Color to Read This Year” (electricliterature.com) and one of “20 Must-Read Books for Spring

“*Tourist Art*,” her fine art /poetry collaboration with Haitian artist Vladimir Cybil Charlier, was a “Spotlight Zine” in the POC Zine Project. Dr. Civil’s next book, *Experiments in Joy*, explores performance collaborations. Her writing and translations can be found in the anthologies *Kitchen Table Translation*, *Walk Towards It*, *Writing through the Visual and the Virtual: Inscribing Languages, Literature and Culture in Francophone Africa and the Caribbean*, and more. She has contributed to *Small Axe*, *Art21*, *Something on Paper* and *Two Lines* as well as *Aster(ix)* and *Obsidian*, where she guest-edited special issues. She graduated from the University of Michigan with Highest Distinction and gained her MA and PhD in Comparative Literature from New York University. Prof. Civil earned tenure first as an Associate Professor of English, Women’s Studies & Critical Studies of Race & Ethnicity at St. Catherine University (St. Paul, MN) and again later as an Associate Professor of Performance at Antioch College (Yellow Springs OH). She is now Laura C. Harris Scholar-in-Residence in Women’s and Gender Studies at Denison University. Her project there is “*Activating / Performance \ Activism*.”

PANELISTS

Frank R. Baumgartner

Dr. Frank R. Baumgartner is the Richard J. Richardson Distinguished Professor of Political Science in the Department of Women and Gender Studies at UNC-Chapel Hill. He joined the department in 2009 as the first holder of the Richardson professorship. A proud Detroiter, he attended Detroit's Technical High School and then received all his academic degrees at the University of Michigan, Ann Arbor, receiving his BA in 1980 (honors in both French and Political Science, Phi Beta Kappa, high distinction); MA in 1983 (Political Science); and PhD in 1986 (Political Science). Prof. Baumgartner's work focuses on public policy, agenda-setting, and interest groups in American and comparative politics, and has appeared in many academic journals. In recent years he has also been involved in studies of race and criminal justice.



Michele Tracy Berger



Dr. Michele Tracy Berger is an Associate Professor in the Department of Women's Studies at UNC-Chapel Hill and an Adjunct Professor in the Department of City and Regional Planning. She is also the Director of the Faculty Fellows Program at The Institute for the Arts and Humanities at UNC-Chapel Hill. Her books include *Workable Sisterhood: The Political Journey of Stigmatized Women with HIV/AIDS* (Princeton University Press, 2004) and the co-edited collections *Gaining Access: A Practical and Theoretical Guide for Qualitative Researchers* (Altamira Press, 2003) and *The Intersectional Approach: Transforming the Academy Through Race, Class and Gender* (University of North Carolina Press, 2010). Dr. Berger's recent co-authored book is *Transforming Scholarship: How Women's and Gender Studies Students are Changing Themselves and the World* (Routledge 2011, 2nd ed. 2014). Her current book project is *"Thriving vs. Surviving: African-American Mothers and Adolescent Daughters on Health, Sexuality, and HIV."*

Rose M. Brewer

Dr. Rose M. Brewer is a sociologist, activist, and the Morse Alumni Distinguished Teaching Professor of African American and African Studies at the University of Minnesota-Twin Cities. She writes extensively on gender, race, class, social inequality and social change, publishing over 70 articles, book chapters and essays. She co-authored the award winning book, *The Color of Wealth* and is the editor of several other volumes. For more than a decade she served on the board of Project South: Institute for the Elimination of Poverty and Genocide, was a founding member of the Black Radical Congress, and served as a Board member of United for a Fair Economy (UFE). She is the recipient of the Josie R. Johnson Social Justice Award from the University of Minnesota, the 2013 American Sociological Association's Distinguished Teaching Award and was the 2014 College of Liberal Arts Dean's Medalist.



Kia Lilly Caldwell



Dr. Kia Lilly Caldwell is an Associate Professor of African, African-American, and Diaspora Studies and Adjunct Associate Professor of anthropology at UNC-Chapel Hill. She is the co-director of the African Diaspora Fellows Program and the former Director of Faculty Diversity Initiatives. Her research and teaching focus on race, gender, health policy, HIV/AIDS, and human rights in Brazil and the U.S. Dr. Caldwell has received fellowships from the Ford Foundation, Rockefeller Foundation, Mellon Foundation, and the American Psychological Association. She is the author of *Negras in Brazil: Re-envisioning Black Women, Citizenship, and the Politics of Identity* (Rutgers University Press) and *Health Equity in Brazil: Intersections of Gender, Race, and Policy* (University of Illinois Press, 2017), and co-editor of both *Gendered Citizenship: Transnational Perspectives on Knowledge Production, Political Activism, and Culture* and, with Dr. Sonia Alvarez, of a recent two-part special issue of the journal *Meridians* focusing on Afro-descendant Feminisms in the Americas.

Philip Christman

Prof. Philip Christman lectures in the English department at the University of Michigan. He holds an MA in English Literature from Marquette University and an MFA in fiction writing from University of South Carolina-Columbia. Before coming to Michigan, he taught English composition at North Carolina Central University, the nation's oldest publicly-funded HBCU, and served as Writing Coordinator at MURAP. He is currently editor of the yearly *Michigan Review of Prisoner Creative Writing*. He also works as a freelance copyeditor and writing coach. His own work has appeared or is forthcoming in *The Hedgehog Review*, *Paste*, *Annalemma*, *Feminist Formations*, *Books & Culture*, *Christianity Today*, *Identity Theory*, *The Periphery*, and other places. His website is philipchristman.com. He hosts the podcast "I Needed a Pretext to Read Books".



Errol Anthony Henderson



Dr. Errol Anthony Henderson is an Associate Professor of Political Science at Pennsylvania State University, where he teaches international relations, US foreign policy, the analysis of war and peace, and African Politics. He earned his PhD in Political Science at the University of Michigan in 1993. He is the author of more than 40 scholarly publications including three books—the most recent, *African Realism* (2015). He is a community activist who helped make profound changes at the University of Michigan and at Wayne State University, served as Director of the Peace Program for Save Our Sons and Daughters (SOSAD) and helped establish other chapters throughout the country, and participated in the National Urban Peace and Justice Summit (the Gang Summit) that attempted to implement a national truce with gang members. He is presently completing research on two books; one on the role of religion in world politics, and another on the role of culture in the black liberation struggle of the 1960s and 70s. He is the faculty advisor to Penn State University's Black Caucus.

Emma Kioko

Emma V. Kioko (MURAP 2014) is a PhD student in English at Cornell University with research and teaching interests in global south literature and theory, African literature, and contemporary black women's writings. Her recent essay, "On Beauty and the Possibilities of Feminist Pan-Africanism in Una Marson's *The Moth and the Star*," will be published in a forthcoming collection on Pan-Africanist scholarship from Africa World Press in 2018. She received her BA cum laude from Bryn Mawr College. Emma worked as Program Coordinator for MURAP from 2015-2016.



Ashley Lucas



Dr. Ashley Lucas is an Associate Professor of Theatre and Drama as well as Director of the Prison Creative Arts Project (PCAP) at the University of Michigan. She holds a B.A. in Theater Studies and English from Yale University and a joint PhD in Ethnic Studies and Theatre and Drama from UC San Diego. Prof. Lucas is the author of an ethnographic play about the families of prisoners titled *Doin' Time: Through the Visiting Glass*, a variety of articles in academic journals, a co-edited (with Jodie Lawston) special issue of the *National Women's Studies Association Journal* on the topic of "Women and Criminal Justice: Policing, Prosecution, and Incarceration" (Summer 2008), and a co-edited volume (also with Lawston) titled *Razor Wire Women: Prisoners, Activists, Scholars, and Artists* (SUNY Press 2011). Lucas is currently working on a book manuscript for the Methuen Critical Companion on Prison Theatre.

Andrew M. Martínez

Dr. Andrew M. Martínez (MURAP 2009) has recently completed his PhD in Culture and Performance at the University of California, Los Angeles (UCLA). His research examines the role of ballet as part of the nation building process of the 1959 Cuban Revolution. He seeks to convey the way choreographing of national identity is made material through the examples of Cuban ballet technique, the repertory of the Ballet Nacional de Cuba (BNC), and the dancing body of famous Cuban ballerina Alicia Alonso. In viewing the BNC as a repository of revolutionary conditions, his analyses serve as entrees into larger conversations about the ways in which artistic practice can uphold, critique, or re-inscribe national ideologies.



Eric L. McDaniel

Dr. Eric L. McDaniel is an Associate Professor in the Department of Government at the University of Texas at Austin and an affiliate of the Population Research Center. He received his MA and PhD in Political Science from the University of Illinois Urbana-Champaign. His research areas include religion and politics, Black politics and health policy. Prof. McDaniel is the author of *Politics in the Pews: The Political Mobilization of Black Churches* (University of Michigan Press, 2008). His work targets the institutional and individual aspects of race and religion, is concerned with how the fusion of religious and national identity have shaped American public opinion, and how political empowerment influences health outcomes.



Richard M. Mizelle, Jr.

Dr. Richard M. Mizelle, Jr. (MURAP 1997) is an Associate Professor of History at the University of Houston. He received a BA in History from North Carolina Central University (1998), his MA in American History from American University in Washington, DC (2000), and the PhD in American History and the History of Medicine from Rutgers University (2006). His work focuses on the historical borders of Medicine, Race, Environment, and Technology in Twentieth Century America. He is the author of *Backwater Blues: The Mississippi Flood of 1927 in the African American Imagination* (Minneapolis: University of Minnesota Press, 2014) and co-editor of *Resilience and Opportunity: Lessons from the U.S. Gulf Coast after Katrina and Rita* (Washington, DC: Brookings Institution Press, 2012). Currently, Prof. Mizelle is co-editing the Oxford Handbook of American Medical History (under contract) and working on a history of race and diabetes from the turn of the Twentieth Century to Hurricane Katrina. During the 2016-2017 academic year, he was a Fellow at the National Humanities Center in Durham, NC.



Christopher Sebastian Parker



Dr. Christopher Sebastian Parker is an Associate Professor in the department of Political Science at the University of Washington. A graduate of UCLA and the University of Chicago, Parker also served in the United States Navy. He is the author of *Change They Can't Believe In: The Tea Party and Reactionary Politics in America* (Princeton University Press, 2013), and *Fighting for Democracy: Black Veterans and the Struggle Against White Supremacy in the Postwar South* (Princeton University Press, 2009). Prof. Parker also writes a column, "Race and Rage," for *The Conversation*. He resides in Seattle.

Kathy Powers

Dr. Kathy Powers is an Associate Professor of Political Science at the University of New Mexico. She is interested in the nature of institutional authority as well as institutional change and effects. Specifically, she examines the institutional and legal determinants of transitional justice in the form of global reparations efforts following mass human rights violations, the international legal personality of international organizations, and how regional economic institutions that transform into military organizations impact war. Prof. Powers has published her research in diverse venues such as the *Journal of Conflict Resolution*, the *Journal of Peace Research*, *International Interactions*, *Foreign Policy Analysis*, the *Review of International Studies*, and the *NAACP Special Edition*. She was recently awarded multiple fellowships to conduct research for her book “*Making Amends: The Institutional and Legal Landscape of Global Reparations*” while in residency at the United States Holocaust Memorial Museum and at the Woodrow Wilson Center for International Scholars. Professor Powers is the 2013 recipient of the UNM New Faculty Teaching Award and the 2010 recipient of the Faculty of Color Teaching Award from The Project for New Mexico Graduates of Color (PNMGC).



Steven Roberts



Dr. Steven Roberts (MURAP 2011) began his undergraduate work at the Borough of Manhattan Community College and completed that work at New York University. He then completed his graduate work at the University of Michigan. Currently, he is an Assistant Professor of Psychology at Stanford University. Broadly, he researches the development of social concepts and the consequences they entail. Specifically, he researches beliefs about race and multiracial individuals, how concepts of group norms contribute to social cognition, and how cognitive and social biases contribute to real-world outcomes (e.g., stereotyping, norm enforcement, political attitudes). Prof. Roberts’ work is grounded in theories of conceptual development and group-based inequality.

Kumarini Silva

Dr. Kumarini Silva is an Assistant Professor of Communication at UNC-Chapel Hill. Her research is at the intersections of feminism, identity and Identification, post-colonial studies, and popular culture. She is the author of *Brown Threat: Identification in the Security State* (2016, University of Minnesota Press) and co-editor of *Feminist Erasures: Challenging Backlash Culture* (2015, Palgrave UK). Her work has appeared in *Social Identities*, *South Asian Popular Culture*, and *Cultural Studies*. Silva has also published book chapters on race, global media, and film. She received her PhD in Communication and Society from the University of Oregon.



Lester Spence



Dr. Lester Spence is an Associate Professor of Political Science and Africana Studies at Johns Hopkins University and the Center for Emerging Media Scholar in Residence. He specializes in the study of black, racial, and urban politics. Over the past decade he has published articles on American institutional legitimacy in the wake of the contentious 2000 Presidential election, the effects of long-term black political empowerment on black participation, the role of media narratives on black attitudes about HIV/AIDS, and the determinants of support for black nationalism. With his first and second books (2011 W.E.B. DuBois Distinguished Book Award Winner *Stare in the Darkness: The Limits of Hip-hop and Black Politics* and *Knocking the Hustle: Against the Neoliberal Turn in Black Politics*) he has become particularly interested in studying the causes and consequences of growing inequality within black communities.

Brionca D. Taylor

Brionca D. Taylor (MURAP 2013) is currently a fourth-year doctoral student in the department of Sociology at UNC-Chapel Hill. Her research interests include the sociology of education, race and ethnicity, and gender studies. Brionca recently completed an ethnographic study of a Black community youth program, focusing on the ways in which the program attempted to address racial disparities in education by operating as a counterspace to predominantly White elementary schools. She is a recipient of the National Science Foundation Graduate Research Fellowship (NSF-GRFP) for her dissertation project, which explores the modes of social mobility of African American adolescent girls in Advanced Placement classroom environments.



Erika K. Wilson



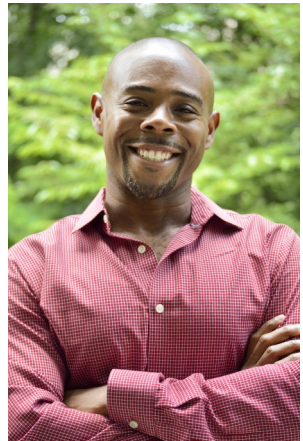
Prof. Erika K. Wilson is an Associate Professor of Law at UNC-Chapel Hill. She received a BS in Public Policy (cum laude) from the University of Southern California and a JD from the University of California, Los Angeles. She currently teaches Critical Race Theory, Civil Lawyering Process and the Civil Litigation Clinic. Prof. Wilson's research interests focus on issues related to education law and policy, specifically obtaining educational equality for disadvantaged students, and the intersection between race and the law. Her articles have appeared in the *Cornell Law Review*, *UCLA Law Review*, and *Michigan Journal of Law Reform*, among others. In 2016, her work was selected for presentation both at the Harvard Yale Stanford Junior Faculty Forum and at the Yale Critical Race Theory Conference. Wilson received the James H. Chadbourne Award for Excellence in Scholarship in 2017.

FACULTY MENTORS



GerShun Avilez

Dr. GerShun Avilez is an Associate Professor and the Director of Graduate Studies in the Department of English & Comparative Literature at UNC. He is also the Director of the UNC Program in Sexuality Studies. A cultural studies scholar, he specializes in African American literature and visual art, with a particular emphasis on gender and sexuality. He is the author of *Radical Aesthetics and Modern Black Nationalism* as well as many journal articles and book chapters covering African American culture, political activism, spatial theory, legal studies, and Black feminism. He is currently working on a new book project on Black Diasporic artists and civic identity. His courses include Black Masculinity & Femininity; Social Inequality; Race & Medical Humanities; and Art & Social Radicalism. He earned his PhD in English from the University of Pennsylvania, where he was also awarded a Graduate Certificate in Africana Studies.



Andrea Benjamin



Dr. Andrea Benjamin completed her undergraduate degree at the University of California, Davis and earned her PhD. from the University of Michigan in 2010. Her research interests include Race and Politics, Local Elections and Voting behavior, and Public Opinion. Her first book, *Racial Coalition Building in Local Elections: Elite Cues and Cross-Ethnic Voting*, explores the potential for Black and Latino Coalitions. Using the Co-Ethnic Elite Cues Theory, the book shows that Blacks and Latinos rely on endorsements from co-ethnic leaders when casting their ballots and that this is especially true when race and ethnicity are salient in the campaign. The book is available for pre-order from Cambridge University Press and Amazon. Dr. Benjamin is currently working on a project about Black and Latino coalitions in Durham, North Carolina.

Miguel La Serna

Dr. Miguel La Serna is an Associate Professor of history here at UNC and a current fellow of the American Council of Learned Societies (ACLS). His work examines the relationship between memory, power, and political violence in 20th-century Latin America. His first book, *The Corner of the Living*, looks at the ways in which local conditions shaped indigenous peasants' response to the Shining Path guerrilla insurgency in 1980s Peru. Currently, he is working on two book projects: a narrative history of the Shining Path (co-authored with Duke University anthropologist Orin Starn), and a history of memory and power in the Tupac Amaru Revolutionary Movement (MRTA).



Priscilla Layne



Dr. Priscilla Layne is an Assistant Professor in the Department of Germanic and Slavic Languages and Literatures and an Adjunct Assistant Professor in African, African American and Diaspora Studies at UNC-Chapel Hill. She received her PhD in German from the University of California, Berkeley. Her fields of research and teaching interests are Twentieth- and Twenty-First-Century German Literature, Film and Music, (Post) Subculture Studies, Postcolonial Studies, African Diaspora Studies, and Gender Studies. She has presented papers at the Women in German Conference, the Society for Cinema and Media Studies, and the Collegium for African American Research. She has also published essays on such topics as German film, Turkish-German literature, and translation. Her book, *White Rebels in Black: German Appropriation of Black Popular Culture*, is forthcoming Spring 2018 with the University of Michigan Press.

Michael Palm

Dr. Michael Palm is an Associate Professor of media and technology studies in the Department of Communication at UNC and affiliated faculty in the Department of American Studies. His research and teaching focus on the political economy of popular culture and the history of everyday technology. He received his PhD in American studies from NYU, and he is a co-editor of *The University Against Itself: The NYU Strike and the Future of the Academic Workplace* (Temple, 2008). He is the author of *Technologies of Consumer Labor: A History of Self-Service* (Routledge, 2017) and a co-editor of a forthcoming special issue of the *Journal of Cultural Studies* titled "Everyday Money: Tokens, Rails, Ledgers." His primary current research project is a monograph about the contemporary production and political economy of vinyl records.



Kennetta Hammond Perry



Dr. Kennetta Hammond Perry (MURAP 2000) is an Associate Professor of History at East Carolina University where she is responsible for teaching courses in Atlantic World History and African & African American Studies. She received undergraduate degrees in History and Political Science at North Carolina Central University and obtained her doctorate in Comparative Black History at Michigan State University. Dr. Perry's research interests include transnational race politics, Black Europe, race and the carceral state, and Black women's history. She has held fellowships with the Carter G. Woodson Institute at the University of Virginia, Duke University's Postdoctoral Scholars Program and the American Council of Learned Societies. She has published in the *Journal of British Studies*, *History Compass* and as part of an edited collection, *The Other Special Relationship: Race, Rights and Riots*. Her first book, *London Is The Place For Me: Black Britons, Citizenship and the Politics of Race* (Oxford, 2016) examines how Black Britons transformed race politics and ideas about British citizenship in the era of decolonization.

Charlene Regester

Dr. Charlene Regester is an Associate Professor in the Department of African, African American and 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 nine years and has participated in several other faculty endeavors, including Teaching with the Arts and Carolina Performing Arts. She was a Fellow of the Institute for the Arts and Humanities and 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.



William Sturkey



Dr. William Sturkey 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. He is an Assistant Professor of History at UNC-Chapel Hill. 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.

Isaac Unah

Dr. Isaac Unah is an Associate Professor of Political Science at UNC-Chapel Hill. He earned his B.S. degree in economics and management science from the State University of New York at Cortland in 1989, and both his M.A. and PhD degrees in political science from SUNY-Stony Brook in 1992 and 1995 respectively. Professor Unah's research and teaching interests focus on judicial institutions and their collective influence on public policy and bureaucratic behavior. His research has been published in several political science, law, and interdisciplinary social science journals, including the *American Journal of Political Science*, *Political Research Quarterly*, *Law & Policy*, *Business and Politics*, and several major law reviews. He is the author of two books: *The Courts of International Trade: Judicial Specialization, Expertise, and Bureaucratic Policymaking* (University of Michigan Press, 1998), and *The Supreme Court in American Politics* (Palgrave-Macmillan, 2009). He is one of the longest serving faculty preceptors in the MURAP Program.



Ariana Vigil



Dr. Ariana Vigil is an Associate Professor in the Department of Women's and Gender Studies at UNC-Chapel Hill. She holds a PhD from Cornell University, where she studied English and completed graduate minors in Latino Studies and Feminist, Gender, and Sexuality Studies. Her research and teaching focus on contemporary Latinx literature and culture and engages with issues of gender and sexuality as well as militarism, transnational activism and Central American-American studies. Her first book, *War Echoes: Gender and Militarization in U.S. Latina/o Cultural Production* was published in 2014 with Rutgers University Press. Her second book, *Understanding Francisco Goldman* will be published by the University of South Carolina Press in 2018 and she is currently at work on a third manuscript that looks at journalism and mass communication in contemporary Latina/o literature.

MURAP STAFF



Rosa Perelmuter, Director

Dr. Rosa Perelmuter was born in Cuba, completed high school and college in Boston, and received her PhD in Romance Languages from the University of Michigan. As Professor of Spanish American Literature at UNC-Chapel Hill, where she has taught for over 30 years, she writes and teaches about Colonial Spanish American authors and also about contemporary Latino, Cuban and Cuban American literature. Prof. Perelmuter's many articles and two books have been published in the US and abroad. In both her teaching and her writing, the topic of diversity has been key, as the authors she engages--whether colonial or contemporary--grapple with the construction of new identities and nationalities that allow for ethnic, racial and/or religious difference. Perelmuter's own experience with diversity as a Jewish-Cuban-American woman living in the United States often serves to connect students to their own diversity, and her preoccupation with these issues is reflected in her book in progress, "Jewish Cuba: Culture, Identity and Community (1920-1960)."



Throughout the decade of the 1990s, Dr. Perelmuter served both as a MURAP mentor and as a Faculty Advisor in the College of Arts and Sciences, rising to the position of Assistant Dean and receiving in 2002 the "Class of 1996 Excellence in Advising Award." In 2006 she accepted the Directorship of the MURAP Program and since then has been giving her full attention to her students and to carrying out the mission of the program, which is to diversify academia. She was awarded UNC's Faculty Diversity Award in 2016 for her contributions on behalf of MURAP. Prof. Perelmuter is thankful to know that the current partnership between the Andrew W. Mellon Foundation and UNC, as well as secured funding when UNC takes over the entire program, has ensured the program's support through the next decade.



Seri Anderson

Seri Anderson is MURAP's GRE quantitative Co-Instructor. She is a doctoral candidate in the Health Policy and Management department of the Gillings School of Global Public Health at UNC-Chapel Hill. She received her MPH from the Maternal and Child Health department at UNC-Chapel Hill and her BA in English and BS in Mathematics from the University of Rochester. For her dissertation research she is conducting a cost-effectiveness evaluation of several contraceptive charts used to explain women's birth control options. In general, her research areas are cost-effectiveness research, computer simulation, and unintended pregnancy prevention.



Jen Boehm

Jen Boehm is MURAP's Writing Workshop Assistant. She is a PhD student in the Linguistics Department at UNC-Chapel Hill, where she also earned BA in Anthropology and Linguistics and MA in Linguistics degrees. Jen's main research interests are language documentation and preservation, dialect variation, and sociophonetics. For her doctoral research, she is recording and documenting the S'gaw Karen language as spoken locally and analyzing how the phonetic characteristics of the language are changing in the diaspora. She has presented her research at several national conferences, including the Linguistics Society of America Annual Meeting and the Southeastern Conference on Linguistics. As a graduate student instructor, Jen has taught courses in introductory linguistics, sociolinguistics, and first-year composition. She serves as a founding member of the Linguistics Outreach Group.

Laurel Foote-Hudson

Laurel Foote-Hudson is a PhD Candidate in the Department of English and Comparative Literature at the UNC-Chapel Hill. Her current research interests are influenced by her exposure to both Spanish and Japanese languages and literature, as well as popular culture. Her projects utilize a comparative research approach to better reflect an ongoing interest in the genres of Golden Age Spanish and Edo Period Japanese theater and travelogue. Recent presentations include the exploration of the performance of the self and foreign "other" in contemporary popular media, including anime, videogames and comics. Framing both genres within their respective literary and cultural contexts is her work in modern Adaptation Theory and she looks forward to expanding upon this framework within her dissertation.



Mimi Gordor

Mimi Gordor (MURAP 2016) is MURAP's Conference Coordinator and will assume the position of Program Coordinator in Fall 2017. She graduated cum laude with a degree in English from Bryn Mawr College. While a member of the 2016 MURAP cohort, she worked under the mentorship of Dr. GerShun Avilez on a research paper titled, "The Best Thing About America Is That It Gives You Space': Defining Success in The Diaspora for The African Woman and Creating Alternative Spaces at Home in Chimamanda's Americanah." 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. She plans to pursue a PhD in English with a concentration in African and Africana Studies.



Silpa Guda

Silpa Guda is MURAP's Communications Manager and helped put together this year's conference booklet. She manages the website for MURAP and the Institute of African American Research. She also manages the Social Media and other communications related to MURAP. She is currently enrolled as a Master's student in Information Science at UNC-Chapel Hill. She has an undergraduate degree in Information Technology and aims to pursue a career in Business Analytics.

Kimberly Hardy

Kimberly Hardy (MURAP 2005) is MURAP's Resident Graduate Assistant, a position she also held in Summer 2015. She is a doctoral student in higher education administration at Louisiana State University. Her research interests focus 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 is MURAP's GRE Workshop Coordinator. She 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, she coordinated 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.



Ashley Lee

Ashley Lee (MURAP 2014) is MURAP's Program Coordinator. As such, she coordinates all aspects of the activities for MURAP. As a research fellow, she studied under Dr. Kennetta Hammond Perry to develop a project on the 1912 novel by James Weldon Johnson, racial passing and performativity, and the tragic mulatto trope. An experimental writer, interdisciplinary researcher, and incoming MFA candidate at the University of North Carolina Wilmington, her research and nonfiction fixate on questions of racialized interiority, expression and performance, and considerations of Black genders and sexualities.



Alejandra Márquez Guajardo

Alejandra Márquez Guajardo is MURAP's Research and Office Assistant. She is a fourth-year PhD in Spanish in the Department of Romance Studies. Alejandra's research interests include contemporary Latin American literature, contemporary Mexican *crónica*, gendered narratives of northern Mexico, gender identity and transgressions in contemporary Mexican literature and popular culture, depictions of state-sponsored violence, and Latin American film.



Susannah Ryan

Susannah Ryan is the instructor of MURAP's Communication Skills workshop. She is a doctoral student in Communication Studies at UNC-Chapel Hill. Her research conceives communication as an affective and embodied mode for negotiating relations in deeply contingent—at times chaotic—social/political states. Along this vein, her published work has taken up the possibilities of reconciliation in Central and Southern Africa through critical examinations of reparation and development, and has appeared in journals such as *JAC: A Journal of Rhetoric, Culture and Politics*; *Politics and Policy*; *Philosophy & Rhetoric*; and *Identities*.



Michele Wells



Michele Wells (MURAP 2012) is this year's MURAP Graduate Assistant. She coordinates the Graduate Professional Development Workshop. Michele holds degrees in Economics (Spelman College) and Performing the African Diaspora (CUNY Graduate Center). She started Run On Productions LLC, a theater and film production company, in 2014 and produced the award-winning play *The War at Home* at the Atlanta Black Theater Festival and East Bay Center for the Performing Arts. She is the creator of *Theater for Humanity* and *Elevate the Artist*. Her applied theater work is the subject of a forthcoming documentary "The Act of Being." Michele is presently building a digital platform that will enable her to bring her products to a global audience while blending her passions for entrepreneurship, art and technology.

STUDENT COHORT



Benjamin Barber

Benjamin Barber is a rising senior at Barton College, where he majors in History and minors in English. Benjamin serves as the historian for the North Carolina NAACP Youth and College Division. In this position, Benjamin has participated in voter registration initiatives and written historical profiles on prominent African American leaders like Julian Bond, W.E.B Dubois, and Amelia Boyton. His research interests focus on the development of black political power in North Carolina during the Reconstruction era. His research examines the establishment of black political institutions and the participation of the freedmen in the political process that led to progressive policies including reforms in education, voting, and labor laws. Upon graduation, Benjamin plans to pursue a doctoral degree in African American studies.



“No Longer Bound: Black Institutions and North Carolina Politics during Reconstruction”

Mentor: Prof. William Sturkey

This project examines the connection between black institutions and black political power in North Carolina during Reconstruction, an era of racial progress characterized by the emergence of black political power. North Carolina became the epicenter for this period of racial reconciliation and radical reform as well as the backlash that occurred in response to African Americans’ legislative and political successes. My research combines the use of primary and secondary sources to depict a comprehensive view of North Carolina's black community during Reconstruction. The power of these black institutions and the influence of African Americans in the political process threatened the stronghold of white supremacy and the Southern aristocracy. Despite a white backlash from white supremacists who violently disenfranchised African Americans, black North Carolinians continued building strong communities through black social institutions that remain active today and continue to be a source of black political mobilization in the United States. This 21st century demographic shift has triggered a backlash similar to the attacks that were seen in the 19th century.

Jessica Bennett

Jessica Bennett is a senior at Columbia University pursuing a major in Ethnicity and Race Studies. Her work advances a transnational perspective to analyze issues of illegality, confinement, and surveillance in the field of undocumented immigration. After completing her thesis this past spring, she argues that research in the social sciences should reject the class-binary of citizen/non-citizen and incorporate the needs/agency of a third group of people known as the undocumented class. Outside of the classroom, Jessica works to merge her academic and personal interests. She co-founded UndoCU, the first undocumented student group at her institution, and will serve as the 2017 Conference Chair for the Columbia Pre-Law Society. Next fall, she plans to enroll in a dual degree JD/PhD program to study Law and Sociology.



“From the Prison Cell to the Home: A Look at Mass Incarceration and ICE’s Alternatives to Detention Programs”

Mentor: Prof. Kennetta Perry

Scholars discuss race and citizenship when they examine mass incarceration and the prison industrial complex at the detriment of those who exist on the periphery of citizenship and the black-white binary. Much of the work on this topic elucidates how the surveillance and supervision of bodies of color constitute US criminality, but there exist gaps in the literature which ceases to provoke substantive discussions about how bodies are policed in the context of navigating the US immigration system, thus expanding the reach of the prison industrial complex and the carceral state. This research posits that we should consider US Immigration and Customs Enforcement (ICE) as an integral part of the expansion of the Prison Industrial Complex. More specifically, it will examine ICE’s Alternatives to Detention Programs (ATDPs), its relationship to for-profit companies and its use of GPS ankle monitor devices to surveil undocumented immigrants while they await an immigration hearing at home. This project departs from exploring the criminal justice system and the immigration enforcement system separately. Instead, in this study, I advance a claim that the two has become one. Through an examination of case studies, I identify parallels and overlaps between the US Criminal Justice System and the federal regulation of immigration, specifically, under ICE’s Alternatives to Detention Programs, to illuminate why we must think of these systems as dependent rather than independent modes of power and social control. It is my argument that the two systems— US Immigration and Customs Enforcement and the US Criminal Justice System—work to inform and sustain the growth of in/visible institutional and domestic spaces to expand the Prison Industrial Complex in US society and exacerbate the problem of mass incarceration. This research is crucial because it demands us to reexamine calls for decarceration and question the growing use of state surveillance in domestic homes.

Semassa Boko

Semassa Boko is a rising senior at Pomona College majoring in Sociology. His primary interests lie in understanding social change through interdisciplinary lenses. His work is grounded in sociology and qualitative methods, but explores a variety of subjects. To date, his research topics have ranged from black barbershop culture, to activism in the field of engineering, to indigenous healing methods in Cameroon. In addition, he enjoys storytelling and writing, and wishes to convey his research through creative written mediums. On campus, he is Vice-President of Building Leaders on Campus, a group working to provide a space of brotherhood for marginalized men of color as well as conduct community service and cultural awareness projects both on and off campus. This past semester, he studied abroad in Cameroon under the School for International Training's Development and Social Change program. He plans to continue his studies at the graduate level in Sociology, tentatively with a concentration in comparative historical analysis.



“Black Liberation Musicology: Towards A Theory on Black Spiritual Resistance Through Music”

Mentor: Prof. Michael Palm

Building on existing scholarship, my project develops a historical trajectory of black American music that focuses on the relationship between the general mood of black Americans following moments of heightened anti-black racism and political backlash, and the music that is borne in these moments. This paper will argue that the liberatory potential of black music is fully realized when it is able to transcend concerns around material, political, and social change in order to address the spiritual needs of black Americans. My methods include qualitative coding and content analysis, African-American cultural history, musicology, and religious studies. These are used to analyze the careers of popular black artists such as Kanye West, Kendrick Lamar, and Janelle Monae, song lyrics and structure, interviews, album reviews, and blog posts. Ultimately, I utilize an interdisciplinary approach in order to understand the discursive relationship between contemporary black music and white supremacy.

Brianna Brunson

Brianna Brunson, from Queens, New York, is a rising junior who studies Public Policy and African, African American, and Diaspora Studies at UNC-Chapel Hill. Her research interests analyze the creation of social policies and their potential to negatively impact vulnerable populations across the United States. More specifically, she intends to reform policies that disparately affect women and children of color, low-income families, the homeless, and those in the criminal justice system. She works as a Programs Manager Assistant at the Sonja Haynes Stone Center for Black Culture and History and is the Business Manager of *Black Ink Magazine*. As a member of Zeta Phi Beta Sorority, Incorporated, a Buckley Service Scholar, and a mentor for Building Bonds, Breaking B.A.R.S., Brianna demonstrates her commitment to improving the communities around her. She hopes that her active involvement and research will prepare her to pursue a PhD in Public Policy.



“Poverty, Punishment, and Personal Responsibility: The Connection Between Political Discourse and Cinematic Representations of Black Motherhood”

Mentor: Prof. Charlene Register

The black woman in America must continuously confront the consequences of society's deep-rooted gendered and racialized distortions of her character and relationship to the body politic. Early dramatic representations of Black women as masculine Matriarchs, malicious Sapphires, and hypersexual Jezebels do not only inform many of the cinematic portrayals of Black womanhood today, but are caricatures that have entered the political sphere and inform social policy. Much of the political rhetoric of the mid to late twentieth century focused on the conditions of impoverished Black communities, and thus the behaviors of blameworthy poor Black mothers, leading to a culture of hyper-surveillance and assumed personal responsibility for the poor conditions around her. The politically salient welfare queen and crack mother tropes of the 1960s and onward are bound to and help to perpetuate the perception that Black mothers are lazy, exploitative, undeserving, and responsible for the poor outcomes of Black children. The results of these monolithic portrayals of Black mothers are harmful policies and influenced the normalization and acceptance of negative cinematic representations, all operating within and sustaining the impact of this deep-seated rhetoric.

Ceazar Castañeda

Ceazar Castañeda is a rising senior at the University of Illinois at Urbana-Champaign, where he studies English literature with a minor in Cinema Studies. His areas of interest include writing studies, performances of marginalized identity in literature, and the narrative study of the memoir genre. His previous research looked at Gwendolyn Brooks' two-part memoir by examining her transition of writing style from poetry to memoir, as well as the influence of the Black Arts Movement on her prose work. This research formed the focus of his presentation at the 2016 Illinois Summer Research Symposium. This fall, his research will further examine the constructions of emotional awkwardness in film and television. After graduation, Ceazar plans to pursue a PhD in English and continue working in the genre of memoir and life writing.



“One for the Homies: Love and Consequences, Defunct Memoir and the Fake Slave Narrative”

Mentor: Prof. GerShun Avilez

The world of life writing has been plagued by near constant scandal since the beginning of the 2000s, and situated at the center of these scandals are fake memoirs. Critical discussions of fake memoirs and literary forgeries have typically assigned blame for the proliferation of these documents to the publishing industry. Meanwhile, little work has been done to examine how these texts routinely function as narratives that construct and capitalize on “authentic” portrayals of marginalized cultures. Further investigation suggests that current fake memoirs employ and recreate a process of commodifying black experiences for white audiences that traces back to Antebellum slave narratives. Thus, this project traces the construction of authenticity found in the fake slave narrative *The Life and Opinions of Julius Melbourn (1847)* with the fake gangland memoir *Love and Consequences (2008)*. Both texts, written by white authors and focusing on sensationalized stories of black experiences, highlight the deeply problematic ways that black narratives are consistently policed and authenticated by white authority. In addition, this project offers a new method of considering fake memoir as separate from the binary of truth and fiction, through the concept of the “defunct memoir”.

Malik Currence

Malik Currence is a rising junior majoring in Sociology at UNC-Chapel Hill. He is from Gastonia, North Carolina and his research interests include racial segregation within neighborhoods, redlining, and white flight. Malik is also a Resident Advisor at Horton residence hall and plans to continue working closely with undergraduate students to create a more diverse and inclusive resident community. After completing his research in MURAP, Malik will continue to work towards successfully completing his senior year at UNC and receiving his masters in Sociology and Studio Arts.



“Economic and Societal Implications of White Flight within Chicago Neighborhoods”

Mentor: Prof. Isaac Unah

White flight and urban decay are issues typically analyzed in the context of the inner-city. This study examines the implications of white flight and urban decay for perceptions of crime in Chicago during the 1970s. The study builds on previous literature to test whether the phenomena of white flight and urban decay have affected the economic and social structures of Chicago neighborhoods. Key variables in the study include race and ethnicity of residents, their perceptions of changes in neighborhood racial composition, blockbusting, the conditions of housing stock, etc. Overall, the study supports theories of white flight and filtering in the suburban/neighborhood Chicago context. The study provides a window into the problem of urban decay and abuse of poor residents by local governments and, especially, the police, that we are witnessing today throughout the United States.

Natalie Dalea

Natalie Dalea is a junior at The Ohio State University majoring in Women's, Gender, and Sexuality Studies with minors in Spanish and English. Her research examines applications of critical queer and feminist theories in popular culture, specifically in television shows with themes of hope and joy in difference. She studies how these shows ground the theories to model how marginalized people can survive without assimilating into or replicating existing power structures. At OSU, she won the WGSS department's 2017 Robin Wiehm Writing Award for her analysis of queer utopia as portrayed in *Glee*. She also performs in the Lord Denney's Players Shakespeare troupe and in the women's glee chorus. In the future, she aspires to complete a PhD in English or gender studies to teach and research queer theory as a professor.



"By its Very Definition: Visions of Queer Utopia in *Glee*"

Mentor: Prof. Ariana Vigil

With its LGBT characters and diverse cast, *Glee*, a musical television dramedy, parallels debates in queer theory concerning the future, identity, and incorporating avenues of marginalization in addition to sexuality. This paper examines the dialogues concerning queer futurity by performing a close reading of *Glee*'s musical performances and applying queer feminist of color critique. Specifically, I argue that *Glee*'s themes of futurity, self-expression, and joy in difference reflect the works of José Esteban Muñoz, Audre Lorde, and Gloria Anzaldúa. I focus on two of the show's glee clubs, the Warblers and the New Directions, as an application of the anti-relational thesis and queer futurity, respectively. The show puts the two clubs in conflict with each other to ultimately support queer futurity as a model for queer liberation and qualify the theory by centralizing feminine desire in the New Directions' performed utopias. While Muñoz's analysis of performance art and poetry shows how utopia can exist in glimpses, *Glee*'s narrative arc as a television show sustains these ideas past ephemera by portraying the longer-term implications of his theory. Furthermore, *Glee*'s use of high school theatre programs shows how sharing creative pursuits provides new modes of relating to each other, new methods of coalition, in our quotidian lives.

Ashley Davis

Ashley Ruth Davis is a rising senior majoring in Women's, Gender, and Sexuality Studies at Wake Forest University. She also has double minors in Political Science and International Affairs and Psychology. Within this interdisciplinary field, she is interested in the intersections of religion, race, language, and gender in modern society. Her research interests include politics, societal relations, and media. She has investigated these interests by serving as both a Research Fellow and a Research Assistant for the Pro Humanitate Institute and Anna Julia Cooper Center of Wake Forest University, respectively. After completing her Bachelor of Arts at Wake Forest, she intends to pursue a doctorate in Religious Studies with a concentration in the field of religion, gender, and national identity.



"Weapons of Mass Construction: Black Bodies as Pillars of Maintaining White Supremacy Following the 13th Amendment"

Mentor: Prof. Andrea Benjamin

"What does it mean when the tools of a racist speak patriarchy are used to examine the fruits of that same patriarchy?", questions Black lesbian feminist Audre Lorde in her famous speech "The Master's Tools Will Never Dismantle the Master's House." Within this speech, Lorde interrogates the ways in which feminist activism has worked to maintain further oppression for women of marginalized identities under the guise of liberating all women. As is explored within this project, Lorde's claim rears itself within the work of Black Christian Americans in tandem with white Northern Baptists following the Reconstruction era. Under the overall goal of uplifting the entire Black American community, this work dually reinforced systems of oppression by way of stratifying Black elites from Black masses. Thus, this project examines the ways in which white Northern Baptists constructed Black bodies physically via respectability politics, intellectually via education, and spiritually via Christianity. Due to the construction of Black bodies both literally and figuratively, this project argues that white Northern Baptists worked to preserve white supremacy as a result of whites' loss of power following the abolishment of slavery.

Katherine De La Cruz

Katherine De La Cruz is a rising junior majoring in Anthropology at Hunter College. She is a McNair scholar interested in Latin American immigration and cultural assimilation in the United States. She is a recipient of the Hunter Undergraduate Research Fellowship for which she conducted interviews with immigrants and out of state students in New York City and how they define belonging and their identities as “New Yorkers.” Her interests extend to advocacy work in the Women and Gender Studies Department by performing in productions of “The Vagina Monologues and Other Stories” and taking part in student outreach. Following the completion of MURAP she will expand upon her research during her senior year. Upon earning her degree she plans to earn her PhD in Anthropology and conduct field work in the Dominican Republic and New York City.



“¡Qué Tigeraje! : Gender and Nation in the Dominican Republic, 1916-1961”

Mentor: Prof. Miguel La Serna

Using Dominican dictator Rafael Leónidas Trujillo Molina’s 31 year reign as a backdrop, this study examines the ways in which totalitarian leaders exploit collective anxieties about gender in order to ascend to and remain in power. It argues that Dominicans experienced the 1916-1924 U.S. occupation of the island as a threat to the nation’s masculinity. Through the use of propaganda and his own persona, Trujillo tapped into these gendered anxieties, presenting himself as the hyper-masculine leader who would restore a sense of patriarchal order to the island. Trujillo built up and maintained his power through the use of three gendered metaphors: Trujillo as Father, Trujillo as Lover, and Trujillo as Savior. By analyzing how gendered anxieties contributed to Trujillo’s reign, this project helps explain the appeal of hyper-masculine leaders in the contemporary west.

Breanna Escamilla

Breanna Escamilla is a rising senior at Michigan State University studying Anthropology and double minoring in African American and African Studies and Chicano/Latino Studies. Her research interests include racial/ethnic discourse, coalitional politics, and social and cultural analysis. Previous research includes a comparative analysis of Chicana/Latina muralists in the 1970s and contemporary Chicana/Latina digital media artist presented at the 8th Annual La Academia del Pueblo and Latino/a and Latin American Research Conference. Further interests include library sciences as she interns for the Cesar E. Chavez Collection under the Chicana/o and Latina/o Studies Bibliographer, and works as a Student Assistant Librarian for the MSU Special Collections. She is a Fall 2015 to Spring 2017 undergraduate coordinator for My Brother's and Sister's Keeper mentoring program of Detroit, MI youth. Currently, her work examines digital media platforms as a space to engage and analyze textual discourse that is critical, accessible, and builds communal spaces for underrepresented and marginalized communities. Breanna intends to pursue a doctorate in Humanities, Anthropology, or Ethnic Studies.



“Disrupting the Digital: Critical Discourse, Community, and Everyday Activism”

Mentor: Prof. Michael Palm

The interactive spaces of social media have become mainstream modes of communication. For underrepresented and marginalized communities, the historical absence from dominant media platforms necessitates the adaption of social media for purposes of community, dialogue, and knowledge production for everyday users. This project presents two cases of activists' Twitter feeds and other digital accounts as platforms for critical dialogue, accessible information, and everyday engagement in the building of online communities. Specifically, this project documents and analyzes issues of sexual identity and inclusivity, machismo, and anti-black racism within Chicana/Latina communities. This project utilizes an interdisciplinary and intersectional approach by drawing on activist and community-based discourse as well as a blend of scholarship from media history and theory, Chicana Feminist theory and criticism, and queer methodologies. Ultimately, the project aims to bridge an understanding between activist practices, people of color, and critical scholarship.

Lindsay Griffiths

Lindsay Griffiths is a rising senior at Hunter College majoring in English Literature with a concentration in 20th century African American literature, and also majoring in Spanish Translation & Interpretation. She is a Ronald E. McNair scholar interested in Black literature, particularly the way in which novels reflect and respond to race relations in society. In her previous research, she compared the *Narrative of the Life of Henry Box Brown* and *Autobiografía de un esclavo*, using their common literary elements to argue against the myth of the “well-treated” slave. Lindsay is a Macaulay Honors scholar and a member of the Sigma Delta Pi National Collegiate Hispanic Honor Society. In the future, she will pursue a PhD in either English Literature or Comparative Literature.



“If the Blacks Were Whiter Than the Whites”: *Black No More and the Post-Racial Society*”

Mentor: Prof. Priscilla Layne

George S. Schuyler’s *Black No More* (1931) is a speculative novel about a black scientist’s invention that turns Black people phenotypically and permanently white. While whimsical, this Harlem Renaissance satire confronts real-world issues, criticizes race, and anticipates two of the foundational arguments of the 1970s’ *Critical Race Theory* (CRT). CRT argues that race is a social invention with no biological determination (social construction thesis) and that white society benefits economically and psychically from racism (material determinism). Schuyler’s novel anticipates these tenets by blurring the distinctions between black and white characters in their motivations, speech, and social interactions, as well as by demonstrating how characters seek and enjoy the societal value of whiteness. My analysis fills a gap in previous research on the novel that has ignored the underlying misogyny in the novel as is underscored by the sexist colorism against black women. I argue that, despite its age, there is still something we can learn from an analysis of this novel. Just as *Black No More* disregards black women, black activists must be wary of overlooking intersectionality, as race does not exist independent of gender. Ultimately, my analysis of *Black No More* communicates that, although we recognize the social construction thesis, until we grapple with material determinism and acknowledge intersectionality, we will never come close to achieving a post-racial society.

Ashley Jackson

Ashley Jackson is a rising Senior at Grinnell College, where she majors in Sociology with a concentration in Policy Studies. She is a Mellon Mays Undergraduate Fellow and a writing mentor at her college. Ashley's academic interests include critical race theory, black studies, education policy, and using critical education pedagogies as a tool for liberation. During her semester abroad at the University of Cape Town in Cape Town, South Africa, she observed #UCTShutdown protests which inspired her to use the concepts of decolonial education, African polity, and reclaiming the African identity in her own activism. As a member of Grinnell's Student Education Policy Committee, she is a student representative who collaborates with the Education department and its professors to host panel talks about teacher diversity and study breaks on historically black colleges and universities. Her long-term goal is to create and sustain a scholarship program that will change her college's teacher licensure into an affordable option for students of color. After graduation, Ashley will pursue her doctorate in Sociology.



“Expansion and Maintenance Within the Black Panther Movement: The Relationship Between Theory and Practice”

Mentor: Prof. Andrea Benjamin

Black Panther Party co-founder Huey P. Newton's release from prison in August of 1970 marked a political shift within the Panther Party that denounced militarism and instead strove for global egalitarianism. Although Newton's identity as a Revolutionary Intercommunalist – an identity that advocates for a global united front against imperialism – proved itself to be an attractive concept to disenfranchised communities around the world, this ideology produced tension with Black Nationalists, Revolutionary Nationalists, and even Black Panther members. Newton and the Panthers' interest in international revolutions, histories, and global discourses over black national histories, for example, proved problematic when interests in such globalized discourse overshadowed the goal of immediate liberation for Black Americans. I examine how Newton and the Panthers' Revolutionary Intercommunal project seemed to be shaped by these tensions.

Loyce Gayo James

Loyce Gayo James is a rising senior majoring in African and African Diaspora Studies at the University of Texas at Austin. She is from Dar-es-Salaam, Tanzania by way of Houston, Texas. Loyce is interested in the impact of globalization on the socio-political and economic history of East Africa. With the support of funding from several grants, including the School of Undergraduate Studies and the Intellectual Entrepreneurship Program in the Moody School of Communications at UT-Austin, Loyce has conducted research in Tanzania on the use of Social Capital Theory in Tanzanian development discourse. She presented her findings from this project at the Africa Conference held at the University of Texas at Austin in 2015. Outside of the classroom, Loyce is a teaching artist for Writers in the Schools and a program assistant at the Partnership for the Advancement and Immersion of Refugees (PAIR) in Houston. Upon graduation, she plans to pursue a doctoral degree in African History.



“Empire on Suds: Soap and the Continued Struggle for Decolonization”

Mentor: Prof. Kennetta Perry

In East Africa, soap is a commodity that evokes pervasive ideas of cleanliness, domesticity and beauty. These ideas and the commodity itself trace a long history of racism, colonization and a sustained system of exploitation. In the contemporary moment of globalization, vestiges of colonialism permeate as ideas surrounding the commodification of soap, echoing the imperial project. This project examines the relationship between imperialism and globalization in East Africa as seen through the consumption of soap. More specifically, it examines how images on cleanliness defined hierarchy, promoted feminine domesticity and bolsters an exploitative soap industry. Through an analysis of the different critical sites of discourse on soap in the colonial period (such as colonial education and print culture) and the post-colonial period (such as magazine and television advertisements), this paper shows how globalization is imperialism anew.

Joshua Kerobo

Joshua Kerobo is a rising junior majoring in International Studies and Music, with a concentration in the Anthropology of Music, at the American University in Washington DC. He is the first music major to receive MURAP's Salter Foundation Fellowship and his research focuses on the permissibility of music in Black Islamic cultures. Joshua's other research interests include the importance of performativity in contemporary ethnographies and the mobilization of popular music genres for youth expression in urban Nigeria. At American University, Joshua holds executive positions in many multicultural organizations on campus, including Chapter President of Phi Beta Sigma Fraternity Inc. and Community Service Chair of the African Student's Organization. Because of his extensive volunteer work regarding education in DC's public schools, Joshua hopes to return to Nigeria to extend his professional roots and work to improve the state of the higher education system of the country. Joshua will graduate from American University with Honors and plans to pursue a doctoral degree in Ethnomusicology.



“‘Pleasing Allah’ while ‘Obsessed with Frank Ocean’: Negotiations of Music and Islam in the Postmodern West”

Mentor: Prof. Priscilla Layne

While Islam, the world's second largest faith, and Muslims, the faithful followers of Islam, continue to flourish in all areas of current global society, Western post-9/11 perceptions of Islam have led to increased discrimination against Muslims living in Western societies. Islam is often held by many in the West as incompatible with its ideals of independence, personal autonomy, and equality. In response to negative stereotypical perceptions of Islam, academia has called for contemporary research that serves as what S.A. Khabeer termed, “a critical challenge to the post-9/11 narrative of the ‘Muslim’ as singularly backward and barbaric.” This study, which seeks to understand how Muslims living in the postmodern world negotiate their faith with their music consumption, stands as scholarship that adds to this gap in contemporary research on Muslims in the West. By analyzing both the ways that Muslims negotiate their faith to listen to music and, in turn, the ways that Muslims use music as a subject-constituting technology of the self through ethnographic interviews, this project will demonstrate the complexities of Muslim subjectivity in postmodernity through music in the Western world.

Joshua Kim

Joshua Kim is a rising senior studying Literature and Language at Virginia Polytechnic Institute and State University. His research interests include writers of the modernist and postmodernist literary traditions. To name a few, these writers range from Sir Cervantes, William Faulkner, and Cormac McCarthy to Jorge Luis Borges, Milan Kundera, and Haruki Murakami. More specifically, he is interested in how these authors have contributed to the construction, deconstruction, and ongoing reconstruction of The Novel. In addition to his literary research, Joshua is managing editor of *The Interloper*, Virginia Polytechnic Institute and State University's LGBTQ magazine. In the past, he has served at Teach and Learn in Korea (TaLK) in South Korea as an English as a Foreign Language (EFL) instructor for low-income students in rural South Korea. With his commitment to students and higher education, he plans to pursue a PhD in English and Comparative Literature through which he may further engage in dialogue with students about a variety of literatures, and encourage them to have fun as readers, writers, and thinkers.



“A World ‘Made of Breath’: Cormac McCarthy and the Oral Storytelling Tradition”

Mentor: Prof. Ariana Vigil

This study examines how Cormac McCarthy engages with the oral storytelling tradition in two novels, *The Crossing* (1994) and *The Road* (2006). This project demonstrates that in these works, McCarthy attempts to replicate and ultimately endorse the notion of a world that is by all means one extended oral storytelling performance. This is depicted most explicitly in *The Crossing* when the novel's protagonist, Billy Parham, listens to an oral storytelling performance by a character named “the priest.” During this exchange, “the priest” alludes to the notion of the world-as-tale -- a world conveyed through an oral tradition which consists of tales with dubious relationships to an objective truth. In contrast, *The Road* illustrates through “the man” and his son that oral stories and narrative constructs, despite their fictitious nature, possess the ability to make and remake realities against and despite the truth of the post apocalyptic landscape they inhabit. This project, then, contributes a reexamination of that which undergirds McCarthy's oeuvre and literature itself: the act of storytelling.

Natalia López

Natalia López is a senior and a McNair scholar studying International Studies and Spanish at DePaul University. Originally from Ecuador, her research interests include indigenism in Latin America, migration, and gender. As a 2015 Mitchem Fellow, she studied the contemporary migrant population in Argentina. She expanded upon her research in the summer of 2016 with a McNair grant to conduct interviews and analyze perceptions of discrimination towards the Bolivian migrant population. Natalia presented her project at multiple national conferences organized by the McNair Program and the Midwest Political Science Association. Additionally, her poetry has been published in the anthologies of *Al norte de la cordillera: Antología de voces andinas en los Estados Unidos* and *Del sur al norte: narrativa y poesía de autores andinos* and read during numerous events in Chicago. In the 2017 fall, she will apply to graduate programs in International Relations, Spanish and Latin American Studies.



“Indigenous Women as Cultural Icons in the 1990 Indigenous *Levantamiento* in Ecuador”

Mentor: Prof. Miguel La Serna

In 1990, Ecuador witnessed a powerful indigenous movement. Led by the Confederation of Indigenous Nationalities of Ecuador (CONAIE), the movement paralyzed the country for a week and redefined indigenous people’s relationship with the state. Images of indigenous women were captured at the frontlines of the national protests. Yet, the role of women in Ecuador’s indigenous movement has not been studied in full. Drawing on written and visual sources of CONAIE and speeches from indigenous leaders, this paper demonstrates that women’s primary role in the movement was to represent and conserve indigenous language, traditions, and customs. It argues that women, as the discursive embodiment of indigenous collective identity, were used to lend cultural and ethnic authenticity to the indigenous movement. In analyzing the symbolic uses of women in Ecuador’s indigenous movement, this study contributes to our understanding of the complex relationship between gender, race, and politics.

Elizabeth Olvera

Elizabeth Olvera is a senior majoring in the pre-credential track in History and minoring in Spanish at California State Polytechnic University, Pomona. Her concentration is in Latin America, specifically Mexican studies. She is interested in how the political and economic relationship between the United States and Latin America that impacts the marginalized public. She was Secretary of the eboard for the History Club and is Public Relations Director for the College of Letter, Arts, and Social Sciences Council. Elizabeth is also a Michigan Humanities Emerging Research Scholar at the University of Michigan and will continue her ethnographic work on the economic and cultural struggles of Latina immigrant women in North Carolina. After completing her research, she plans to obtain a PhD in Latin American and Latino Studies.



“First Generation and 1.5 Generation Latina Women: Redefining Gender and National Identity in North Carolina”

Mentor: Prof. Ariana Vigil

This research project focuses on the gendered experiences of first generation and 1.5 generation Latina women in North Carolina by analyzing the narratives of five women, ranging in ages from 19 to 43, collected by the Nuevos Raíces project at the University of North Carolina at Chapel Hill. The interviews reveal how these women redefine their gender identity and negotiate their national identity through family structure and social spaces. Using the concept of *marianismo*, which emphasizes strict gender roles for women, I analyze shifting gender roles in the family structure and professional settings. This project seeks to demonstrate the importance of the relationship between adaptation and national identity for the interviewees when they reflect on their assimilation into American culture and Latinx culture. The issue of authenticity is addressed throughout the interviews when the women talk about conserving their native culture through practices in their household and will aid in the integration of Southern studies and Latinx studies in North Carolina.

Sydney Tunstall

Sydney Tunstall is a rising senior majoring in English with a minor in Film and Visual Culture at Spelman College. Her research interests focus on an analysis of the employment of power structures within the Black community and LGBT community, specifically looking at the experiences of Black queer women in fiction as a result of these interlocking identities. Outside of the classroom, Sydney works on-campus as a Resident Advisor and a Spelman College Student Ambassador. Sydney is also a member of the National Society of Collegiate Scholars and serves as Vice President of the Omega Xi chapter of Sigma Tau Delta International English Honor Society. Following the completion of her undergraduate degree, Sydney plans to pursue a doctoral degree in English.



“A Most Precarious Position: Black Lesbians and Interracial Relationships”

Mentor: Prof. GerShun Avilez

Interracial relationships between Black and white women have existed as a long-standing trope within the canon of Black lesbian fiction. Much of the scholarship around these novels recognize this trope as a tool of resistance used by Black lesbian writers to subvert dominant homophobic and misogynistic notions of Black womanhood. However, many scholars argue that this trope romanticizes interracial relationships and absolves white women of their culpability in Black women’s oppression. This project examines two Black lesbian novels, *Loving Her* by Ann Allen Shockley and *Coffee Will Make You Black* by April Sinclair, in order to push back against these criticisms. Through close readings of both novels, I argue that these authors present problematized representations of interracial relationships which illustrate the fraught position that Black queer women occupy within society.

Victoria Washington

Victoria Marie Washington is a senior English major at Tougaloo College and a native of Memphis, TN. Her research interests center on the exploration of the power of popular media. Specifically, she is concerned with the effects that black comedic drag performance as caricature has on the perception of black women in American society. She is a UNCF Mellon Mays Fellow and member of the Sigma Tau Delta English Honor Society. Victoria attempts to combat barriers against black women such as lack of self-love and access to self-care through her work as the Mississippi liaison for Caring4Girls. She also works to raise awareness and prevention of human trafficking through organizing various forums on Tougaloo's campus. Victoria is eager to pursue a graduate degree in the area of Media Studies, Gender Studies, or Women's Studies, where she will have the opportunity to further analyze the media's treatment of black women.



"She Ratchet: An Examination of Black Comedic Drag Performance"

Mentor: Prof. Charlene Regester

Black comedic drag performance became popular with Flip Wilson's character Geraldine Jones and continued in the 1990s with characters like Wanda (Jamie Foxx) and Sheneneh (Martin Lawrence). The genre's popularity has even spread to social media with comedians like @eastside_ivo, @blameitonkway, Phillip and Emmanuel Hudson, and Tre Melvin.

This comedic art form tends to focus on attributes that work to fetishize black women as raving vessels of exotica with large buttocks, long faux nails, and gaudy wigs. Black comedians exaggerate qualities of black women that have been deemed alien to American conventions. In this way, black comedians present black women as foreigners in mainstream American culture. The rise of social media outlets has made black comedic drag performance more popular and accessible. Although the medium used to disseminate the genre has evolved, the genre itself remains relatively similar. A black man puts on a wig, some lipstick, and a little attitude and pretends to be a young, black woman. My research questions why this performance type is so popular, and what black comedians mean to communicate when they dress in drag. The intention of black comedians carries with them a new complexity because of the shared background they have with black women. Their portrayals are considered accurate because of that background. Ultimately, I seek to understand what influences this genre has had on the construction of black womanhood.

Laura Woods

Laura Woods is a rising senior at Scripps College majoring in History with a concentration in U.S. environmental activism. Her research interests center on the sociopolitical impact of land and property rights in twentieth-century U.S. history. She plans to expand her research on the activism that arose in response to the construction and completion of the Colonial Pipeline in the 1960s into a senior thesis. In addition to being a MURAP fellow, she is also a QuestBridge Scholar. In the future she looks forward to pursuing a PhD in History.



“The “Cadillac” of Pipelines: Colonial Pipeline Activism in North Carolina”

Mentor: Prof. William Sturkey

The Colonial Pipeline, constructed in 1963, is currently the only major pipeline to connect the Gulf Coast states to the Northeastern oil market. However, since its construction, the pipeline has been involved in seven major oil spills, a number of them occurring near rural communities in the South. The pipeline was also built at a period of heightened political tension, taking place amid the Civil Rights Movement, a significant shift in the performance of mainstream environmentalism, and the 1970s oil crises. However, environmental historians have yet to address the Colonial’s construction as a significant contribution to the racialization of Southern space. By examining the history of the pipeline’s construction through an environmental justice lens, this paper will create an understanding of how Black environmentalists pushed back against industrial siting. In addition, this paper will center Black environmentalism, to deconstruct the whitewashed narrative of modern environmentalism.

Toni Yancey

Toni Yancey is a rising senior majoring in Sociology with a minor in Professional Writing at the State University of New York at Cortland. She is interested in capital punishment and the public's views and opinions in relation to crimes against Black Churches. Black Churches play a significant role in Black communities and crimes against them can cause communities to suffer immensely. She will also be looking at the ways in which Whites are less likely than Blacks to receive harsher punishments for crimes that each party commits. Depending on the race of the criminal, mitigating evidence is more likely to be considered and encouraged for Whites more likely than Blacks. After completing this program, she will pursue her MA in Social Work and become a Clinical Social Worker.



“Racial Perceptions of Injustice”

Mentor: Prof. Isaac Unah

Previous research has shown that the mass media exerts tremendous influence on public perceptions of crime. Gaining a better understanding of the ways the public views crime is important for understanding the ways in which society functions. My study focuses on the case of Dylann Roof and his killing of nine African American parishioners at the A.M.E. Church in Charleston, South Carolina in 2015. The purpose of this research is to understand the differences in how African Americans, Hispanics and White citizens view this crime. I rely on racial threat theory to understand the perceptions of Dylan Roof's crime. The theory holds that members of the dominant social group view minorities as a threat to the economic and political arrangements in society. My analysis is based on a CNN survey of 1,194 adult residents of the United States. Preliminary findings indicate that whites are less likely to view this crime as a terrorist act compared to blacks and Hispanics.

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