

RaceB4Race®



RISING

January 2024 | Tempe, Arizona

**“Our blood simmers,
stirred back. What if
the world has never had—
will never have—our
backs?”**

—Tracy K. Smith

RaceB4Race®



This symposium invites scholars to consider the ways in which literary, artistic, or scholarly practice compels the transcension of racial trauma we find in lived experience, as we navigate premodern texts and the academy. How do we push at the boundaries of difficulty and find joy through art, scholarship, and community?

Rising: A RaceB4Race Symposium is co-hosted by the Arizona Center for Medieval and Renaissance Studies and the Shakespeare Centre London (Shakespeare's Globe and King's College London).



RaceB4Race

RaceB4Race is a cross-institutional scholarly community for scholars and students of premodern critical race studies. Bridging many traditional disciplinary divides, RaceB4Race not only creates innovative scholarly dialogues, but also fosters professional development and structural change within the many fields of premodern studies.

As a model for what a horizontally organized learned society can do for its community, RaceB4Race looks to Arizona State University's charter, measuring ourselves not by whom we exclude, but by whom we include and how they succeed.

Learn more about RaceB4Race at acmrs.asu.edu/RaceB4Race



About ACMRS

The Arizona Center for Medieval and Renaissance Studies was originally established in 1981 by the Arizona Board of Regents as a state-wide, tri-university research unit that bridged the intellectual communities at Arizona State University, Northern Arizona University, and the University of Arizona. Now, ACMRS serves not only our community of scholars and students in Arizona, but also scholars of premodern studies all over the world.

Our mission is to enable and promote the most expansive, creative, and daring scholarship in premodern studies. We do this not only by fostering a vibrant intellectual community for the faculty at our three universities, but also by publishing forward-looking, vanguard research through our in-house press. ACMRS promotes work that is historically grounded and theoretically expansive, with the aim of advancing dialogues that reach into the present moment and point us to different, more inclusive, futures.

We develop projects that explore complex topics in an accessible manner so as to reach as wide an audience as possible. In keeping with the ASU charter, we believe that our success in realizing this vision for premodern scholarship should be judged not by whom we exclude, but whom we include, and how they succeed.



RaceB4Race Executive Board

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an evening with

Adjoa Andoh

Friday, January 26, 6:00 pm
Carson Ballroom, Old Main

Adjoa Andoh is one of Britain's leading actors, and won global acclaim as Lady Danbury in the Netflix smash *Bridgerton* – for which she was nominated for Outstanding Supporting Actress at the 2021 NAACP Image Awards.

She has been celebrated for roles in the Royal Shakespeare Company and the National Theatre, including Condoleezza Rice in *Stuff Happens*, and Serafina Pekkala in *His Dark Materials*. In 2019 she conceived, co-directed, and played *Richard II* at Shakespeare's Globe Theatre, in the UK's first all women-of-colour production. A BBC radio actor for over 30 years, she is also an award-winning narrator of over 150 audiobooks.

Adjoa is an Associate Artist at the Royal Shakespeare Company and Senior Associate Artist at The Bush Theatre. She was recently appointed as the Cameron Mackintosh Visiting Professor of Contemporary Theatre, based at St Catherine's College in the University of Oxford.



Friday

January 26, 2024

9:00 am – 9:30 am

Registration and coffee

9:30 am – 10:00 am

Ruben Espinosa and Farah Karim-Cooper—
Welcome remarks

10:00 am – 10:45 am

Rana Ghuloom—Speaking to God; Arabs, Persians
and Shīʿī *Duʿāʾ*

11:00 am – 11:45 am

Jonathan Correa-Reyes—Conversion and Racial
Trauma in the Middle English Otuel Romances

Lunch Break

1:30 pm – 2:15 pm

Lisa Barksdale-Shaw—“Rome and the righteous
heavens be my judge”: Racial Trauma and the Role of
Judgment in Shakespeare’s *Titus Andronicus*

2:30 pm – 3:15 pm

Jermaine Bryant—Race, Trauma, and Re-forming the
Romans

3:30 pm – 4:15 pm

Kirsten Mendoza—Ruffle or Rape: The Mundanity of
Racial Trauma in the Domestic Sphere

6:00 pm – 7:30 pm

An Evening with Adjoa Andoh

Saturday

January 27, 2024

9:00 am – 9:45 am

Registration and Coffee

9:45 am – 10:00 am

A Tribute to Peter Erickson

10:00 am – 10:45 am

Shookoofeh Rajabzadeh—The Muslim Body, Raced
for Christian Use

11:00 am – 11:45 am

Elise Wang—Racial Trauma and Recovery: The First-
Finders of Children

Lunch Break

1:30 pm – 2:15 pm

Ariane Balizet—Sangre Ajedrez: A Boricua’s Guide to
Fair Play in Early Modern Studies

2:30 pm – 3:15 pm

Katherine Harloe—Frozen in Spectacle: Alienation
and Connection in Responding to Racial Trauma

3:30 pm – 4:15 pm

Madeline Sayet—Our Words: Language, Trauma, and
Indigenization in Performance

4:15 pm – 5:00 pm

Dean Jeffrey J. Cohen—Closing remarks and
farewell toast

Ariane Balizet

Ariane Balizet is a professor of English and the associate dean for faculty and DEI in the College of Liberal Arts at Texas Christian University. Her teaching and research interests include games and colonial competition in the early modern literary Caribbean, humanity and girlhood in Renaissance literature, and intersectional approaches to teaching Shakespeare. She is the author of two monographs – *Shakespeare and Girls' Studies* (2020) and *Blood and Home in Early Modern Drama: Domestic Identity on the Renaissance Stage* (2014) – and many articles on blood, embodiment, and identities in the literature of the English Renaissance and its afterlives.



Lisa M. Barksdale-Shaw

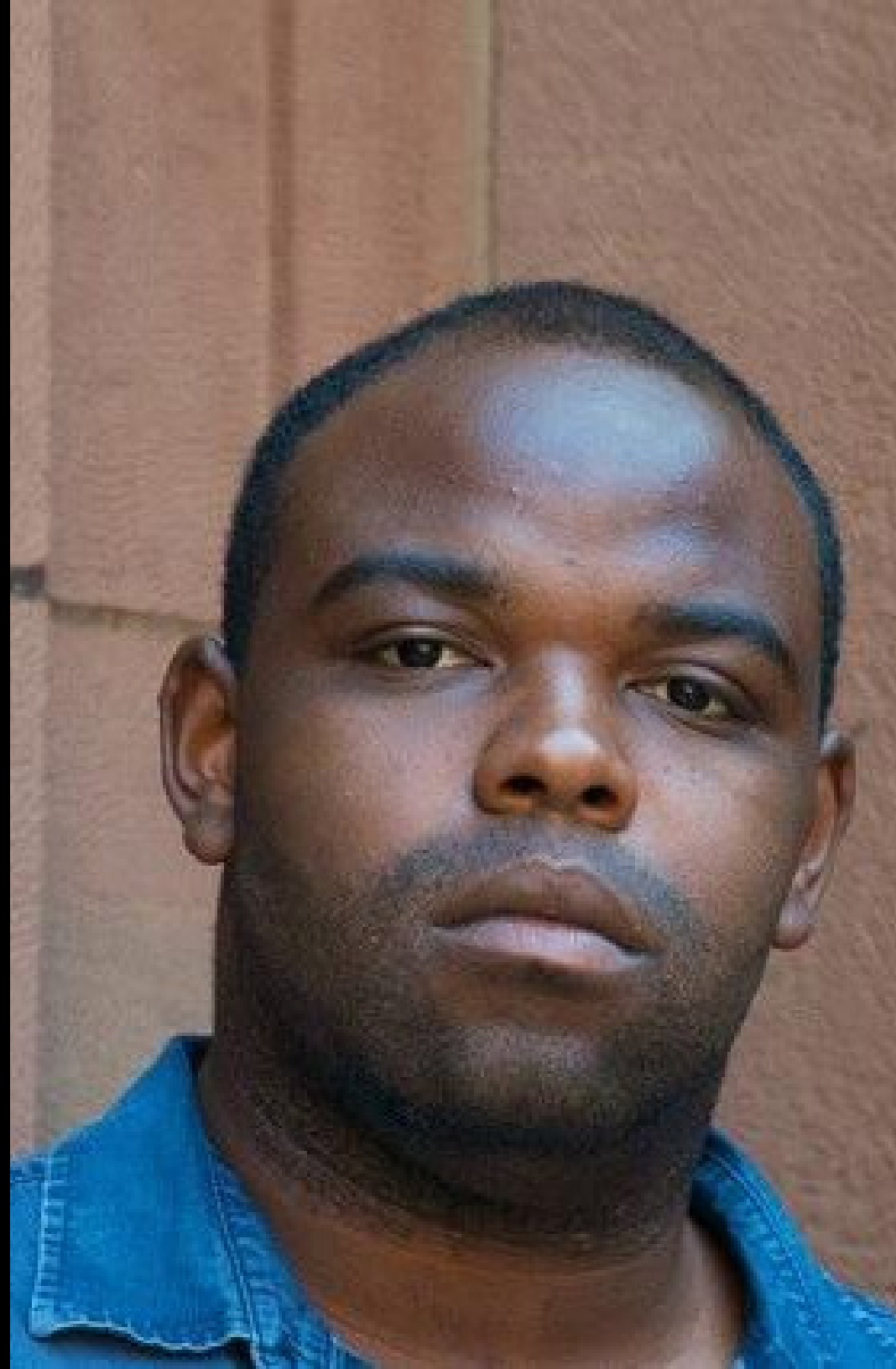
Lisa M. Barksdale-Shaw is an assistant professor in the Department of English and an affiliated faculty in the Sandra Day O'Connor College of Law at Arizona State University. She is also a member of the Arizona Center for Medieval and Renaissance Studies. In 2016, she studied trauma in-residence during a postdoctoral fellowship as the Erikson Scholar in the Erikson Institute for Education and Research at the Austen Riggs Center in Stockbridge, Massachusetts. She examines narratives of justice using law, literature, race, and medicine. She has published in Routledge's "Material Readings in Early Modern Culture" series (2018), *Shakespeare in Southern Africa* (2020), and *Shakespeare Survey* (2022).



Jermaine Bryant

Jermaine Bryant is a PhD candidate in the Department of Classics at Princeton University. His primary research interests are in Roman literature and ancient political history. He is currently writing a dissertation on Latin elegy, civic grief and the reintegration of the Roman people post civil war fragmentation. He also maintains strong interests in reception theory and Black diasporic receptions of Classics, with particular attention to the Pan-African and so-called “Afrocentrist” movements of the twentieth century, as well as in the intertextual, allusive, and political elements of hip-hop.

Finally, he is a great believer in public-facing scholarship, and has published on classics in *The Daily Beast*, *The Washington Post*, *Corona Borealis*, and *Pasts Imperfect*.



Jonathan F. Correa-Reyes

Jonathan F. Correa-Reyes is an assistant professor of English at Clemson University. His research focuses on the Middle English romances, namely how these texts articulate different discourses of “the Human” in the interest of imagining the exceptionality of particular—most often Christian—communities. Additionally, Jonathan has a serious academic interest in the textual cultures of medieval Scandinavia and Iberia. His work has been supported by the Ford Foundation. He is also co-founder and co-producer of The Multicultural Middle Ages Podcast.



Rana Ghuloom

Rana Ghuloom is a PhD candidate in comparative literature at the University of Chicago. She was awarded the Fulbright Scholarship to complete her M.A. in comparative literature at The Pennsylvania State University. Her current doctoral project is a comparative study of Arabic and Persian Islamic Shīʿī supplication (*duʿāʾ*) manuals across medieval, early modern, and modern periods, including an ethnographic study of contemporary supplication recitation practices amongst Arab and Persian Shīʿī communities. In looking at this genre of speaking to God and to a community of more-than-human-beings, Rana traces how this cultivation of intimacy with the divine relates to questions of language and race, as well as to questions of embodiment, sound, orality, technology, and storytelling. Rana also translates literature, mostly between Arabic and English, and she has a published translation of the Meccan author Raja Alem's short story "The Boa" in *ArabLit Quarterly*.



Katherine Harloe

Katherine Harloe is a professor of classics and intellectual history in the University of London and Director of the Institute of Classical Studies, the UK's national center for promotion and advancement of classical research. Before joining ICS, she taught for 14 years at the University of Reading, where her promotion to full professor in 2019 made her the first Black professor of classics in the UK. She is an interdisciplinary classicist whose research and public scholarship spans the history of classical scholarship, the reception of Greek and Roman antiquity in transnational European contexts after 1750 in relation to wider socio-cultural and political currents, including the history of race. Her books have been published by OUP, CUP, and Routledge, while recent articles have appeared in *American Journal of Philology* and *Zeitschrift für Ästhetik und Kunstgeschichte*.



Kirsten N. Mendoza

Kirsten N. Mendoza is an assistant professor of English and the associate director of the Human Rights Studies Program at the University of Dayton. Her book project, *A Politics of Touch: The Racialization of Consent in Early Modern English Literature*, examines the conceptual ties that link shifting sixteenth- and seventeenth-century discourses on self-possession and sexual consent with England's colonial endeavors, involvement in the slave trade, and global mercantile pursuits. Her work has appeared in *Renaissance Drama*, *Shakespeare Bulletin*, *The Norton Critical Edition of Doctor Faustus*, *Race and Affect in Early Modern English Literature*, *Arden of Faversham: A Critical Reader*, and *Teaching Social Justice Through Shakespeare*.



Shokoofeh Rajabzadeh

Shokoofeh Rajabzadeh holds a PhD in English and Medieval Studies from University of California Berkeley and an MPhil from Oxford University. Her dissertation, *The Muslim Prism: Reflections and Refractions of the Racialized Premodern Muslim Body* theorizes the racialization of Muslims and Islamophobia. She is a 2020 Ford Foundation Fellow. Her scholarly articles have been published or are forthcoming in *Literature Compass*, an MLA Teaching Volume, *postmedieval*, and an a special issue of *boundary 2*, *The Medieval Undone*. Her creative nonfiction has appeared or is forthcoming in *Zyzzva*, the *Wellcome Collection*, *Literary Reflections*, and the anthology *My Shadow is My Skin: Voices from the Iranian Diaspora*.



Madeline Sayet

Madeline Sayet is a Mohegan playwright, director, and performer, and a clinical assistant professor at Arizona State University, with the Arizona Center for Medieval and Renaissance Studies. For her work as a theater maker she has been honored as a Forbes 30Under30, TED Fellow, and recipient of The White House Champion of Change Award from President Obama. The national tour of her play *Where We Belong* produced by Woolly Mammoth Theater Company in Association with the Folger Shakespeare Library, included such venues as: The Public Theater, The Goodman Theater (Jeff Award Nomination for Best Solo Performance), Seattle Rep (Recipient of Heilman & Haver Award for Best Play), and the Oregon Shakespeare Festival. She also served five years as the Executive Director of the Yale Indigenous Performing Arts Program, creating new programs, awards, and opportunities for emerging Native Theater artists. Learn more about her recent directing work at www.madelinesayet.com.

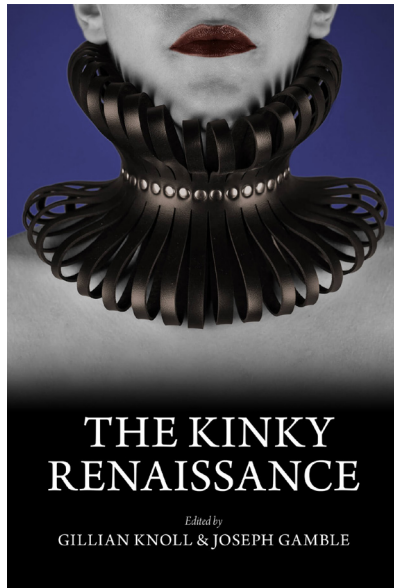


Elise Wang

Elise Wang is an assistant professor at California State University Fullerton. She works on law and Literature in late medieval Europe. Her first book, *The Making of Felony Procedure in Middle English Literature*, is forthcoming from Oxford University Press, and argues that the concept of felony was produced primarily by local communities of the thirteenth and fourteenth centuries, who drew guidance from literary and religious texts. Her second book is about controlling silence as a focus of social regulation in institutions like monasteries, secular law, and universities. She also has an ongoing, public-facing project on the rhetoric of conspiracy theories and racial violence, from which this talk is drawn.



Forthcoming from ACMRS Press

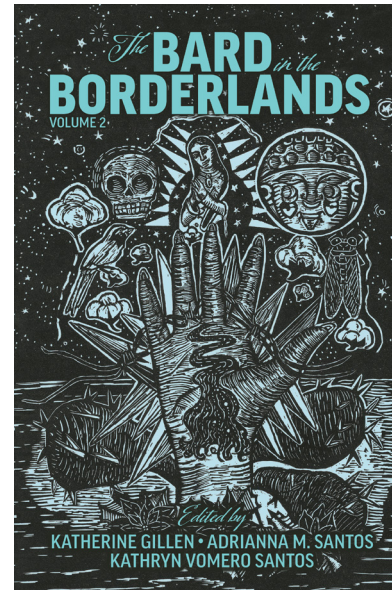


Available Summer 2024

Kinky Renaissance

Edited by Joseph Gamble
and Gillian Knoll

Kinky Renaissance is a groundbreaking and provocative collection of essays exploring kink as a theoretical analytic, a historical formation, and an aesthetic mode. The collection explores the erotic potential of early modern literature, pauses over various kinks nestled between and beside them, and boldly argues for a broader concept of a kinky Renaissance—one which reorients the terms of both the history of sexuality and of queer theory more broadly.



Available Fall 2024

The Bard in the Borderlands (Vol 2)

Edited by Katherine Gillen,
Adrianna M. Santos and
Kathryn Vomero Santos

For several decades, Chicana and Indigenous theatermakers have been repurposing Shakespeare's plays to reflect the histories and lived realities of the US–Mexico Borderlands and to create space to tell stories of and for La Frontera. This is the second collection that brings a wide range of Borderlands Shakespeare plays together in a multi-volume open-access scholarly edition.

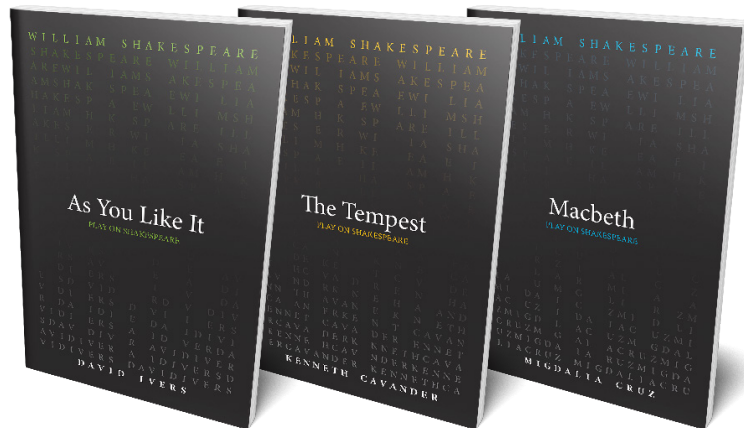
Pitch to *The Sundial*

The Sundial is a digital publication showcasing some of the most forward-thinking public humanities work in the fields of premodern studies. The essays we publish highlight ways we can use premodern pasts to engage with and interrogate our understanding of the world today.

As a digital, public-facing publication, we consider pitches for pieces of 1,000–1,500 words in length. We welcome discussions of premodern cultural productions from a variety of perspectives, including short critical pieces, new pedagogical approaches, interrogations of the premodern in popular and contemporary culture, and emerging conversations in our fields. Send us your pitch at acmrs.sundial@asu.edu

Play On Shakespeare

Play On Shakespeare was an ambitious undertaking from the Oregon Shakespeare Festival that commissioned new translations of 39 Shakespeare plays. These translations present the Bard's work in language accessible to modern audiences while never losing the beauty of Shakespeare's verse. Enlisting the talents of a diverse group of contemporary playwrights, screenwriters, and dramaturges from diverse backgrounds, this project reenvisioned Shakespeare for the twenty-first century. These volumes make these works available for the first time in print—a new First Folio for a new era.



"If you need a Shakespeare script that's not cloaked with Renaissance arcana nor slathered with modern slang, try these editions."

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RaceB4Race: Sustaining, Building, Innovating

In fall of 2021 ACMRS was awarded \$3.5 million by the Mellon Foundation to diversify the curricula, academic pipelines, popular narratives, and public-facing media and personnel for premodern literature, history, and culture. Through curricula development, scholar support and mentoring, social media training and content creation, as well as supporting a robust network of scholars, ACMRS has been hard at work on this ambitious project.

This project spans multiple institutions—ASU, Brandeis University, and the Folger Shakespeare Library—and aims to change the way premodern studies in higher education is taught, understood, and professionalized.

To learn more and to get involved in any RaceB4Race programming, visit our website at acmrs.asu.edu.

RaceB4Race sponsors

RaceB4Race symposia and programming would not be possible without the generous support of our sponsors:

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