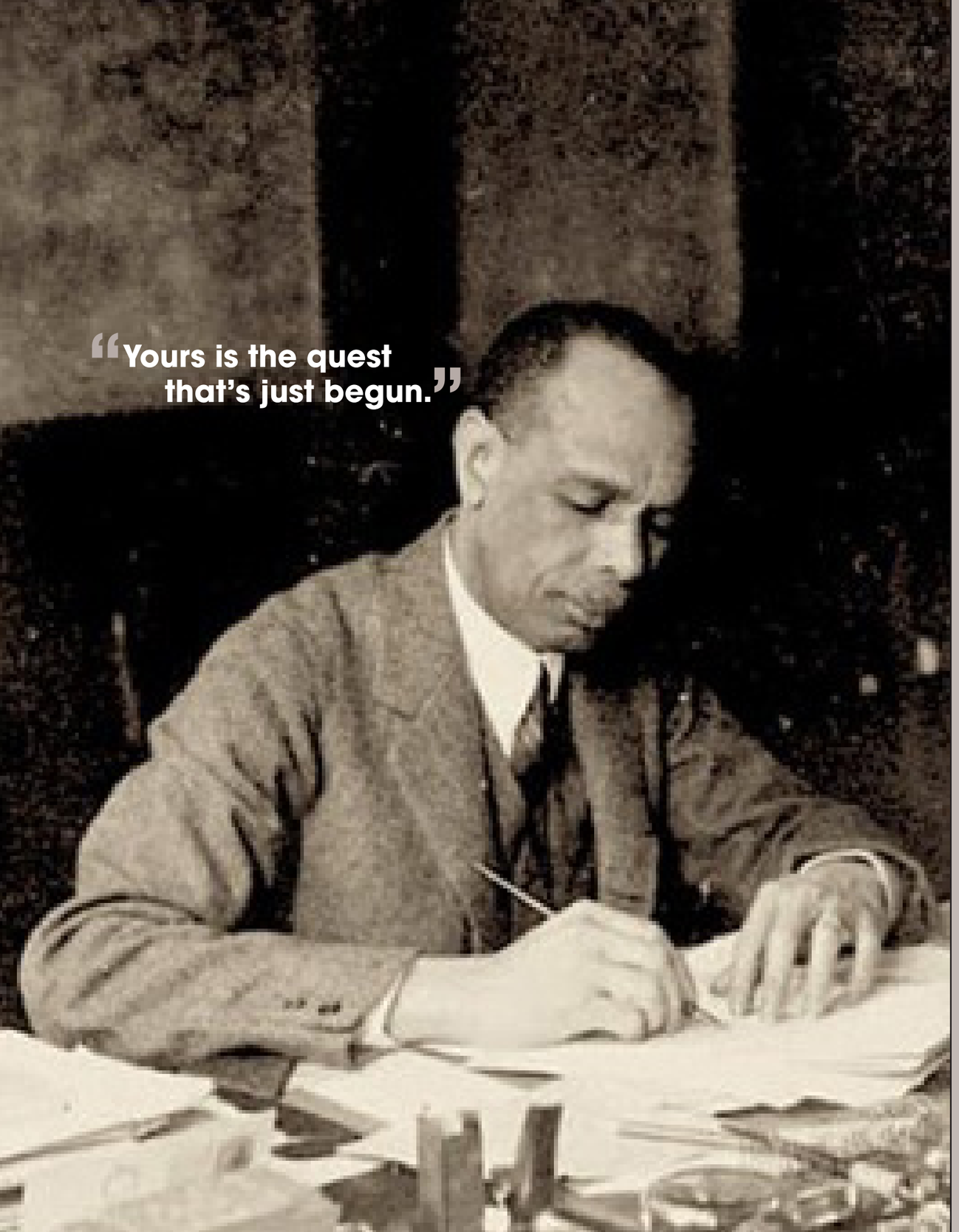
FINDING COMMON GROUND

2019 ANNUAL REPORT



EMORY
UNIVERSITY



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LETTER FROM THE **DIRECTOR**

In the pages that follow, I hope you see the ways that the work of JWJI speaks directly to the challenges we face today. As you read about our fellows, see how their work is on the cutting edge of leading scholarship on race and difference. Note the timeliness of our colloquium talk topics. Consider the relevance of our public dialogue discussions.

DEAR FRIENDS,
As everyone is acutely aware, we issue this report in a time of extreme disruption and turbulence. JWJI, like every other research institute, was affected by the pandemic and the racial disparities that exacerbated how communities of color experienced the pandemic. And though we will talk about this more in the next annual report, I cannot pretend that the fight for racial justice did not escalate shortly after the time period that is covered in this report. In short, life has happened and reminded everyone that the work that we do at JWJI addresses the most pertinent issues and contributes to the most relevant debates of our time.

Because of the pandemic, we have had to adjust how we do our work. However, the work has not changed, and our mission is all the more important. Questions of racial inequality and equitable prescriptions to society's most pressing challenges are exigent and highlight the need to understand how perceptions of racial and intersectional differences have existential consequences. I mourn the fact that it took a deadly health crisis and viscerally literal displays of police violence against Black people to expand the national discussion. I am proud, though, that the ongoing work of JWJI places our fellows in a position where they are more than ready to help lead these discussions and where we are able to provide our varied audiences with critical information to help them make sense of their surroundings and to provide leadership in their communities as well.

It is our goal to continue to help lead important national discussions that amplify the voices of underrepresented groups, expose discrimination and its pernicious effects, and provide positive, equitable prescriptions for reducing racial inequality across multiple dimension. We cannot do this important work without your help. We are grateful to you for your ongoing support. As we submit this annual report, we ask for your continued engagement. We hope to see you at our events, and we welcome your financial and moral support. We thank you in advance for helping to advance our mission, and we look forward to continuing to interact with you in the coming year.

Sincerely,
Andra Gillespie









YEAR IN REVIEW:
MILESTONES OF 2019-2020

August 2019: Cohort Eleven of the JWJI Scholar Program arrives on Emory's campus of the school year

Oct 2019: Public Dialogues Race & Difference Series: Race, Scholarship and Activism
Back: Tehama M. Lopez Bunyasi - George Mason University; Khalilah L. Brown-Dean - Quinnipac University; Lisa Woolfork: University of Virginia; David Crockett - University of South Carolina Front: Rafael Solorzano - California State Los Angeles; Andra Gillespie - JWJI Director

Nov 2019: Public Dialogue Race & Difference Series: James Weldon Johnson & Black Cosmopolitanism
From left: Andra Gillespie, JWJI Director; Jelani Cobb - Columbia University; Marva Griffin Carter - Georgia State University; Kali-Ahset Amen - John Hopkins University; Noelle Morrisette, University of North Carolina, Greensboro

Feb 2020: Public Dialogue Race & Difference Series: Reparations: An Idea Whose Time Has Come?
From back: Nafees Khan - Clemson University; Andra Gillespie, JWJI Director; Melissa Nobles - MIT; Front: Megan Ming Francis - Harvard Kennedy School; Alyasah `Ali' Sewell - Emory University; Darrick Hamilton - The Ohio State University

2019–2020 FELLOWS



Courtney Baker
JWJI Post-Doctoral Fellow
University of California

Courtney Baker thinks she discovered the power of cinema as a young girl watching the 1975 Disney movie Escape to Witch Mountain. She remembers running out of the theater as a young child and her dad finding her in the lobby overwhelmed and afraid.

"That has stuck with me for a long time because I am interested in film, and I have a really visceral reaction to film. Maybe that is where my interest (came from)," Baker says. "I think every scholar is feeding some unconscious desire. And on some level, I am trying to deal with my extreme responses that are prompted by films. It's one of the questions to pose rhetorically for anyone interested in Black Studies and Black Visual Studies: whose interests are being served by the images we see?"

An associate professor of English at the University of California-Riverside, Baker spent her fellowship year at JWJI working on her latest manuscript, "Tyranny of Realism: Twenty-First Century Blackness and the Ends of Cinema," which analyzes cinematic representation of historical Black figures. Some of the films examined include Selma, Belle, and Twelve Years a Slave.

Her JWJI fellowship also provided much needed time for reading and writing about other projects. For the three years prior to her fellowship, Baker had been immersed in administrative work and creating the program in Black Studies at Occidental College.

> "Representation of Black people, in particular Black women and girls, is an issue that the film Selma is bringing to the fore. Film, just like voting rights, are forms of contestation."

For instance, she completed an article, "Framing Black Performance: Selma and the Poetics of Representation," which will be published this fall in Camera Obscura, during the fellowship. "It's a reassessment and pushes against the criticism that it is historically inaccurate, and it does so by paying attention to the different ways that film recruits its cinema vocabulary (editing, mise en scene, dialogue, use of score, costumes) to convey meaning to tell stories," Baker says.

"Representation of Black people, in particular Black women and girls, is an issue that the film Selma is bringing to the fore. Film, just like voting rights, are forms of contestation."

In her book, Baker compares the film images of Twelve Years a Slave with antebellum paintings of slave life and how those might have informed the composition of the film. She also penned a chapter about queer poetics of identity and omission in the book, I Am Not Your Negro: A Docalogue, which was published by Routledge Press in June.

A former children's book writer, Baker examines visual studies through a variety of forms including comics, popular television, fine arts, and photography. She has also co-edited an issue of Film Criticism, an online journal, on Black film feminisms.

THE LOVE OF FILM

Baker began studying film as an undergraduate women's studies major at Harvard University. Baker took a class with filmmaker Trinh Minh-ha, a well-regarded independent filmmaker, her freshman year. "It was so over my head," she says. "Film and experimental films representing marginalized people of color and people who had been interned in Manzanar, race riots, gender and sexuality. It was a revelation to discover the limitations and freedoms of the form," she says. Cinema and visual studies became a way to understand the relationship of power and culture, Baker says.

She brought that passion to Emory students during her spring semester class, African American Film 1967–Present. The class featured well-known filmmakers such as Spike Lee and less-known events in cinema like the Black film student movement at UCLA in the 1970s and 1980s, known as the L.A. Rebellion.

"What are the ongoing concerns as critics, as potential thinkers? What does it mean to look at Black film and what does it mean to look at and think about this category of Black film? And just seeing the objects and knowing they are out there and that they've come before," Baker says.

She wants her students to understand the importance of breaking down elements of a film, looking at the information conveyed and the origins of that information. "(I want them to) pay attention to the work. Folks worked on this—particularly a Hollywood film. The point is we are not supposed to see that it's been worked on. We think of it as a product of a collective imagination and labor. It adds nuance to the way we talk about the circulation, production, and consumption of images."

An important classroom strategy for Baker is asking students how they know what they know about Blackness. "Everyone has seen a film and you know how to pick up on the cues—you have been trained. So our project in film class is go back and think about 'how did you learn this?'" Baker says.

The class also explored black masculinity and femininity in films like Moonlight and Daughters of the Dust. "Visual media has taught us about Blackness in some really fundamental ways, and we always need to pay attention to that," she says.

A DEEP DIVE INTO ARCHIVES AND A SPIRIT OF FELLOWSHIP

Research was a key component of Baker's fellowship, including reviewing documents from the lynching photography exhibition Without Sanctuary, whose Atlanta exhibition archives are housed at Emory's Rose Library. "Going through those archives was incredible," Baker says. "The African American collection is extraordinary, and I will certainly be back."

At a dinner hosted by JWJI Director Andra Gillespie, Baker also got the chance to meet Deborah McDowell, chair of the Carter G. Woodson Institute of African American Studies at the University of Virginia. "I was thrilled. She is such a legend in terms of African American women scholars," Baker says.

Baker also developed relationships with Emory-based scholars. For instance, Associate Professor of Film Studies Beretta E. Smith-Shomade, on leave at Emory's Fox Center for Humanistic Inquiry at the time, graciously invited Baker to present her scholarship at the center's Faculty Forum.

Baker truly appreciated the interdisciplinary community of scholars at JWJI. "We all know each other or will know each other because there aren't that many people of color in the academy," Baker says. "Understanding that no matter the discipline or location we are all interested in understanding fundamental issues of race and difference and justice in our respective fields. That was a very clear connection among all of us. It was in the spirit of James Weldon Johnson." ■

UNCF-MELLON FELLOW



Shayna Cordis
UNCF-Mellon Post Doctoral Fellow
Spelman College

As a high school Spanish teacher, **Shayna Cordis** didn't quite know how to process the challenging conditions her students faced. "I didn't have the language to really pinpoint what was going on. I needed to go back to school. I wanted to be able to understand and have the language," Cordis says.

She remembers participating in an undergraduate research study program where they analyzed the historical and cultural context of Japanese colonialism in the Dominican Republic. "It blew my mind open," she says.

Her professor suggested she consider anthropology, so she applied to graduate school, eventually earning her PhD in sociocultural anthropology at the University of Texas, Austin.

Now an assistant professor of sociocultural anthropology at Spelman College, Cordis focuses on Native American and Indigenous studies and African and African American diaspora studies. "I was encouraged by seeing folks who were using anthropology to take a closer look at things affecting their own communities—trying to use it in a way that would elevate the on-the-ground organizing that was happening and do it in a way that was useful and meaningful," Cordis says.

Her choice to study Guyana was also a personal one. It's her father's birthplace, and she is first-generation Guyanese American of Black and Indigenous heritage (Warau and Lokono).

> "Time is a huge resource, and I can't overstate that. Having an office, I could go onto campus and use the library at Emory and get interlibrary loans. The access to all those resources were invaluable to me to flush out the arguments I have in my book"

During her UNCF-Mellon fellowship at JWJI, Cordis continued work on (Un) Settling Geographies: Anti-Blackness, Gender Violence, and Indigenous Dispossession in Guyana. In the book, Cordis investigates, unearths, and maps the connections between gendered and sexual violence and anti-Blackness in Indigenous land dispossession and the legacies of slavery, indentureship, and colonial conquest in Guyana. With no teaching responsibilities, Cordis finished several new chapters of her manuscript, performed additional archival research, and gathered and analyzed ethnographic field data.

"Time is a huge resource, and I can't overstate that. Having an office, I could go onto campus and use the library at Emory and get interlibrary loans. The access to all those resources were invaluable to me to flush out the arguments I have in my book," Cordis says.

Scholarship—the researching, sitting and thinking, writing—can be isolating, she says. But Emory provided much needed community support and accountability. During the JWJI fellowship, Cordis was part of a faculty success program with the National Center for Faculty Development and Diversity, a national platform of scholars that checks in every week with each other on goals and challenges and helps them brainstorm solutions.

Details such as learning how to best organize her day to get all the difficult tasks done and have a life outside of writing was a huge help. "I really started streamlining my overall argument and going over several of the chapters I had been working on. It really involved the historical tracing of these legacies of conquest, slavery, and indentureship and thinking of them in the contemporary social and political context and how these legacies shape the political terrain," Cordis says.

Earlier this year, Cordis was awarded a prestigious Carnegie and Rockefeller research grant, which she will use to finish her book manuscript.

During the JWJI fellowship, Cordis organized several community workshops and discussions around the issues of Black and Indigenous violence in San Francisco and Oakland. She also facilitated "Black and Indigenous Feminisms: A Dialogue," sponsored by UNCF/Mellon, during which about 60 Spelman students and colleagues conversed about shared experiences and ideas to cultivate. "It is always fantastic to engage with young people. It's a huge part of my work," Cordis says. "The writing and research are important but being able to translate that and engage with students and learn from them in conversation is another huge part of what I do and why I do it." ■

JWJI-MELLON DISSERTATION FELLOW



Magana Kabugi
JWJI Pre-Doctoral Fellow
Vanderbilt University

A class on black popular culture in Washington, D.C., might sound more like fun than serious academic study, but it's where **Magana Kabugi** discovered his passion for studying historically black colleges and how they create culture.

As an undergraduate at American University, Kabugi's final project in that class was to study an event that embodied the spirit of Washington, D.C. He looked at Howard University's homecoming, one of the biggest school events of the year.

He interviewed alums, dug into research about the university, and realized he was interested in the intellectual history and culture of Black higher education.

It's an interest that arose from his family's own educational legacy at top historically Black colleges and universities (HBCUs) in the US. His mother attended Bethune-Cookman University. His father earned his PhD from Howard University. And his younger brother graduated from Tuskegee University.

"I've always been interested in college life and culture. I look at the way Black literature intersects with the study of higher education. So, looking at autobiographies of Black leaders in education, Booker T. Washington and W.E.B. Du Bois, and looking at how culture is created at Black institutions," Kabugi says. "My research was inspired by my lifelong relationships with HBCUs."

As a child, Kabugi was homeschooled with a library of Black studies books, including biographies, fiction, and poetry. They introduced him to a lifelong love of literature and reading. One writer who stood out to him was James Weldon Johnson, the civil rights activist who led the NAACP and was a leading figure in the Harlem Renaissance as a composer and writer of prose and poetry.

> "I've always been interested in college life and culture. I look at the way Black literature intersects with the study of higher education."

Johnson made a "big impression" on Kabugi, inspiring him to become a professor of literature. That inspiration came full circle when he became a 2019–2020 Mellon Predoctoral Visiting Dissertation Fellow at JWJI. Part of what drew Kabugi to the JWJI fellowship was Johnson's writing about leadership and institutions and his experiences teaching at Fisk University. "Those were captivating to me as a child," Kabugi says.

He spent the year completing his dissertation, "The Souls of Black Colleges: Cultural Production, Ideology, and Identity at Historically Black Colleges and Universities." He credits Emory's guest lecturers and speaker dinners as useful tools, along with the university's proximity to other HBCUs, including Spelman and Morehouse colleges.

"Being in Atlanta allowed me to connect with faculty, scholars and leaders in the Black community. I felt like my time in Atlanta was well-rounded," Kabugi says. Before the fellowship, Kabugi already knew Robert M. Franklin Jr., James T. and Berta R. Laney Chair in Moral Leadership at Emory's Candler School of Theology and the president of Morehouse College from 2007–2012. Franklin served as an external member of his dissertation committee in the English Department at Vanderbilt University, and he helped Kabugi connect with scholars and city leaders.

Just before the COVID-19 pandemic shut everything down, Franklin facilitated a special opportunity for Kabugi. The fellow was able to give a talk about his research at the council of former HBCU presidents' monthly meeting, where they discussed higher education issues and new trends in HBCU studies.

"It exposed me to a lot of key topics in HBCU education, and having that background really strengthened the work I am doing," Kabugi says. "It was definitely inspiring and added a sort of real-life layer to the research. You can spend time reading about it, but when you are actually meeting people in the field as they are talking out issues and the practice of higher education it brings a new dimension to the research."

A LEGACY OF ACADEMIC INTEREST AND CREATING EQUITY IN SOCIETY

Curator of African American Collections at Emory Pellom McDaniels III, who passed away this spring, worked closely with Kabugi identifying research for his dissertation. "He got me thinking about branching out into African American archival preservation, preserving stories, literature, and artifacts, but also looking at incorporating digital tools into preservation," Kabugi says.

When the pandemic hit, many archives began shutting down. However, Emory's Rose Library and the Atlanta University Center Consortium serving Morehouse and Spelman, graciously emailed PDFs of whatever Kabugi needed and pointed him to digital versions of books. One document was particularly helpful—a series of letters from Lawrence Carter, the former chapel dean at Morehouse, to C. Eric Lincoln, a religion and culture professor at Duke University. "It gave me an idea of the speakers that Morehouse Chapel would bring to campus and the intellectual culture they tried to create on campus," he says.

Kabugi's research on HBCUs also has an international component. For instance, his work also looks at several African leaders who attended HBCUs and returned home to become their country's president, including Kwame Nkrumah of Ghana and Nnamdi Azikiwe of Nigeria. Their college experience mirrored that of Kabugi's father, who was born in Kenya and came to the US in the late 1970s to attend college. "HBCUs affected the Black American community but also African immigrant communities," he explains.

"HBCUs are still very necessary in our society, but we often don't think about ways they impact our society. Looking at HBCU culture highlights an aspect of higher education that is often overlooked," Kabugi says.

HBCUs offer a model for "advancing equity" in society as well, Kabugi adds. "They have been taking students that are academically challenged and who face a whole lot of economic and educational challenges and getting them ready, in a four-year span, for life after college," he says. "They have a lot of lessons to teach the broader society about how to do equity work, empower students, and champion diversity."

A MAN OF MANY DIFFERENT INTERESTS

Beyond his interest in HBCUs, Kabugi never relinquished his love of popular culture. He studies Black comics and children's literature and writes and draws a comic strip based on his life. He's even penned editorial cartoons for the Washington Informer newspaper.

"I feel that it was maybe a coincidence or maybe fate, because James Weldon Johnson was very much a man of many talents," Kabugi says. "He was a writer, diplomat, songwriter and professor, which kind of matches my many different interests: oral history, comics, teaching, editorial cartooning. I feel that this fellowship was a perfect fit for me."

After earning his PhD in English with a certificate in African American and Diaspora Studies from Vanderbilt University, Kabugi began a two-year Mellon Postdoctoral Fellowship at Fisk University. He says his JWJI fellowship encouraged him to be a leader and mentor in his field and in higher education. "I recommend this fellowship to anyone who works with race and social justice issues. This really did challenge me to become a better scholar and example to others." ■

JWJI POSTDOCTORAL FELLOW



Kyle Mays
JWJI Post-Doctoral Fellow
University of California-Los Angeles

Kyle Mays asks the question on everyone's mind: How do we move past anti-Blackness, white supremacy, and Native erasure?

He doesn't have all the answers but he's tackling a subject that is part academic pursuit and part personal mission. His underlying message is that we don't have to see Black and Indigenous as separate. Mays knows this because he embodies both experiences as Black and Saginaw/Anishinaabe man. "You can't dismantle a house without building a new one," he says. "I try to speculate how it might look and explore the issues."

A LITTLE LUCK

Luck and initiative helped Mays land the writing gig he spent his time penning during his JWJI postdoctoral fellowship. He had wanted to write a history of Afro-Indigenous people since graduate school at the University of Illinois, Urbana-Champaign. He sent proposals through normal academic channels but hadn't gotten a response. Mays took a chance and sent a proposal to book publisher Beacon Press.

They wanted him to expand his idea and explore earlier history. Mays was taken aback, thinking he was a too young both in age and academic rank to get to write a book of this tone and scope. But he had a proven track record with Hip Hops Beat, Indigenous Rhymes: Modernity and Hip Hop in Indigenous North America, which won a best first book prize from the Native American and Indigenous Studies Association, and Detroit vs Every Body: Dispossession, Resistance, and Transformation in a Modern American City, which will be published in 2021.

> "You can't dismantle a house without building a new one... I try to speculate how it might look and explore the issues."

His new book, An Afro-Indigenous History of the United States, slated for publication by Beacon in 2021, is aimed toward a wider audience. It's part of Beacon Press' Revisioning History series, which has published histories of disabled, women, queer, and Indigenous peoples.

"The fellowship gave me the time to really address the entire book manuscript, and I met my deadline yesterday," Mays says. "Emory gave me the space to do that."

By the end of his JWJI fellowship, Mays had written seven chapters, an introduction, and a conclusion. "They have a slant, like Howard Zinn's People's History of the United States. It's how you can view history from a particular point of view," Mays says. "I can't write in all that fancy academic language. It's more broad strokes."

It's an entire history in 75,000 words, so it's a challenge. The hardest aspect has been selecting some historical events to flip the perspective without minimizing others. It's also a considered a "popular" history book, so it needs to be readable too. But Mays is okay with that. "I'd rather write a book that sells than a book five of your friends read," he says.

DIGGING DEEPER INTO AFRO-INDIGENOUS HISTORY

The book spans prerevolutionary America to the present, rethinking history from African American and Indigenous perspectives. He writes about historical figures such as Phyllis Wheatley, born in West Africa, sold into slavery as a child, and sent to America where she became the first African American to write a book of poetry.

Mays' book addresses issues of cultural appropriation including mascots and popular culture and examines the legacies of African American civil rights giants like Martin Luther King Jr., James Baldwin, and voting rights activist Fannie Lou Hammer.

Putting Indigenous and Black histories together raises issues of how understood or misunderstood Native struggles were, Mays says. In his book, he also seizes the opportunity to imagine what real liberation might look like and suggests ways to move beyond anti-Blackness and Native erasure, including reparations.

"How are we going to return land back to Native people? How different are Indigenous from African American struggles but especially descendants of slavery? How do you incorporate that into Indigenous sovereignty?" he asks. "To me, the only thing that is important is I hope my family can pick up the book and read it and see themselves, especially my nieces and nephews."

MOTOR CITY, FAMILY TIES, AND URBAN INDIGENOUS

Mays didn't know any professors growing up, but an undergraduate professor suggested he apply for a summer research scholarship, where he explored reading, writing, and meeting other academics. He soon learned he wanted an academic career focused on issues on justice and reaching a wide audience. He began by studying Afro-Indigenous relationships of the 19th century, including slavery and Native dispossession.

He wanted to reconcile those parts of himself and dig into the history of his hometown. He began studying family history and the city of Detroit and discovered most people don't think of Native history in the 20th century there.

In graduate school, he started searching for a topic and it dawned on him that urban African American and Indigenous history overlapped. He ordered a book online and opened it to discover a photo of his own aunt, Judy Mays. She founded the nation's third-ever public school centered on Indigenous curriculum, the Medicine Bear American Indian Academy. He began interviewing his aunt and Native people who know her, including Indigenous rappers and activists.

Mays' scholarship is aimed at the intersection of justice for Indigenous sovereignty, Black liberation, and belonging. It's a misconception is that all Native people live on reservations. Native people have lived and continue to live in urban spaces across the US such as Detroit.

"Urban space and the early 20th century erase the people and presence as if they weren't there in the first place, as if they have completely vanished," Mays explains. "Not everyone left, and they are reclaiming those spaces. In Detroit, you grow up in a Black environment and culture, but it doesn't mean you are less Native. Just because you grow up in a city doesn't mean you are less Native."

A RARE TEACHING MOMENT

For the spring 2020 semester, Mays taught an undergraduate Afro-Indigenous class. The students were diverse in race, sex, and age.

"The students were fantastic," he says. "The best insight was their experiences. It was all students of color, which is rare for Emory, so they were able to be themselves and express frustrations of the world and issues around racism and sexism and what is it like to be a student of color at Emory."

Mays credits it as one of the most "wonderful" things he experienced at Emory. "It was not just teaching but listening to their stories," he says. "They could speak up and feel like they were being heard and not worried about their peers or a professor shutting them down or their feelings about race. It was profound." ■

JWJI ALUMNI



Alison Parker
JWJI Alumni Fellow – 2017

Mary Church Terrell's story could be the makings of a movie.
A lifelong black activist and suffragist, you've likely not heard of her. You definitely don't know her whole story or impact, says **Alison Parker**, who intends to change that by sharing Terrell's story with the world.

Initially, Parker's goal was to tell a story about the suffragist movement not primarily focused on white women's contributions. Terrell marched in the Women Suffrage Procession in 1913 in Washington D.C. and picketed with the National Women's Party in 1917. "That's a story that doesn't usually get told. It is considered almost entirely white women's picketing and so it is important to understand Black women did participate in all of these aspects of the suffragist movement," Parker said.

After a decade in the making, Parker's book, Unceasing Militant: The Life of Mary Church Terrell, will be published in late 2020, coinciding with the 100th anniversary of the passage of the 19th Amendment granting women the right to vote.

A LEGACY OF ACTIVISM, EDUCATION, AND WOMEN'S RIGHTS

Parker's family history led to her current role as the chair of the University of Delaware's history department. During a time when women's studies wasn't in the academic mainstream, Parker's mother, a high school teacher, established a women's studies program for her students in the 1980s.

> "Having all those people together working on race in the Americas—the intellectual dynamism was really rewarding."

That inspired Parker to study 19th-century women's political thought, with a particular focus on the absence of Black women's representation. While writing her second book, Parker pored over women's biographies from the period. She discovered that one significant Black political activist, Mary Church Terrell, had no biography written about her.

"Even though she is an incredibly important person—she was the first president of the National Association of Colored Women, co-founded the NAACP—she doesn't have any scholarly biography," says Parker. "I was shocked and couldn't believe it and decided it was something I wanted to take on."

Although Terrell was born into slavery, her parents were well off. Both of her grandfathers were white slave owners. Her story is truly American, full of the complicated relationships present at the country's origins. Each of her grandfathers separated her grandmothers from their families and children.

"Terrell was uniquely positioned to take on civil rights issues," Parker says. "She was saying, 'If they were so benevolent, they would have freed them.' She was clear that white nostalgia is problematic."

In fact, Terrell led the protest that defeated a US Senate proposal to erect a "Mammy" monument in 1923 on the National Mall. "Her story shows that the civil rights movement wasn't won in a day. This kind of battle against white supremacy is not a short-term thing that will be fixed overnight," Parker says. "But she never gave up hope. She was always an optimist and felt that people could make positive change. If she were here today, she would be leading the 'Say Her Name' movement making sure Black women are part of the conversation about police violence."

In her book, Parker addresses the mistaken notion of Terrell as a black elitist who valued respectability. She coined the slogan, "lifting as we climb."

"She wrote that slogan, and people criticized her for being more conservative in the notion of racial uplift by implying you had to lift up people from below. That some kind of noblesse oblige, or her elitism kept her from working-class people," Parker says. "What I found is that is just not true. Over the course of her entire life, she was fighting for poor and marginalized, and working class people." Terrell, an Oberlin College graduate, participated in many strikes and boycotts in the 1920s and 1930s for working-class blacks, especially cafeteria workers.

When Parker applied for the JWJI fellowship, she was a professor of history at SUNY College at Brockport, where finding time to write was a challenge. Being at JWJI "made all the difference in allowing me to make a huge amount of progress on writing the book," Parker says. "Having all those people together working on race in the Americas—the intellectual dynamism was really rewarding."

Part of her 2017–2018 fellowship included a book workshop with four experts, including two from Emory: Kimberly Wallace-Sanders and Carol Anderson. They met at the African American Studies conference room, ordered in some food, and spent the day discussing the best ways for Parker to move forward on revising her manuscript. "It was especially important for me on my third book, where I was really trying to aim for a wider audience beyond students and scholars in my field," Parker said. "Having people help me think through how that needed to be done was incredibly helpful."

Parker also taught an undergraduate seminar on Race, Sex and Citizenship in America. She still sometimes hears from those students. One credited Parker with inspiring her senior thesis project and another, her path to a PhD "I was pretty impressed and happy I was able to make these connections with the students in one class in one semester. Teaching was really rewarding," Parker says. After completing the fellowship and returning to Brockport, colleagues suggested Parker apply to become University of Delaware history department chair.

She earned that position and was named Richards Professor of American History. Her new role as department chair provides more opportunities to fight for racial justice. She began an anti-racism initiative last fall. "I can promote racial justice throughout the whole university in a more effective way as a chair than as a regular faculty member," Parker says. "We are adding new courses on comparative global racism and racism in Delaware, including a symposium on university and race, which is a way to start UD on a path of examining the legacy of slavery and racism at the university." ■

JWJI DISSERTATION FELLOW



"Yami" Rodriguez
JWJI Pre-doctoral fellow
Yale University

As a third grader in metro Atlanta, Iliana Yamileth **"Yami" Rodriguez**, remembers not having anyone to write about for Hispanic Heritage Month.

She grew up not seeing herself represented in history, books, or popular culture. In her freshman year at the University of Georgia, the University System of Georgia banned entrance to undocumented immigrant students. Rodriguez, a first-generation Mexican American, had family and friends of mixed legal status. Some were unable to attend the state's top five public universities and feared being reported to immigration authorities.

That inspired Rodriguez to get involved with university and community activists as part of the undocumented student movement.

She applied for and got accepted to a graduate program at Yale University, where mentors helped her understand she could incorporate community activism with an academic career. Rodriguez initially thought she would study undocumented student movement tactics but realized that the movement actually began with what she calls the early arrivals of Mexican and Latinx pioneers in the 1960s, 1970s, and 1980s.

Rodriguez began examining Atlanta's Mexican history by looking at her own family, its migration, and her own lived experience, and the history of Mexican community formation in metropolitan Atlanta. "I was grappling with where my family and community fit into the Black/white binary of Southern history," Rodriguez says. "It was odd to go up to Connecticut to learn about where I came from."

> "It is the first time I lived close to the city, and it was really interesting to write while experiencing it as an adult, driving around and spatially seeing how diverse and spread out Latinx communities are here."

Her work focuses on a social and cultural history of Mexican migrants living in the region prior to the more recent wave of 1990s migration, "making a place for themselves in a place where they are seen as a new presence, a perpetually foreign presence and an illegal presence," Rodriguez says. "So it's how people who are not imagined as belonging in Georgia are creating community."

Her migrant-centered research focused on looking for essential elements of the early community including labor sites, dance halls, and restaurants. The project primarily examines several Atlanta suburban counties, including those with a long history of anti-immigration policies and those with a more diverse population and Latinx presence including Cobb, Gwinnett, DeKalb, and Fulton counties.

Rodriguez's dissertation considers the "intergenerational shifts of people who came here to settle without knowing anything about Georgia or local history, and cast perpetually as a new presence, as opposed to their kids who are carving out space of cultural belonging and political belonging," she says.

Rodriguez recorded nearly 25 oral histories, the backbone of her ethnographic research, as well as numerous informal conversations. That field work, including her contextual analysis, was basis of her American studies dissertation at Yale, "Constructing Mexican Atlanta, 1980–2016."

The JWJI Dissertation Fellowship brought Rodriguez back home and to the origins of her project—the perfect place to finish writing. "Being in Atlanta was productive to shape my thinking about the dissertation, and I was able to network in a way I hadn't before," Rodriguez says. "It is the first time I lived close to the city, and it was really interesting to write while experiencing it as an adult, driving around and spatially seeing how diverse and spread out Latinx communities are here."

Rodriguez guest lectured twice during her fellowship. In fall 2019, she taught a University of Georgia class about researching and teaching Latinx Atlanta history. In the spring, she appeared before Emory professor Viall Hartfield-Mendez's Spanish class, sharing her research for the first time with students. She told the students she was looking for any Mexican immigrants who arrived in the time period she was researching, and one student raised his hand—his parents had migrated then. "It was a moment of yeah, this is where I want to be, the people I am writing about and where I want to share these histories with others," Rodriguez says.

STAYING HOME AND AT EMORY

In May, Rodriguez finished her dissertation and received her Ph.D. from Yale. This fall she is in residence at Emory as a postdoctoral fellow in the History department. It's a multiyear position renewable for two years. This semester, Rodriguez is working on an expanded version of her dissertation for a book that will stretch back to the 1960s for which she plans to conduct more interviews and oral histories.

Rodriguez calls her work "committed public scholarship." Her goal is making community history and knowledge available to current and future researchers and community members. She hopes to help people preserve their papers in community spaces by applying for grants and digitizing the materials.

As a JWJI dissertation fellow, Rodriguez also partnered with UGA's Richard B. Russell Special Collections Library to start a Latinx oral history project and archive. She wants to learn more about digital humanities while at Emory. "There is a lot of potential in making these histories publicly accessible and having a longer life," she says.

Rodriguez also has identified a need for oral history training in other languages for non-native English speakers. "If we don't keep these histories, there is a sense of always starting over, always being a new presence, an emerging community rather than one that has been here for decades," Rodriguez says. She sees it as a way to both honor the folks who were early arrivals and to help today's youth, activists, and students learn about the longer history they can excavate. ■

UNCF-MELLON FELLOW



Sarah RudeWalker
UNCF-Mellon Post-Doctoral Fellow
Spelman College

Even though she grew up in Washington, D.C., h **Sarah RudeWalker**'s RudeWalker's passion to study the power of Black language and culture came from an unlikely place—early education literacy in Mississippi.

After obtaining her undergraduate degree at the University of Virginia, RudeWalker spent two years in Mississippi with AmeriCorps at Jackson State University. There, she taught college students to work in an early literacy program, Jump Start. It grounded her in the importance of grassroots social justice work, making early education accessible to young children.

It was a time of firsts—not only her first time teaching college students but also her first experience at an HBCU and with Southern Black culture.

"Being immersed in the culture of an HBCU was really formative to me. It was a different culture than what I had grown up with," RudeWalker says. "Because we were working in early literacy with the kids, it made me want to focus on the power of Black language and Black culture, which is what my scholarship came back around to do."

A poet, RudeWalker is now assistant professor of English literature at another HBCU, Spelman College. Her work bridges composition/rhetoric and literary scholarship. "I am interested in the way that people produce art for social activism," she says.

As a UNCF-Mellon fellow at JWJI, RudeWalker spent the 2019 fall semester on revisions of her first book, "Revolutionary Poetics: The Rhetoric of the Black Arts Movement," forthcoming from the University of Georgia Press.

> "There is a way Black people speak and communicate—not biologically but culturally—that is not broken English, not a sign of lower intelligence but actually a sign of sophistication and aesthetic deftness. We are going to claim that language and use it for poetry and other forms of art."

She became fascinated with Black Arts Movement because the writers claimed their own language as legitimate, she explains. "There is a way Black people speak and communicate—not biologically but culturally—that is not broken English, not a sign of lower intelligence but actually a sign of sophistication and aesthetic deftness. We are going to claim that language and use it for poetry and other forms of art. To express ourselves in that way is the best way to get people woke, to get to their minds so they are aware of their oppression and want to join the political revolution."

Her book spans the period from 1965–1975, mostly through a lens on the movement's women poets who planted the seeds for other political movements, including Sonia Sanchez, Nikki Giovanni, June Jordan, Gwendolyn Brooks, Audrey Lorde, Carolyn Rodgers, Mari Evans, and Sarah Webster Fabio.

"They were able to model self-love as a revolutionary act," RudeWalker says. "It is about 'Black is beautiful.' Cast off everything else everyone has told you about your worth and look at yourself in the mirror and love that person."

MAKING ROOM FOR CREATIVE EXPRESSION

RudeWalker has published poetry including "Bed" in Pluck!: The Journal of Affrilachian Arts and Culture. She makes room for stylistic expressiveness that students might not otherwise think acceptable in academic discourse. She shares her poetry, experiences, writing inspiration, process, and failures and tries to make a safe creative environment for them. "Being willing to have that vulnerability that comes with the poetic sensibility helps make students willing to be vulnerable in what they share in the classroom and in the writing," she says.

Part of the work is getting students to think of themselves as writers. "I think it is such a powerful aspect of identity. It is so powerful to think of yourself as a writer," she says.

THE SISTERHOOD

As a JWJI fellow, RudeWalker had a teaching-free semester to focus on her research and writing. "It was really great for me," she says. "I had my book manuscript under review at the University of Georgia Press , which now, spoiler alert, [is] under contract."

At JWJI, RudeWalker responded to some reader reports but primarily spent most of the time doing research in the Stuart A. Rose Manuscript, Archives, and Rare Book Library. Her aim was generally to study the work of Black women writers at the end of the Black Arts Movement and into the Black feminist movement. "A few years later, Black women writers had this wonderful flowering and emergence of black feminism. What happened in that later half of the 1970s that set the women up to succeed in this way?"

She dug deep into the papers of Alice Walker and playwright Pearl Cleage at Rose. She shared her research with her Emory faculty mentor, Michelle Gordon, a senior lecturer in African American studies and JWJI alumna, who told her about an organization a graduate student had found referenced in Rose's archives called The Sisterhood.

RudeWalker met with Emory's instruction archivist, Gabrielle Dudley, who had knowledge of The Sisterhood and helped RudeWalker find key materials in the collections of scholars like June Jordan. She learned that now-famous writers, including Alice Walker, Toni Morrison, Audrey Lorde, Ntozake Shange, and Mari Evans, had formed the organization during a potluck dinner at Evans house. The women decided to organize, advocate for publication for themselves, and invite and support other Black women creatives. The Sisterhood had plans to create a publishing house and journal. The group disbanded in about a year, but the later success of these writers wasn't an accident. They took the Black nationalist project and made it their own.

They said, "We are going to form our own self determined community and gather the resources and support we need because it is not out there in the publishing industry. They are not publishing our work in these journals. We are going to infiltrate them with our organization so that our creativity can bloom," RudeWalker says.

RudeWalker unearthed the group's ideology in their meeting minutes and combined with other research, the Sisterhood is now the basis of her second book project. RudeWalker presented some of her findings at the Symposium on American Poetry. This fall, RudeWalker continues her work on the new book while teaching at Spelman. ■

JAMES T. LANEY FELLOW



Justin Shaw
Laney Pre-doctoral Fellow
Emory University

In high school, **Justin Shaw** never imagined himself a Shakespeare scholar. In fact, he didn't even like Shakespeare. He figured he would become a doctor until he learned in college he had a gift for writing. While studying abroad in London during his junior year, he rediscovered Shakespeare while teaching middle schoolers in Cambridge. He began thinking about those works in new ways and even rewrote Macbeth in a fictional modern American setting.

For Shaw, the older texts, early modern literature, offered a new way to explore contemporary social ideas and issues. During his James T. Laney Fellowship at JWJI, Shaw finished his dissertation, the basis of a book manuscript currently in progress, "Black, White, Blue: Race and Melancholy in Early Modern Texts."

In his work, Shaw explores ideas surrounding the concept of melancholy, expressed as grief, loss, inability to cope, trauma, and emotional instability and how they became markers of racial difference in 16th and 17th Century poetry, plays, and prose.

"I was interested in the bigger equation of how society in America is dealing with race and racism and how this operated in these early periods and how literature reflects those concerns and possibly even teaches us some about what we see on a day-to-day basis," Shaw says.

> "Our responses, even today, to racial aggression, oppression, and trauma can be melancholic and, it can manifest in different ways. And it's important to talk about those things. Melancholy can manifest in toxic ways—it can evolve into depression or anxiety—but it can also be productive like righteous anger and activism."

"Our responses, even today, to racial aggression, oppression, and trauma can be melancholic and, it can manifest in different ways. And it's important to talk about those things. Melancholy can manifest in toxic ways—it can evolve into depression or anxiety—but it can also be productive like righteous anger and activism. Melancholy can become acts of resistance to those structures of racial oppression in the world. By embracing melancholy and the pain that emotions can often bring us, it can spur us to action and change."

For instance, the character Othello can be interpreted as trying to embrace happiness at all costs, with his happiness misinterpreted as threatening to a white society.

Cleopatra, as a Black Egyptian woman in Antony and Cleopatra, embraces melancholic anger and subdued rage as a protective mechanism against the violence of her lover, Antony. That anger becomes sadness and reflection, allowing for her noble suicide at the end of the play.

A WIDE NEW PUBLIC STAGE FOR SHAKESPEARE SCHOLARSHIP

When Shaw began his graduate fellowship at Emory, he found himself among fellows often studying more modern subjects, but that diversity of scholarship helped provide a new perspective to his work.

He held a mock research talk that members of Emory's English department attended. "I do work on 16th and 17th century literature, and I'm the only one at JWJI who did that. Everyone else was doing something modern and American. To see them come and support my work without knowing what I do meant a lot and gave me insight into the work I was doing from different perspectives which is always helpful," Shaw says. "I'm thankful to have a community of fellows and staff at JWJI. This year helped me to finish and [to] prepare me for the job interviews I got. I don't think I would've had that otherwise."

Shaw's mentor, English professor Shelia Cavanagh, connected him to a wider field of Shakespeare scholarship and encouraged him to enter into the public arena. "I never thought my work could appeal to audiences beyond the experts, other than to sit in a library or classroom. She helped me see [that] scholarship is for people. She has been instrumental in seeing my work beyond the printed page. She allowed me to guest lecture in her class and molded me into the scholar I am becoming," Shaw says.

His expertise in early modern culture helped Shaw land a Andrew W. Mellon Curatorial Internship at Emory's Michael C. Carlos Museum. He worked on two exhibitions as part of the 400th anniversary of Shakespeare's death at Emory's Michael C. Carlos Museum in 2016, Desire and Consumption: The New World in the Age of Shakespeare and The First Folio: The Book that Gave Us Shakespeare. As a curator, Shaw helped construct the exhibit, trained docents, and gave gallery talks.

"I got to see how an exhibition comes together and to work with collectors. That was a highlight of my experience at Emory. It changed the way I saw scholarship in many fundamental ways," Shaw says. "I will cherish that forever—watching and leading people through the exhibit. Some days I would just stand by the security people and watch people interact with the objects and read things. I loved those moments," he says.

Service, not only scholarship, is key to Shaw's success. At Emory, Shaw served as a graduate adviser for Emory's Black Student Alliance, as treasurer for the Black Graduate Student Association, and as a member of the university's Task Force on Slave Legacies and Committee on Racial Justice. He received the Kharen Fulton Graduate Diversity award for 2017¬–2018.

Shaw also served as organizer for the graduate school application workshop for Morehouse College's English department. Several of the program's mentees have applied to graduate school and some have been accepted. Shaw, who attended Morehouse as an undergraduate, applied to graduate school on his own and wanted to provide guidance to current students.

"The door I've opened is not for other people to then open again but for me to hold open so other people can come in. I don't believe what I do is just for me, but for those coming behind me as well," he says.

In May, Shaw earned his PhD in English literature from Emory and is now an assistant professor of English at Clark University in Worcester, Massachusetts. ■

JWJI POSTDOCTORAL FELLOW



Shanté Paradigm Smalls
JWJI Post-Doctoral Fellow
St. John's University

It's the perfect superhero name for a hip-hop scholar. **Shanté Paradigm Smalls** sounds like the name of a famous rapper. In fact, in some ways, it sort of is.

Academia isn't Smalls' first career. In the early 2000s, Smalls was a musician and rapper while in college and graduate school. So, it's no surprise Smalls is a hip-hop studies expert and the co-managing editor of the Journal of Hip Hop Studies. But Paradigm isn't their given name.

"My first and last names already hint at two very famous rappers—Roxanne Shanté and Christopher Wallace, whose stage name is Biggie Smalls," Smalls says. "I didn't want to use my legal middle name. I don't even know how I came up with Paradigm. I am the model, and I am the litmus test, but Shanté Paradigm sounds good so I would perform under that."

Even Small's family has adopted the new name, so they decided to continue using the name in academia as well. "That is how I am known in life now. People can learn new names," they say. "It feels like a superhero name."

During their JWJI Mellon Postdoctoral Fellowship, Smalls revised their first book: Hip Hop Heresies: Queer Aesthetics in New York, forthcoming from NYU Press. The manuscript already garnered a 2016 CLAGS Fellowship Award for best first book project in LGBTQ studies.

Smalls' research and work examines the intersections of aesthetics, gender and sexuality, using performance, speculative, and Black studies.

> "Many of our cultural situations that we find ourselves in are propped up by these stories and memorialization. The actual history is much more messy, complex, interesting, weird characters but part of what happens inside of capitalism is you have to fix things to sell them."

HIP-HOP REVISITED

Hip Hop Heresies proposes new untapped perspectives on hip-hop artists, DJs, rappers, and filmmakers through the lens of race, gender, and sexuality. It examines how the queer hip-hop scene interrogated race, gender, and sexuality and created community through cultural performances, film, paintings, graffiti, and music in New York from the mid-70s through the first 15 years of the 21st century.

"Many of our cultural situations that we find ourselves in are propped up by these stories and memorialization. The actual history is much more messy, complex, interesting, weird characters but part of what happens inside of capitalism is you have to fix things to sell them," Smalls says. "Performance studies really messes that up by asking us to think about not what things mean but what their impacts are and how that helps us to see the world differently."

During graduate school, Smalls stumbled upon NYU Libraries' Downtown archive, which holds the documents of New York City's downtown arts scene—famous poets, writers, and dancers. That's where for the first time Smalls learned about Martin Wong, a visual artist who was friends with artists such as Charlie Ahearn, Miguel Pinero, and Andy Warhol.

"I thought I was going to do a dissertation on queer hip-hop, and I found out he is not only a Chinese American, but he is gay. It was like, 'Okay, I am not just making this up from my contemporary viewpoint that there is a queer hip-hop scene,'" Small says. "There actually are figures we have known about, but we didn't know who they were."

Wong's art and life inspired Smalls to delve into the relationship among graffiti art, kinship, and community and how important neighborhoods are inside of New York hip-hop. Their book primarily centers around queer aesthetics but also tackles the contemporary hip-hop scene. Smalls takes on a favorite childhood film, The Last Dragon, a cult classic, and examines why it's considered a hip-hop movie.

During their fellowship, Smalls also worked on a second book project concerning black life and futurity, "Androids, Cyborgs and Others: Black Afterlives in Imagination Futures."

Several ideas arose during the first book but didn't quite fit. The new manuscript mixes Black science fiction, Black sentient life, human/plant hybrid machine, and speculative work in films and television, music, graphic and literary novels, and dance. "How are Black figures presented? What are the possibilities for Black people inside in imaginations of the future or the past?" Smalls asks.

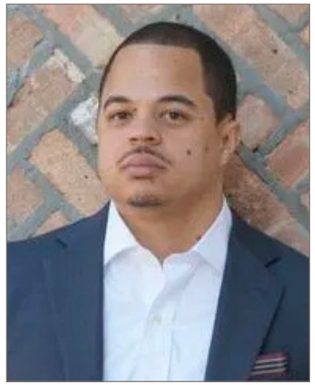
Still a work-in-progress, Smalls says chapters are organized around a concept related to life or consciousness. During their year at JWJI, they finished two chapter drafts, an abstract and layout. The Emory fellowship funded manuscript reviews with two professors who provided both written and recorded Zoom feedback. "One of the things that was great about the fellowship was to have two manuscript reviews," Smalls says. "It was one of the most tangible benefits."

The two Black studies scholars provided feedback from vastly different perspectives—theoretical science fiction and comics and feminist science technology and Black feminist philosophy. "They understood the terrain as well as the content," Smalls says. "The discussion was so rich. My mind was blown away with the generosity of the comments. It was so helpful."

Smalls enjoyed the close cohort of JWJI fellows and mentoring junior scholars. "It was nice to be more a senior scholar and help all the graduate students who finished," they say. "The relationships are so valuable as professors, since we work so much by ourselves, and it was hard with COVID not to gather with friends or at conferences."

This fall, Smalls, now a tenured professor at St. John's University, continues working on the second book. ■

JWJI ALUMNI FELLOW



Carl Suddler
Alumni Fellow - 2015

Carl Suddler puts a new spin on the old adage "Those who do not learn from history are doomed to repeat it."

Suddler, now an assistant professor history at Emory, wants his students to go further, to study history so they can change the future and imagine and create a world beyond racism. "I always tell my students we don't learn history so we don't repeat it. We learn history so we can change the future," he explains.

It's one of the three pillars he hopes his students will learn in his classes. The other pillars are that crime is immeasurable, and that the US doesn't have a justice system but rather a legal system.

Suddler's book, Presumed Criminal: Black Youth and the Justice System in Post War New York, examines issues of youth, crime, and race and the consequences of inequity from the 1930s to the present. It examines how the judicial system moved from focusing on rehabilitation to punishment, treating Black and white youth differently. Published last year, his critique of Black youth criminalization has gained renewed interest since recent protests spurred by the death of George Floyd at the hands of a police officer, selling out temporarily on Amazon.com.

"I think part of a historian's job is to show change over time, and criminalization of black youth has been timely since 1619," Suddler says. 'It takes ten years to write a book, and it was timely in 2010. Timeliness has always been there."

> "I always tell my students we don't learn history so we don't repeat it. We learn history so we can change the future."

Suddler wants to take full advantage of this moment to share lessons from history to advocate for change. He has penned columns for the Washington Post and the Brookings Institute. He's appeared on CNN, Al-Jazeera and podcasts like The Black Athlete and Politics and Polls. "I want to be as publicly engaged as possible," he says. "It is vital for scholars to utilize their expertise to foster a broader conversation beyond the academy."

As a high school freshman, Suddler saw *The Hurricane* starring Denzel Washington who portrays Rubin "Hurricane" Carter, a boxer wrongly convicted of murder. The 1999 sports drama changed his perspective and sparked an interest in history and the failed criminal justice system. "I remember going to the movie and thinking it's crazy. Everyone seemed to know he was innocent, but he sat in jail a number of years before he was exonerated," Suddler says.

Suddler went to the library, found and read the nonfiction version of Carter's story and told his history teacher he couldn't get over why an innocent man sat in prison that long. His teacher asked him how he knew he was innocent and asked whether a person would ever write a book about why they were guilty. Suddler says that in that moment he began to understand that it was less about justice and more about who is perceived as criminal and who is controlling the narrative.

Trying to understand how innocent Black people have been incarcerated led him to study Black American history and culture and eventually research and write the PhD dissertation that became his book at Indiana University, Bloomington.

After graduate school, Suddler was offered a tenure track professor position, but then received the news that he'd been accepted as a postdoctoral fellow at JWJI. "It was a risk because it was only a one-year commitment, but I knew it was vital for me to walk out with a book contract," Suddler says.

As a 2015–2016 fellow, Suddler spent most of the year revising his dissertation into a book manuscript. He researched archives in New York and at Boston University and took some additional research trips. Conversations with other JWJI fellows provided valued perspective and feedback, Suddler says. Emory history professor Daniel LaChance stands out as a mentor who often read his work.

"The resources were great," Suddler added. "I loved my time here." As he'd hoped, he was able to land a book contract by the end of his fellowship.

COMING FULL CIRCLE—A RETURN TO EMORY

With book contract in hand, Suddler was offered and accepted a visiting assistant professorship at his undergraduate alma mater, the University of Delaware. He gained valuable teaching experience there before accepting a tenure-track position at Florida Atlantic University.

In 2019, Suddler returned to Emory as a faculty member in the History Department. He is now on the same committee that chose him five years ago, reviewing fellowship applications to JWJI. "I'm happy to be back. It has offered all kinds of opportunities I only got a glance at when I was first here, and now I have more time and energy to be a part of," he says. "I think very few universities combine place and space like Emory and Atlanta for those who want to do work tied to African American history and studies in general."

Part of that return has been bittersweet. Suddler reunited with Pellom McDaniels III, curator of African American collections at Emory, who passed away suddenly in April. "He met me with open arms when I came back. He had such kindness and warmth and seemed to know a little about everything," Suddler says. "When I came back, we had already started putting our heads together to work on longer-term projects. It was pretty devastating news."

Suddler has already begun research for his second book, the working title of which is "No Way Out: Sports Reforms and the Limits of Social Mobility."

The project spans the late 19th century to the present and examines how increased police contact in the form of "friendly" organized and recreational sports has acted as a method of surveillance on Black youth and led to increased arrests and a perception of Black youth criminality. It takes on the visibility of professional Black athletes as markers of progress who are discouraged and called out for speaking about racial and social issues.

For Suddler, his job is the best job in the world. "I get to read and write, and I would do that regardless of what job I had," he says. This fall, he is teaching two classes on civil rights and mass incarceration. He works to meet students where they are, in the midst of a pandemic and the persistent questions of racial inequality. His students have been involved in the current debate regarding defunding and divesting the police and this influx of new ideas for change has encouraged him.

Their arguments are not falling on deaf ears, Suddler notes. "If anything, it reaffirms, whether online or in the classroom, that what is important is to create space for students to engage in difficult conversations. In my Zoom room, my objectives haven't changed, I expect them to read, write, and talk. This fall, I'm hoping students will return ready to engage in ways that they haven't previously. I hope they are ready to see things in a new light." ■

2019-2020 COLLOQUIUM SERIES

FALL 2019

Date	Speaker	Title & Abstract	Co-Sponsor
9/16	Alvin Tillery	**"Performance vs. Power: Is the #BlackLivesMatter Movement Winning?"** The hundreds of protests that have occurred in the United States under the banner of the Black Lives Matter Movement have had a profound impact on debates over police brutality and other racial and gendered inequalities in the United States. Most scholarly commentaries on the Black Lives Matter Movement have noted how its egalitarian leadership structure, performative repertoires of contention, and technological capacity make it profoundly different from previous movements for racial equality that have emerged from Black communities in the United States. This talk uses survey research, causal inference, and content analysis to explore whether or not these new tactics are translating into victories for the BLM activists in the realms of Black public opinion, the mobilization of African American adherents, and media narratives in African American communities.	
9/23	Josh Farrington	**Black Republicans and the Civil Rights Movement** My talk at the JWJI Colloquium Series will center on the relationship between black Republicans, the G.O.P., and civil rights during the 1950s and 1960s. I contend that black Republicans prior to the 1980s were participants, and in some instances leaders, of the broad civil rights movement of the 1950s-70s. While their methods differed from the direct-action protests of Martin Luther King Jr., their objectives paralleled that of other middle class black civil rights leaders. Working within the apparatus of the Republican Party, these men and women believed that strong civil rights legislation could best be obtained in a two-party system in which both parties were forced to compete for the African American vote. Moreover, while this group was often pushed to the sideline by white Republicans, their continuous and vocal inner-party dissent helped moderate the message and platforms of the Republican Party in the 1950s and 1960s.	
9/30	Bettina Love (no video)	**We Want To Do More Than Survive: Abolitionist Teaching** Dr. Love's talk will discuss the struggles and the possibilities of committing ourselves to an abolitionist goal of educational freedom and intersectional justice, so we all can move beyond what she calls the educational survival complex. Abolitionist Teaching is built on the creativity, imagination, boldness, ingenuity, and rebellious spirit and methods of abolitionists to demand and fight for an educational system and world where all students are thriving, not simply surviving.	
10/7	Lucy Bland	**Born to Black GIs: from the demonization of father and child to the search for American roots** The first half of this talk will present the shifts in British attitudes towards African Americans on their arrival in Britain in 1942, from enthusiastic welcoming to growing disapproval, even hostility, once relationships with British women wer e formed and once babies of these relationships appeared. The second half of the talk will consider the attitudes of these children born to African Americans and British women once they had grown into adulthood. Many of these children were told little or nothing about their birth fathers, and the little they were told was often inaccurate or misleading. This led many of them, once they were older, on a search for their father and for their unknown American relatives. The talk will chart the finding of fathers and/US relatives and the love affair these 'children' developed with the US.	
10/21	Harry Nethery	**Can White People Appreciate Rap?** Can white people appreciate rap? In this presentation, I attempt to answer this question with a qualified "yes" and "no," by applying the work of philosopher George Yancy. I argue that, on the one hand, white people cannot appreciate hip-hop music in the sense that we are not able, de facto, to share the experiences of oppression that are often communicated by rap. But, on the other hand, rap offers the opportunity for white people to be ambushed by a reversal of the white gaze, and the formulation of a black counter-gaze. In this sense, it offers us white people an opportunity to tarry with the suffering of others. This tarrying, I argue, can help to build solidarity among white people and people of color, or the creation of what George Yancy calls "wide-awake dreamers" – young people that can dream of a new world while being awake to the problems of this one. I argue this is one aspect of what is meant when hip-hop artists talk about "spreading the culture." I work through my argument using the work of Vince Staples, Kendrick Lamar, and others.	
10/28	Domingo Morel	**Takeover: Race, Education, and American Democracy** Description: Takeover offers the first systematic study of state takeovers of local school districts in the United States. Relying on historical analysis, case studies (with a primary focus on Newark, New Jersey) and an original dataset of nearly 1000 school districts, the book examines the political causes and consequences of state takeovers. The book shows that although the justification for state takeovers have been generally based on concerns with poor academic performance, questions of race and political power have played a critical role in the emergence of state takeovers of local school districts.	

2019-2020 COLLOQUIUM SERIES

Date	Speaker	Title & Abstract	Co-Sponsor
11/4	**Juliet Hooker,** Professor of Political Science, Brown University	**Theorizing Race in the Americas: Douglass, Sarmiento, Du Bois, and Vasconcelos** In 1845 two thinkers from the American hemisphere - the Argen tinean statesman Domingo Faustino Sarmiento, and the fugitive ex-slave, abolitionist leader, and orator from the United States, Frederick Douglass - both published their first works. Each would become the most famous and enduring texts in what were both prolific careers, and they ensured Sarmiento and Douglass' position as leading figures in the canon of Latin American and U.S. Afri-can-American political thought, respectively. But despite the fact that both deal directly with key political and philosophical questions in the Americas, Douglass and Sarmiento, like African-American and Latin American thought more generally, are never read alongside each other. This may be because their ideas about race differed dramatically. Sarmiento advocated the Europeanization of Latin America and espoused a virulent form of anti-indigenous racism, while Douglass opposed slavery and defended the full humanity of black persons. Still, as Juliet Hooker contends, looking at the two together allows one to chart a hemispheric intellectual geography of race that challenges political theory's preoccupation with and assumptions about East / West comparisons, and questions the use of comparison as a tool in the production of theory and philosophy. By juxtaposing four prominent nineteenth and twentieth-century thinkers - Frederick Douglass, Domingo F. Sarmiento, W. E. B. Du Bois, and José Vasconcelos - her book will be the first to bring Af-rican-American and Latin American political thought into conver-sation. Hooker stresses that Latin American and U.S. ideas about race were not developed in isolation, but grew out of transnational intellectual exchanges across the Americas. In so doing, she shows that nineteenth and twentieth-century U.S. and Latin American thinkers each looked to political models in the 'other' America to advance racial projects in their own countries. Reading these four intellectuals as hemispheric thinkers, Hooker foregrounds elements of their work that have been dismissed by dominant readings, and provides a crucial platform to bridge the canons of Latin American and African-American political thought.	
11/11	**Marie Mora**	**Socioeconomic and Demographic Challenges Confronting Island and Mainland Puerto Ricans Pre- and Post-Hurricane Maria** One hundred years after the Jones-Shafroth Act collectively granted Puerto Ricans U.S. citizenship, the island confronted a severe eco-nomic crisis surging for more than a decade; a loss of public- and private sector jobs; record net outmigration; a rapidly shrinking and aging population; and massive debt restructuring by an external oversight board not accountable to the Puerto Rican government nor people. Such was the reality when Hurricane Maria devastated Puerto Rico on September 20, 2017. Drawing upon her recent book Population, Migration, and Socioeconomic Outcomes among Island and Mainland Puerto Ricans: La Crisis Boricua and other work coau-thored with Alberto Dávila and Havidán Rodríguez, Dr. Marie Mora will discuss how these pre-Maria conditions have contributed to the post-Maria socioeconomic and demographic challenges confront-ing Puerto Ricans on the island and U.S. mainland.	
11/18	**Trimika Melancon**	**"What Do You Have to Lose?': Race and the Politics of Personhood in America"** Given the profound sociocultural dynamics, political instability, and changing world orders, this lecture examines the intersections of race, politics, and personhood in the post-Obama era. In a precar-ious age in which we must invariably underscore what bodies con-stitute "lives that matter," what does it mean that certain subjects, particularly black and brown, LGBTQ and ethno-religious others, are encoded as deviant, suspect, undeserving, and/or terrorizing by virtue of their "difference" and are, in turn, become targets of war against their very personhoods? This interdisciplinary and transme-dia lecture not only explores these questions but also the vexed shifts in (re)presentations of race, difference, and "otherness." Elu-cidating the intersectional qualities and crises facing subjects both seen and unseen, ultimately, this presentation illuminates precisely what is at stake, what we stand to lose, in and as a result of the current U.S. racial and political climate.	
11/25	**Ron Mickens**	**The Heroic Era for Blacks in Science (1935 – 1945) – Blackwell … Wilkins** African Americans have always wanted to participate fully in scien-tific work and some have been very successful. We examine the de-cade, 1935 – 1945, as a special period for the genesis of such STEM related academic and research productivity for African American scientists. In particular, we discuss issues related to whether their contributions were or were not "hidden," and the reactions of the scientific community to their efforts.	
12/2	**Noelle Hurd**	**Online Discrimination, Black Students' Academic Experiences, and the Role of White Bystanders** A primary driver of the Black-White college-completion gap may be the discriminatory experiences Black students face at predominantly White institutions (McCabe, 2009). Relative to other racial/ethnic groups, Black students report the lowest satisfaction with campus racial climate; moreover, perceptions of negative racial climate in-directly influence students' persistence in college and degree com-	

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		pletion (Museus et al., 2008). Notably, limited research to date has examined the role of online discrimination in influencing students' perceptions of campus racial climate even though online social spaces may be the most salient and damaging venues for acts of discrimination among college students (Tynes et al., 2013). Moreover, the limited research that has been conducted largely has not explored White students as actors and bystanders who are implicated in these online interactions. Thus, the current study was undertaken to 1) document the nature and frequency of racially-discriminatory comments posted on specific social media platforms, 2) better understand how racist posts affect Black students' perceptions of institutional racial climate, sense of belonging at their institution, and academic performance, 3) better understand how White students experience racist posts, and 4) identify factors that may prompt White students to confront racist posts with the goal of developing a bystander intervention for White students to confront other White students who are engaging in anti-Black online discrimination. The current study included three components: surveillance and coding of social media data, focus groups with Black and White college students, and an experiment to assess whether a brief intervention could change the willingness of White students to confront online discrimination. Surveillance took place from September 1 through November 30, 2017 and included FaceBook and the comments section of the online student newspaper. Race-related posts occurred with non-trivial frequency across the platforms and were coded according to content that was explicitly anti-Black, anti-inclusive, politically charged, pro-inclusive, or challenges to anti-Black or anti-inclusive posts. Specific breakdowns of findings across platforms will be presented. Focus groups were conducted with 35 Black students and 33 White students ranging from their 2nd through 4th years. In total there were eight focus groups, four for Black students and four for White students. Patterns of findings will be discussed according to driving questions that pertained to the types of online discrimination students experienced, their reactions to racist posts, their reactions to public challenges of racist posts (and among White students whether they had ever challenged and what that experience was like), barriers as well as supports for challenging among White students, and what students perceived to be components of effective challenges of racist posts. Findings from the first two study components were used to create a brief script-based online intervention that was subsequently tested in an experiment with 180 White students. Results of the experiment indicated that students who received the intervention were significantly more like to write a challenge to a racist online post and agree to have their response posted in the comments section of the online student newspaper.	

- Fall break – Oct 14 – 15 (M-Tu
- Thanksgiving recess Nov 28 – 29 (Th-F)
- Classes ended Dec 10 (Tu)

Date	Speaker	Title & Abstract	Co-Sponsor
12/9	MAKE-UP DAY		
SPR 2020			
1/27	Edward Flores	**Prophetic Redemption: Faith-based community organizing for the formerly incarcerated** Dr. Edward Flores will be presenting findings from his new book, Jesus Saved an Ex-Con: Political Activism and Redemption after Incarceration (NYU Press, 2018). Dr. Flores' research, based upon qualitative fieldwork in Chicago and in Los Angeles, examines several successful campaigns to expand the rights of the formerly incarcerated. Dr. Flores' research offers an intervention into debates surrounding prisoner reentry and criminal justice reform; whereas dominant narratives have emphasized the role of elite-driven policy, Dr. Flores' work instead illuminates how faith-based organizations have rearticulated prisoner reentry as grassroots and reconfigured criminal justice reform. Faith-based organizations wage campaigns to expand the rights of the formerly incarcerated through "prophetic redemption"—religious displays that expand the boundaries of democratic inclusion and socially integrate those furthest on the margins	
2/3	Rashida Braggs	**Why Leave, Why Come? The Push-Pull of the U.S. for Black Jazz Musicians** In 1919 the New Orleans born saxophonist and clarinetist Sidney Bechet first traveled abroad to England. He was one of the first musicians to introduce jazz abroad. In fact, the first ever jazz review was written in response to his memorable performances in London as part of Will Marion Cook's Southern Syncopated Orchestra. Bechet's wanderlust did not fade over time; he would migrate domestically and internationally many times before settling in France in 1950 until his death there in 1959. In 1983, Beninese singer Angelique Kidjo first set off for France to study jazz. She contributed to the birth of the world music scene in France, and in her mélange of genres later sought out the Americas. In a trilogy album series, she retraced the corners of the triangular slave trade. However, her musical trajectory did not lead her back to France, nor home to Benin. Instead she made Brooklyn, New York her home base over 20 years ago. Exploring their migratory experiences, Rashida K. Braggs investigates the push and pull of the U.S. for black jazz musicians. Braggs' interdisciplinary methodology of historiography, ethnography and solo-embodied performance will shape a presentation that shares music, dance, interviews and more.	

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2/10	Brenna Greer	**The Civil Rights Work of Black Capitalists** After World War II, a small cadre of black mediamakers and marketers built successful businesses around bridging the gap between black consumers and major advertisers. Central to their enterprise was producing marketplace visuals that defined African Americans as normal, enthusiastic, and valuable members of the postwar consumer class, an essential status in the early Cold War era. These black capitalists erected an infrastructure around the consumer category of "special markets" that changed the course of marketing. Through their media products, they also popularized conceptions of blackness that advanced African Americans' national belonging and citizenship claims, which facilitated concurrent civil rights agendas.	
2/17	Ernest McGowen	**Who do you hang with?: African American Social Network Choices and Co-ethnic Political Participation** With African Americans increasing moving into majority white neighborhoods and working in majority white workplaces the question is how do these environments affect African American opinion and participation. In particular, are African Americans in non-black neighborhoods more likely to answer affirmatively to racial opinion questions and choose alternative behaviors that can better aid the group? In addition, can one explain these behaviors by the racial makeup of other social networks, such as the church one attends? The results show that African Americans in low black areas are similar to African Americans in high black areas and predictably dissimilar to whites in low black areas. Stratifying African Americans in low black areas by their church network choice shows that both groups are similar on linked fate, experiences with discrimination, and alternative participation. On the racial opinions, it appears black church norms are affecting responses, even when controlling for income, education, and levels of linked fate.	
2/24	Ines Valdez Tappata	**Transnational Cosmopolitanism: Kant, Du Bois, and Justice as a Political Craft** Based on the theoretical reconstruction of neglected post-WWI writings and political action of W. E. B. Du Bois, this talk offers a normative account of transnational cosmopolitanism. Pointing out the limitations of Kant's cosmopolitanism through a novel contextual account, the talk shows how these limits remain in neo-Kantian scholarship. The talk presents Du Bois's as a global thinker, whose writings and his coalitional political action should inform our theorization of cosmopolitanism today. The cosmopolitanism proposed in this work enlists overlooked resources to radicalize, democratize, and transnationalize cosmopolitanism	
3/2	Deborah McDowell	**'Some Love for Us': Representing Emotion in the Art and Politics of # Black Lives Matter"** According to Alicia Garza, who is credited with being one of the founders of #Black Lives Matter, the Facebook post that purportedly launched the movement was conceived as a "love letter to black people." Recounting her reaction to the announcement that the jury had acquitted George Zimmerman of all charges in the murder of Trayvon Martin, Garza writes, "It actually felt like I got punched in the gut. So I went on social media to try to find words for what was happening and what I wanted in that moment was some love for us, and so I wrote a love letter to Black people . . . and I said, "Black people, I love you. I love us. We matter. Our Lives Matter. Black Lives Matter." Stimulated by Garza's statement, this lecture explores the following questions: How have black people "answered" Garza's love letter? Should the "love letter" be imagined as addressing black people the world over, encouraging them to see themselves as bodies that "matter" amid anti-black racism? Inasmuch as Black Lives Matter is simultaneously an aesthetic and political movement, we are particularly interested in the answers to this question at the level of aesthetics, not least because Black Lives Matter is a movement both aesthetic and political in origins and aims. Although its history begins in the United States, we examine how its aesthetic and affective appeals have transformed it into an anti-racist project without borders. Because visual culture is so central to the Black Lives Matter movement, it is appropriate that we focus closely on photography, as well as the affective registers or emotional dynamics at play in the numerous images produced since the movement's emergence. Reading portrait photographs from Sheila Bright's "1960Now" series, as well as the street photography of Devin Allen and others, we will explore the following questions: What cultural and political work do we expect these pictures to do? How do photographers utilize the face to capture deals of political agency, as well as black representational politics? Why do they resort so frequently to vocabularies and idioms of emotion in describing their photographic objectives? Indeed, why are vocabularies of emotion so critical to discourses of this movement specifically, as well as to social movements more generally? Why is portrait photography regarded so often as an antidote to anti-blackness and a necessary component of social justice movements? How do we define representational justice?	
3/16	Edlie Wong CANCELED DUE TO COVID 19	**Empire and the Black Pacific: Pauline Hopkins, S.E.F.C.C. Hamedoe, and the "Dark Races of the Twentieth Century"** My talk mines the pages of the earliest and most influential of African American literary magazines, the Boston-based Colored American Magazine (1900-1909) and its southern rival, the Atlanta-based Voice of the Negro (1904-7) to investigate how black writers and activists addressed the complex links between U.S. race relations and colonial policies in the Asia-Pacific. The CAM was the	

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Date	Speaker	Title & Abstract	Co-Sponsor
		most widely read black American periodical in the first decade of the twentieth century, and editor Pauline E. Hopkins was its best-known female personality. Established in 1900, the CAM witnessed the transformation of the U.S. into a global power with the annexation of Hawaii followed by Puerto Rico, Guam, the Philippines, and American Samoa. "What is to be our attitude toward these new lands and toward the masses of dark men and women who inhabit them?" W.E.B. Du Bois asked in an 1899 lecture. Hopkins's thinking as represented in her editorial choices and her own writing for the CAM through her later contributions to the Voice, seized on imperial expansion's utopian possibilities to imagine new international solidarities to bring about global resistance to racial capitalism. Her writings contribute to an emerging black American discourse on the "Pacific," as Asia became more geopolitically significant to the U.S. over the course of the twentieth century	
3/23	**Monique Moultrie** CANCELED DUE TO COVID 19	**Leading from the Margins: Authenticity, Authority, and Black Women's Sexual Agency** This lecture will discuss what I thought was an anomaly in my 1st book research—black lesbians in religious authority in religious media and describe how my current research project on black lesbian religious leaders examines how sexual and religious actors exert agency in religious spheres. Given the notable and negative opposition by some black Protestant denominations to women in leadership and lesbians in general, this talk will counter these tropes by investigating how black lesbian religious leaders are active and prominent in social justice activism	
3/30	**Shante Paradigm Smalls** CANCELED DUE TO COVID 19	**#BlackDeathsMatter: Performing Transness and Black Aliveness in Public Space** This talk is drawn from my second major research project-in-progress, Androids, Cyborgs, and Others: Black Afterlives in Futurity—a study of how Black people navigate anti-Black structures in speculative literature, film, dance, visual art, graphic novels, and music. I will discuss an impromptu dance circle in Union Square NYC, filmed on a smart phone at an April 2015 protest against both police violence and the violent murder of Freddy Gray in Baltimore, MD. This video "stars" transfeminine scholar and artist Kiyán "KiKi" Williams and offers what I argue is an aesthetic-political response to and direction for dealing with Black death at the hands of the police state in the US.	
4/6	**Kyle Mays** CANCELED DUE TO COVID 19	**What is Indigenous popular culture in the 21st century?** This talk will discuss contemporary Indigenous popular culture as a form of what decolonial theorist Frantz Fanon called "combat literature." It will also offer a critical commentary on the intersections of Black and Indigenous peoples in popular culture, and speculates on what these relationships might look like going forward.	
4/13	**Courtney Baker** CANCELED DUE TO COVID 19	**Black Humanity, Visible Violence, and Liberation Aesthetics** When we say that an image causes harm, we are, I argue, in fact abbreviating a much more complicated narrative about how power plays out in image production, circulation, and reception. This presentation discusses how the image of black pain has been put to use by activists of the past 175 years in their advocacy for African American and black human rights and dignity. By attending to the visual rhetorics of black pain, this talk complicates our understanding of how visual representations of the black body function in the social imaginary.	
4/20	**MAKE-UP DAY**		

- Classes began – Jan 13
- MLK – Jan 20
- Spring Break – Mar 9-13
- Classes end – Apr 27

2020-2021 PROGRAMMING CALENDAR

Date	Category	Location	Topics & Speakers
Tuesday 8/11-8/12, 10am	Orientation	Zoom	Orientation (Various speakers)
Wednesday 8/19, 10am	Orientation	1655 North Decatur Road	Extended Orientation. Meet at the JWJI House for pictures, and office move-in.
Wednesday, 9/2 10 –11:30am	Fellows Meeting	Zoom	Professional Development Session
Monday, 9/14 12 – 1:30pm	Colloquium	Zoom	**Christopher Bonner** Department of History University of Maryland
Monday, 9/21 12 – 1:30pm	Colloquium	Zoom	**Edlie Wong** Department of English University of Maryland
Monday, 9/28 12 – 1:30pm	Colloquium	Zoom	**Maylei Blackwell** Departments of Chicana/o and Women's Studies University of California, Los Angeles
Monday, 10/5 12 – 1:30pm	Colloquium	Zoom	**Monique Moultrie** Department of Religion Georgia State University
Wednesday, 10/7 10 – 11:30am	Fellows Meeting	Zoom	Professional Development Session
Thursday, 10/8 or 15 5-6:30pm (TBD)	Public Dialogue Program	Zoom	Public Dialogue Program: Race and the Pandemic
Monday, 10/12 12 – 1:30pm	Colloquium	Zoom	**Alejandro de la Fuente** Departments of African American Studies and History Harvard University
Monday, 10/19 12 – 1:30pm	Colloquium	Zoom	**Davin Phoenix** Department of Political Science University of California-Irvine
Monday, 10/26 12 – 1:30pm	Colloquium	Zoom	**Gladys Mitchell-Walthour** Department of Political Science University of Wisconsin-Milwaukee
Monday, 11/2 12 – 1:30pm	Colloquium	Zoom	**Matthew Clavin** Department of History University of Houston
Wednesday, 11/4 10 – 11:30am	Fellows Meeting	Zoom	Professional Development Session
Monday, 11/9 12 – 1:30pm	Colloquium	Zoom	**Karla Slocum** Departments of Anthropology and African American Studies University of North Carolina-Chapel Hill
Thursday or Friday 11/12, 13, 19, 20 7-9pm	Public Dialogue Program	Zoom	Public Dialogue Program: Election 2020. What Happened?
Monday, 11/16 12 – 1:30pm	Colloquium	Zoom	**Keith Clark** Departments of English and African American Studies George Mason University
Monday, 1/11	Teaching	N/A	First Day of Classes
Wednesday, 1/13 10 – 11:30am	Fellows Meeting	Zoom	Professional Development Session
Monday, 1/25 12 – 1:30pm	Colloquium	Zoom	**Leisy Abrego** Department of Chicana/o Studies University of California, Los Angeles
Monday, 2/1 12 – 1:30pm	Colloquium	Zoom	**Rochelle Rowe** Department of Organisational Development University College, London
Wednesday, 2/3 10 – 11:30am	Fellows Meeting	Zoom	Professional Development Session
Monday, 2/8 12 – 1:30pm	Colloquium	Zoom	**W. Carson Byrd** Department of Sociology University of Louisville
Thursday, 2/11, 18, 25	Public Dialogue Program	Zoom	Public Dialogue Program: Policy after Police Protests
Monday, 2/15 12 – 1:30pm	Colloquium	Zoom	**Patrick McKay** Fox School of Business Temple University
Monday, 2/22 12 – 1:30pm	Colloquium	Zoom	**Erika Lee** Department of History University of Minnesota
Monday, 3/1 12 – 1:30pm	Colloquium	Zoom	**Karen Cox** Department of History University of North Carolina, Charlotte
Wednesday, 3/3 10 – 11:30am	Fellows Meeting	Zoom	Professional Development Session

2020-2021 PROGRAMMING CALENDAR

Date	Category	Location	Topics & Speakers
Monday, 3/8 – 3/12	Teaching	N/A	Spring Break
Monday, 3/15 12 – 1:30pm	Colloquium	Zoom	**Elizabeth McRae** Department of History Western Carolina University
Monday, 3/22 12 – 1:30pm	Colloquium	Zoom	**Craig Watkins** Department of Radio, Television and Film University of Texas, Austin
Monday, 3/29	Colloquium	Zoom	**LaGina Gause** Department of Political Science University of California, San Diego
Monday, 4/5 12 – 1:30pm	Colloquium	Zoom	**Jennifer Nash** Departments of African American Studies and Gender and Sexuality Studies Northwestern University
Wednesday, 4/7 10 – 11:30am	Fellows Meeting	Zoom	Professional Development Session
Thursday, 4/8 or 15 4:30 – 6:00pm	Public Dialogue Program	Zoom	Annual James Weldon Johnson Distinguished Lecture: **Evelyn Brooks Higginbotham**
Monday, 4/12 12 – 1:30pm	Colloquium	Zoom	Visiting Fellow
Monday, 4/19 12 – 1:30pm	Colloquium	Zoom	Visiting Fellow
Monday, 4/26 12 – 1:30pm	Colloquium	Zoom	Make Up Day (If needed)
Monday, 4/26	Teaching	N/A	Classes End for Post-Doctoral Fellows; Official End of Term Date Is 5/10
Tuesday, 4/28-5/7	Teaching	N/A	Final Exam Period
Wednesday, 5/5 10 – 11:30am	Fellows Meeting	Zoom	Professional Development Topic: Close-Out Instructions
Monday, 5/10	University Event	Emory Quadrangle	Commencement
Late May	Community Enrichment	TBA	TBD

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