

Director's Letter

Spring has sprung at Bowling Green State University, which means it is the time for reflecting on the accomplishments of the Women's, Gender, and Sexuality Studies Program (WGSS) during the 2016-2017 academic year here.

In September we celebrated new and newly promoted women and non-binary faculty at BGSU. Two WGSS affiliated faculty were promoted to full professor—Dr. Sandra L. Faulkner from Communication and Dr. D-L Stewart from Higher Education and Student Affairs. We welcomed three new affiliated faculty as well—Emily Aguilar from Theatre and Film, Dr. Jessica Birch from Ethnic Studies/Women's, Gender and Sexuality Studies, and Diana DePasquale from Ethnic Studies/Women's, Gender and Sexuality Studies.



Sandra Faulkner

In March, we enjoyed another fruitful gathering of graduate and undergraduate students as they presented their research and creative projects in our WGSS Research Symposium. This is one of my favorite events of the year, because the students showcase their terrific work. Every year I think that the quality can't get any better, and then I'm renewed with their creative energy and careful scholarship. We witnessed six graduate and two undergraduate presentations. Rebecca Wait won the undergraduate research presentation award for her work, "Media Erotics and Adaptation: A Comparative Textual Analysis of Carmilla" and Bincy Abdul Samad won the graduate research presentation award for her work, "ISIS: Gendered Violence, Erasure of Memory/Identity, and the Power of Narrative."

Allie Hicks won the second annual WGSS undergraduate essay contest (for the second year in a row) for her essay "Performing Gender Through Self-Disclosure." Soha Youssef won the graduate WGSS essay contest for her essay "'Sett bmit ragel 'A Woman as Good as a 100 Men': An Arab Woman's Narratives on Discrimination In and Outside Academia."

We had two second place graduate winners, because the pool of essays was that good: Jacqueline Adams from American Culture Studies won for her essay, "Southern Dyke: Coming of Age in the Rural American South," and Dennis Sloan from Theatre and Film won for his essay "Beyond Julie Jordan: Queering the Racial Other in Rodgers & Hammerstein."

Our Feminist Falcon Awards recognized an individual, Ms. Bincy Abdul Samad, and a group, the Vision Executive Board, for Organizational Change. Dr. Sharon Subreenduth was recognized for Women Mentoring Women.

We ended the symposium with a keynote talk by Dr. Roopika Risam from Salem University; her talk also kicked off the Fembot Symposium held at BGSU. Dr. Risam discussed how the recent development of intersectional digital humanities projects are pushing back against the status quo of knowledge production online and creating space for untold stories and unheard voices in cultural memory. She identified a set of practices that articulate a theory of activist digital humanities.

In closing, I look forward to next year when BGSU Women's, Gender, and Sexuality Studies Program turns 40! We will be hosting a series of talks, events, and research symposiums to highlight and celebrate our contributions in the BGSU community and beyond. Follow us on Facebook (Women's Studies @ BGSU).

Sandra Faulkner

AFFILIATED FACULTY SPOTLIGHT

Angela Ahlgren

By Erin Dulek

Can you share a bit about who you are and your history before and since joining BGSU? What's your relationship to Women's, Gender, and Sexuality Studies?

Even though my home discipline is ethnomusicology, all of my work really centers on women's and gender studies. I like this interdisciplinarity because I can cross the boundaries of many fields to ask the questions that are the most compelling to me. I am always concerned with how stories are told, and the first question that usually comes to my mind is, "what are the silences in this story," or "what are the technologies of power that have produced this knowledge?" Those basic questions drive a lot of my teaching and research because they give way to a series of other questions about what people have to say about themselves, how people are excluded from telling their own stories, and how the mechanics of storytelling affect the material reality of people's lives. As much as there is to critique about power imbalance and structural violence, I am very motivated by micro-narratives of empowerment because I believe that the ways that people create meaning and value in their lives is as important as what



Angela Ahlgren

restricts them. I am continuously uplifted by the way that love, in all its forms, is a source of empowerment and change, and I try to pass that perspective on to my students.

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Women's, Gender, & Sexuality Studies Program

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What are some of your current research interests?

Right now I'm completing my book manuscript, "It's Just This Animal Called Culture: Transnational Feminism and the Politics of Everyday Solidarities." This work is the product of ethnographic research with the Dagara people living in the border region of Ghana and Burkina Faso, West Africa. I explore the connections between racialized gender ideologies, performance, and the sexed body by addressing how Dagara female musicians' bodies are assigned meanings and how musical performance is potentially transgressive. In this context, music making is a mode of collaboration in which women create and reinforce meaningful relationships. Women's musical activities occur primarily in female-centric domestic spaces where women perform forms of resistance based on non-oppositional strategies that include prioritizing female activities, relationships and through sharing knowledge, histories and social commentary. By focusing on both the mobilization of regulatory tactics and individuals' everyday negotiations I emphasize the dialogue between structural oppression and micro-narratives of empowerment. One of the most central goals of this work is to rethink the idea of resistance for women in the Global South; Dagara women work together and experience joy together—by sharing resources, building families and communities, engaging in emotional and intellectual support networks, and privileging female-centric spaces, they form crucial solidarities. Music making becomes a site for establishing and maintaining these bonds, and demonstrating acts of love, commitment and community. Focusing on the everyday actions, goals, and modes of communication that Dagara women employ provides a framework for re-imagining coalition building.

I'm also co-editing a collected volume with Michelle Kisliuk, "Sound, Sensation, Performance: Reconfiguring the Boundaries of Ethnographic Experience." In short, this work prioritizes erotic subjectivity and the sensational spectrum in ethnographic writing. We question both what constitutes ethnographic knowledge and the structures that regulate the ways in which we are able to speak about knowledge and experience. In disciplines that rely upon ethnographic research, there is still much to undo in terms of how knowledge is ordered and evaluated. For example there are experiences that many people have had in the field that fundamentally shape what

they know and how their project takes hold, but there are many limitations on how they can place those experiences in their work. So the personal and the scholarly are often separated in ways that replicate and prioritize systems of inequality and power imbalance. By proceeding from the sensational, we hope to reinsert the body into ethnographic writing in ways that analyze the intersections of emotional, physical, and intellectual experience and ways of knowing.

Favorite class you teach/ have taught?

Most recently I've been teaching Aesthetics of Black Music, which we reworked as Black Music and the Politics of Space. This is a course that developed out of my interest with spatial ideologies, and how art and performance can both challenge and re-imagine space. Far from neutral, space is infused with deep history, signifiers, and patterns of belonging and exclusion. Space exists only in relation to the power that names it, legitimizes it and generates its meanings. Black performance traditions are uniquely positioned to articulate spatial meanings because of the contested histories embedded in racialized geography. Performance contests the histories of space, calls into questions ownership, authority, and citizenship narratives. Performance also provides an alternative, by creating communities both permanent and temporary, providing alternative narratives of family and home, and by enhancing, beautifying, and remaking the world. Performance does the work of un-making and re-making, un-writing and re-writing, and tearing down and building.

By taking an intersectional approach to investigated spatial ideologies, the students in this class create two large-scale projects: one that disrupts space and one that enhances or rebuilds space. I have been so proud of the work that my students have done in this class; watching them enter into the world to script new narratives of belonging, justice and empowerment really gives me strength and hope. I think, like most people, teaching gives me a chance not only to share what I know, but also to learn from the amazing, creative, inspiring pursuits of my students. It makes me feel very blessed to have those interactions in my life.

What is a feminist?

This is a broad question, but I'm going to answer it in the way that most deeply resonates with me. There seems to be an increasing amount of coverage in the media about who identifies as a

feminist and who does not. And while I encourage people to live and identify with the terms that reflect their values and goals, what concerns me is the focus on the terminology itself. I do identify as a feminist, and for me that means living and working in ways that always prioritize an interrogation of power and simultaneously creating alternative ways of being, whether through my writing, teaching, daily practice, personal choices, political commitments or institutional affiliations.

I don't think it's something that you can be partially committed to because the choices we make everyday are crucial to our experiences and those of the people around us. But I also recognize that people enter into these commitments differently and what is a priority to me might not be the exact same as someone else, but that doesn't mean that we aren't both doing important work. In fact, one of the most important lessons that intersectionality taught me is that dialoguing across difference is crucial to sustainable change. And I feel disheartened when people want feminism to look like a monolith, or they feel that they can dictate what that will look like for someone else. Because there is so much potential for radical politics to be co-opted and disarmed we need to be really vigilant about not critiquing and regulating feminist possibilities.

The last thing I'll say about the term feminist is that, like most labels, it is limited and limiting. I claim that label because it acknowledges a history and a set of political and intellectual movements that I identify with and that I support. But my work in Ghana and Burkina Faso tells me that women who do amazing, revolutionary work everyday might not utilize this term, and in fact, might have some very specific, grounded reasons for claiming it or not. And we need to do much more to recognize that someone else's feminism might not look like yours.

On a global scale we use these terms like feminism and equality without considering their histories or their intellectual roots and the reasons why someone might reject them without rejecting all of the values that they imply. We require more nuanced perspectives on global feminisms and the language that describes those movements. ♦

BGSU Alumni Activists: Loud and Proud

By Erin Dulek

BGSU Alumni Arielle Patty, Taylor Harrison, and Anita Britt, were panelists during our 2017 Women's History Month celebration. They discussed their experiences as activists in and out of our community and how their education at BGSU shaped their activist identities today. The following interview captures some highlights from the panelists themselves.

Q: What does being an activist mean to you?

Arielle: From my perspective, being an activist is like a lifestyle, or an active daily practice. I see activism in the way that I pull apart trash to recycle every piece possible, in the way that I am careful with language to be inclusive of all genders, and in the way that I own my white privilege to call attention to racial inequalities. I don't see activism as a one time act or as a protest, I see it as a sense of collective thinking that is considerate and respectful of our environment and of each other.

Taylor: To me, being an activist means I'm never not at work. Activism isn't just what I do for my day job though, it's an active lifestyle, a choice that I make every day to get up and continue. It means my life isn't just for me, I've been contractually obligated through my love for humanity and desire for social change and justice to use my privileges as an able-bodied cis white woman to effect that change. It means that every moment of every day is a chance for action, an opportunity for change, whether it's hosting a training to prepare the next generation of activists to light their candles, marching in a protest, shouting our truths, or creating voter engagement programs to encourage more people to vote. And sometimes it's something simpler, donating to a local DV shelter or nearby refugee organization, taking a trash bag with me on my walks so I can pick up the ubiquitous litter, cutting out paper plates, disposable menstrual products, and disposable straws from my footprint. Activist to me is not a noun, it's a verb.

Q: How has your time at BGSU impacted your activist work today?

Arielle: I cannot separate my activism from BGSU! BGSU has impacted my activism in three ways:

I had many "feminist awakenings" in different courses at BGSU, where I felt like I was finally learning the language I needed to express things I had always been frustrated with in our culture. My feminism is intersectional, so when I say "feminist awakenings", that also includes my activist awakening for many forms of oppression. I especially experienced this in Gender in Visual Culture with Dr. Jamie Stuart, Women of Color with Dr. Anne Mitchell, Indigenous Women with Megan McDonald, and in Women and Interpersonal Violence with Dr. Mary Krueger. I took several immersion trips through the Arts Village under Gordon Ricketts, including to the Navajo Reservation and Ghana, West Africa, and these further broadened my understanding of my privilege as a white woman. I also had the privilege of doing make-up for Former Vice President Joe Biden, thanks to my involvement at the BGSU costume shop, where I worked under the very talented Margaret McCubbin and Laurel Daman. (I thanked him for the Violence Against Women Act on the behalf of the women of BG, and he earnestly told me that was the proudest moment of his career! Then, he called my mom! It was amazing.) These experiences have shaped the woman I am today, and I am so deeply grateful for the leadership and instruction that I received from all of the above instructors, who all went above expectations to truly help students learn and grow.

I was very involved with several student organizations at BGSU, primarily being FORCE, where I was involved with acting in and directing The Vagina

BGSU Alumni activists include (from left) Arielle Patty, Taylor Harrison, and Anita Britt



Monologues for several years. I also helped develop Celebrating Women in the Arts at ArtsX through Dr. Krueger's aforementioned course, and the tradition has continued since 2012. The room is there every year now to celebrate women artists and bring awareness to issues that women and other silenced folks face.

Lastly, but very importantly, BGSU and Dr. Krueger introduced me to The Cocoon. I began as a volunteer at The Cocoon just after graduation, then transitioned to part-time staff, then took on the position I hold currently. The Cocoon has given me so many wonderful gifts, including professional development, growth through mentorship, and a thorough understanding of how to best advocate for and serve survivors of intimate violence. Through my current position, my activism at BGSU has continued, through presentations on campus, service from student organizations, and by supervising roughly 50 students who are part of our volunteer program.

Taylor: Without my experience at BGSU, I would not be the activist or organizer I am today. There were professors who sharpened my wit and engaged my mind, and forced me to think outside of all the things I thought I knew, Julie Haught in particular. I also was a part of an incredible community of budding activists that has helped pave the way to my career as an organizer, through the opportunities passed through our network. BGSU was where I had my most challenging and rewarding leadership role at that point, where I had the opportunity to direct the Vagina Monologues my senior year of college. Never before had I felt so terrified or honored; I was directing a group of some of the strongest, most powerful, most fierce and intelligent femmes I've ever had the pleasure of working with.

Q: What were some surprising rewards that you have experienced as an activist?

Arielle: I have made my deepest friends, who are really more like family, through my activist spheres. I have become wildly more professional, I have learned more than I can articulate, and I have found my sense of self. My activism and my deep value of justice is what gets me up in the morning, and it's what keeps me going through the day. It's what inspires me to do self-care, so that I can continue to serve others. It's my internal fire. I don't think I could find happiness in a career that was not tied to my values as an activist!

Taylor: One of the coolest rewards I've experienced as an activist so far was the opportunity to see Sia live in concert for free because of the All Access concert series, a series sponsored by a large coalition of pro-choice organizations, including mine, URGE: Unite for Reproductive & Gender Equity. Getting paid to do something I was so passionate about was jarring enough without adding on the extra bonus of a free concert! However, the reward that I still am most surprised by every time it happens, is when someone thanks me for the work that I'm doing. Unprovoked, subtle, as an afterthought, and it surprises me every time. ♦

UNDERGRADUATE SPOTLIGHT

Morgan Gale *By Erin Dulek*



Tell me a little bit about yourself? What brought you to BGSU?

I'm a second-year graphic design student with a minor in Women's, Gender, and Sexuality Studies. I'm passionate about activism and social justice, particularly in the areas of reproductive justice, LGBTQ+ rights, immigrant/refugee rights, and intimate partner violence prevention. I came to BGSU because it was close to home, and I've really enjoyed participating in the activist community here so far.

What's the most memorable thing you've been treated to in a BGSU classroom so far (piece of art, artist, reading, video clip, etc.)?

I can't pin down a single most notable moment, but the entirety of my intro photography course was really life changing. The instructor, Lynn Whitney, encouraged us to make photographs based on subject matter and emotion, rather than just memorizing a set of technical skills. Developing and printing photos by hand in the dark room was a very personal experience, and it helped me to see the process of making art in a new way.

Tell me a little about your project, One in Three. What inspired this project?

One in Three is a photography project documenting individuals who have had abortions. The project came out of my intro photography class, where we were granted complete creative freedom for the final assignment. I'd been very involved with the reproductive justice movement ever since I started college—I'd even lobbied my representatives in D.C.—so it felt like a good direction. I landed on the idea of interviewing people after seeing a huge anti-choice protest at the abortion clinic in Toledo. I wondered whether the protesters truly understood the complexity behind a person's decision to end a pregnancy, so I decided to make those stories more accessible in order to encourage that understanding.

Do you have a favorite work/ something you hope to complete?

I'm working on a lot of video projects right now that I'd really like to develop further. I have a YouTube channel called JAMMvlogs, and I've been posting there since 2011. I really put my heart into it. I'd like to post more content about populations that are often misunderstood, like Syrian refugees or transgender folks or people who've had abortions, but I'm struggling with some learning curves—like getting better sound equipment, for example. I really want my work to reflect my vision and it's not there yet. But I'm hopeful that it will get there eventually. The question to answer it myself, but I pose the question for others to consider when viewing my work.

What are your future plans?

After graduating, I'd like to move to Columbus, find a quirky graphic design studio, and volunteer with non-profits and other community organizations. I haven't decided whether or not to pursue a master's degree, but I'd eventually like to start my own design studio that only serves non-profits and good causes. I'd also like to adopt some cats!

What does being a feminist mean to you?

To me, being a feminist means standing up for equity, autonomy, and intersectional understanding. A person's experience isn't solely affected by their gender; it's affected just as much by their race, ethnicity, sexual orientation, disability status, etc., and it's important to listen to individual stories because no one is free until everyone is free. ♦

2017 Women's, Gender and Sexuality Studies Research Symposium

The 2017 Women's, Gender and Sexuality Studies Research Symposium featured keynote speaker Roopika Risam, assistant professor of English at Salem University, who addressed "Decolonizing Digital Cultural Memory: Digital Humanities as Digital Activism." She examined the development of intersectional digital humanities projects that are pushing back against the status quo of knowledge production online and creating space for untold stories and unheard voices in cultural memory.

The symposium also included research presentations about "Gender, Media and Feminist Performance" and "Performing Identities," as well as a dessert reception and award presentations for essay winners, WGSS Feminist Falcon Awards and Research Awards.



Second Place Undergraduate Essay Contest Winner, Morgan Gale with Dr. Sandra Faulkner



Feminist Falcon Institutional Change Award recipient Bincy Abdul Samad (left) receives a certificate from Dr. Sandra Faulkner.

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Dr. Sandra Faulkner presents a certificate to Allie Hicks for her first-place award in the Undergraduate Essay Contest.



Presenters for the "Gender, Media, and Feminist Performances" Research Symposium session are (from left) Jonathan Brownlee, Rebecca Wait, Dennis Sloan and Graeme J. Wilson



Presenters for the "Performing Identities" Research Symposium Session are (from left) Bincy Abdul Samad, Morgan Gale and Jacqueline Adams. (Not pictured: Rebecca Hammonds)



Dr. Roopika Risam delivers the keynote presentation for the Research Symposium.



Dr. Sandra Faulkner (right) introduces Dr. Sharon Subreenduth, winner of the Feminist Falcon Award for Women Mentoring Women.



Dennis Sloan and Jacqueline Adams show their second-place certificates for the Graduate Essay Contest.



The Vision Executive Board, the 2017 winning organization of the Feminist Falcon Award for Organization for Institutional Change is pictured with nominator Jacqueline Adams.



Soha Youssef (right) receives a certificate from Dr. Sandra Faulkner for winning first place in the Graduate Essay Contest.

Fall Reception Celebrates Faculty Contributions

In September, we welcomed new women and non-binary faculty to the university as well as celebrated the achievements made by our current women and non-binary faculty. This annual reception, co-organized by the WGSS program and the Women's Center recognized the important contributions women and nonbinary BGSU faculty make with their excellence in research, teaching, and service as educators, mentors, and scholars. This year, we celebrated 33 new women/nonbinary faculty (of all ranks), one who received tenure, four who have been promoted to lecturer, four promoted to senior lecturer, seven who have achieved promotion to associate professor, and seven promoted to full professor. Congratulations to all! ♦



Arts and Sciences Dean Ray Craig, Dr. Mary Krueger, and Dr. Vicki Krane share good conversation with honored faculty members, including Dr. Sandra Faulkner and Education and Human Development Dean Dawn Sinewm who were promoted to full professor.



The reception always provides good food and great company.



Dr. Khani Begum (left) and Dr. William Balzer, vice president for faculty affairs and strategic initiatives, honor the women and nonbinary faculty during the reception.



Erin Dulek (from left) and Dr. Sandra Faulkner share laughs and good conversation with College of Musical Arts Dean William Mathis during the celebration of the honored faculty achievements.



The Fine Arts Center Gallery offers the perfect location to celebrate our new and newly promoted women and nonbinary faculty milestones.

GRADUATE STUDENT INTERVIEW

Yannick Kluch

By Erin Dulek

Can you share a bit about who you are and your history before and since joining BGSU?

My name is Yannick Kluch and I am a third-year Ph.D. student in the School of Media and Communication here at BGSU. I grew up in Hamburg, Germany, which is also where I got my undergraduate degree in public relations and media management. Before coming to Bowling Green, I worked for different companies in the media and entertainment sector in Germany. I had a great time working at an advertising agency, a TV quiz show editorial department, and Warner Bros. Germany, but always knew that I wanted to live abroad. In German, we have the word “Fernweh” to describe a state in which one is “being homesick for a place far away.” Ever since I had studied abroad and lived in New Zealand for six months during high school, I had a severe case of “Fernweh” and knew I didn’t want to spend the rest of my life in Germany. So when I decided to go to graduate school, I applied all over the U.S. and eventually ended up in Bowling Green in August of 2012 to get a master’s degree in popular culture. Growing up in a big European city, I was nervous about moving to “small town Ohio” first. But from the moment I arrived at BG, I loved it! I tried to take advantage of the many opportunities BGSU offers, got as involved as possible, and have truly had a great time at BGSU in my five years here! I have been an International Student Ambassador for the past three years, have been a part of the President’s Advisory Council on Diversity and Inclusion, and have also been involved with It’s On Us and Not In Our Town. And, of course, I am very involved with We Are One Team (WA1T).

What are some of your current research interests? What inspired these interests? What is your relationship to Women, Gender, or Sexuality Studies?

Before coming to BGSU, I never really considered pursuing an academic career. But throughout my master’s program, I discovered that I have a passion for knowledge and that I love doing research and teaching students. I am a critical cultural studies scholar interested in the various ways power operates in society. I want to use my research, teaching, and service activities to promote mutual understanding, contribute to a more just society, and advocate for social justice. Broadly speaking, I am most interested in how identities are communicated, constructed, negotiated, or contested in relation to various cultural forces or institutions (e.g. media or sport).



Specifically, I am interested in masculinity studies, media and diversity issues, critical pedagogy, and identity construction in and through sport. In my most recent work, for example, I have looked at how bodybuilding serves as a cultural arena to construct masculinity among college men. I have also developed a strong research interest for sport as an arena for social change. In my dissertation, I am conducting a qualitative interview study with student-athlete activists to create an understanding of how these individuals construct and negotiate their identities as both athletes and activists. My passion for research on sport, identity, and social change was actually inspired by one of the first classes I took in the women’s studies department: Dr. Vikki Krane’s Gender, Sexuality, and Sport seminar. Taking this course truly changed my academic career! It showed me why we should look at sport to identify inequalities in our society and how sport can serve as a powerful arena to address social justice issues and promote positive social change. As a student in the Women’s, Gender, and Sexuality Studies certificate program, I am learning valuable tools to create research and teaching experiences that promote positive change on our campus and beyond!

Can you explain a bit about what We Are One Team (WA1T) is? What motivated you to create this program?

One of the first things I noticed when I arrived in Bowling Green was how big sports are in American culture. And because I love sports and love being active, I have made some of my best friends here through my involvement with sports. I didn’t know anybody in BG before coming here, yet I had an instant connection with some people through our mutual love of sports. So during my first year in the Ph.D. program in the School of Media and Communication, I decided that I wanted to combine my passion for sport and my interest in social justice issues to strengthen the BGSU and Bowling Green community. We Are One Team is a campus-wide initiative that uses sport to promote social justice at BGSU and beyond. We want to use the emotional appeal of sport to create a dialogue on social justice issues, promote friendship between stereotyped groups, and facilitate an environment that promotes diversity, acceptance, and inclusion. WA1T is an umbrella initiative bringing together a variety of different projects, including education events like panel discussions and speaker series, a photo campaign, sporting days for international students and student-athletes, and an annual WA1T 5K Run/Walk. With We Are One, we are sending a very simple message: that no matter where you come from or how you may identify, you are welcome in our community, because – as Falcons – we are all one team!

WA1T 5K Run/Walk 2016 participants



How has WA1T played out in the BGSU community? What kinds of changes would you like to see through the program?

One of the questions I get asked most often is whether I am surprised that We Are One Team has had such a successful first year-and-a-half at BGSU. I always say that I am not surprised at all ... because I can see the passion and dedication of all the people involved. WA1T brings together so many different members of our community: undergraduate students, graduate students, international students, student-athletes, faculty, staff, administrators, and community members. What unites all of us is a strong passion to make a change through the power of sport! It is great to see that the BGSU and Bowling Green community is so responsive to our work. We have had great events so far, and we keep attracting more people to our group, which is great! I can honestly say that my work with We Are One Team has been, both professionally and personally, the most rewarding experience during my time at BGSU! I remember that for one of our first events we had a transgender student-athlete share his story about what it is like to be a transgender athlete in transition. We had over 160 people at his presentation and it was great seeing so many people coming out to listen to his story! Afterwards I had people come up to me saying that the presentation was truly eye opening and made them think about transgender identities in a whole new light. At the same time, our speaker told me that he never thought so many people would be interested in his story and that he was happy and grateful for having a platform to share his story. That’s the kind of experiences I want We Are One Team to continue to create! I want to continue to use WA1T and the power of sport to bring people together, promote mutual understanding and acceptance, and provide a platform for marginalized voices to share their stories at BGSU and beyond. ♦

Graduate Student Accomplishments 2017

Kristin LaFollette

Ph.D. student in English/Rhetoric & Writing

Wrote a book review of *Sexual Rhetorics: Methods, Identities, Publics* edited by Jonathan Alexander and Jacqueline Rhodes in the Spring 2017 issue of *The Journal of Teaching Writing*.

- Wrote a review of Qwo-Li Driskill's *Asegi Stories: Cherokee Queer and Two-Spirit Memory* forthcoming in *American Indian Quarterly*.
- Wrote a forthcoming book chapter in the collection *Queer Affective Literacy: Fostering Critical Emotional Sensibilities in the Classroom*, edited by Justin P. Jimenez and Nicholas-Brie Guarriello. The chapter is titled "Classroom Queerness and Post-Traumatic Stress Disorder."
- Presented research at the Thomas R. Watson Conference (Louisville, KY), the Michigan College English Association and Michigan Writing Center Association Joint Conference (Warren, MI), and the Midwest Modern Language Association Conference (St. Louis, MO).

Yannick Kluch

Doctoral Candidate in School of Media and Communication

- Received the Martin Luther King Jr. Drum Major for Peace Award awarded by the Human Relations Commission of the City of Bowling Green. This award is presented to an individual of the Bowling Green community in recognition of their commitment and dedication to the community and in appreciation for their concern for the welfare of others by building strong relationships among the citizens of Bowling Green.
- Published a co-authored journal article titled "Teach-ins as performance ethnography: Athletes' social activism in North American sport" in *International Review of Qualitative Research*.
- Published a single-authored book chapter titled "Recreational bodybuilding as cultural transformation: Communicating cross-cultural masculinities in U.S. college gym culture." The book chapter appeared in the edited collection *GenderSpectives: Reflections on Gender from a Communication Point-of-View*, edited by Laura Finley and Nickesia Gordon.
- Co-authored paper (with Lara Martin Lengel and Noemi Marin) titled "The Last Witnesses? Trauma and Memory as Foundations of German Identity in the Context of the 70th Anniversary of V-E Day." The paper made the Top Paper Panel in the Intercultural Communication Interest Group at the annual convention of Central States Communication Association held in Grand Rapids, MI.

Faculty Accomplishments 2017

Radhika Gajjala

- Provided the keynote address for the Southeastern Women's Studies Association Conference (SEWSA) in Atlanta, GA. Her address is titled, "Re-coding Women's Labor from Domestic to Digital: Interaction, Exchange, Agency, Commodification."
- Organized the 2017 Fembot Symposium: Gender, Race, Technology and Labor at BGSU

D-L Stewart

- One publication in press: Stewart, D-L. (in press). *Experiences of Black Collegians in U.S. Northern Private Colleges: A narrative history, 1945-1965*. New York, NY: Palgrave Macmillan.

Angela Ahlgren

- Published essay "Butch Bodies, Big Drums: Queering North American Taiko" in the 2016 issue of *Women and Music: A Journal of Gender and Culture*. The issue was released in the fall of 2016 and is available on line via Project Muse.
- Full citation: Ahlgren, Angela K. "Butch Bodies, Big Drums: Queering North American Taiko." *Women and Music: A Journal of Gender and Culture*, 20 (2016): 1-26.

Cynthia Baron

- Published *Modern Acting: The Lost Chapter of American Film and Theatre* by Palgrave Macmillan in fall 2016.
- Named Research Professor of Excellence at BGSU in spring 2017.

AN OPPORTUNITY TO GIVE:

Since Women's Studies was introduced in 1978, the program has evolved to become the Women's, Gender and Sexuality Studies Program at BGSU. Today's program provides the same thoughtful, interdisciplinary studies as the original curriculum and continues to make a difference in the lives of our students. By making a gift to the Women's, Gender and Sexuality Studies Program at BGSU, you can provide opportunities to current and future students. Please consider a gift to our program foundation account: Account #301217

Make checks payable to: BGSU Foundation, Inc.,
Please write the account number and name on the memo line
of your check.

Mail contribution to: BGSU Foundation, Inc.
132 Administration Building,
Bowling Green, Ohio 43403

Or visit bgsu.edu/give