

## Director's Letter

The busy final weeks of spring semester seem a good time to pause and reflect on the accomplishments, celebrations and work of the WGSS program this past academic year. In this 2015-2016 newsletter, we highlight our faculty and students' productivity and excellence in their scholarly and activist pursuits. You will enjoy reading interviews about feminism with Becky Jenkins, graduate student instructor for Introduction to Women's Studies and Ph.D. student in American Culture Studies, and with undergraduate Women Studies major, Leigh Dunewood, who is a recipient of our undergraduate WGSS Scholarship. Dr. Sidra Lawrence, assistant professor of ethnomusicology and affiliate WGSS faculty discusses her teaching and research in gender, music and ethnography. I also anticipate you will enjoy our interview with Alyssa Wells, undergraduate student and artist. She discusses her use of collage in her thesis project, *Female Form*, to interrogate gendered constraints and understandings of women's bodies. Not surprisingly, Alyssa won the best undergraduate presentation at the annual WGSS Research Symposium for her presentation of this collage work.



In September, the WGSS program and the Women's Center celebrated the tenure and/or promotion of women faculty and welcomed new women faculty to campus in our annual newly promoted and new women faculty reception co-sponsored with Jacqueline Nathan of BGSU Fine Arts Center and Galleries. It is significant to note that at BGSU well over half of our students are women. This year we had much to celebrate as we had 42 new women faculty (of all ranks), 14 who were promoted to lecturers, 14 promoted to senior lecturers, six who achieved promotion to associate professor with tenure and six women promoted to full professor.

In March, we celebrated Women's History Month with presentations, activities and panels focused on sports as an arena for social justice. The culmination of Women's History Month is our annual WGSS research symposium; we showcased the best of our undergraduate and graduate student work in four research and presentation panels. JoAnna Murphy, American Culture Studies doctoral candidate, won first place in the graduate research presentations for her work, "Women's Recursive Experiences and Responses to Representations of the Fat Body within Popular Culture." She also won the Feminist Falcon award for Women Mentoring Women. Morgan Gale won the Best Introduction to Women Studies Student and one of our WGSS undergraduate scholarships. Our first annual WGSS Essay Contest was a success that we intend to repeat in coming years. Allie Hicks won the undergraduate contest with her critical literature review, "Sexual Communication and Its Effect on Relational Satisfaction." We had two first place graduate winners: Zehui Dai with her work, "We love feminism, release feminists: A Content Analysis of Five Feminists Activism on Chinese Weibo," and Shane Snyder's essay, "The Impossible Lesbian Identity: Complicating the Private Space in *Gone Home*." Mary Maxfield won second place for her work, "To Call Out or Call Off: Laci Green and the Narrowing Knowledge of Social Justice Activism."

We ended the symposium with a keynote presentation by Dr. Pirkko Markula from the University of Alberta, Canada, in which she discussed empowerment for physically active women in her talk, "Women's Empowerment through Sport and Exercise: Rhetoric or Reality?" Her talk provoked a lively discussion of how the intersecting dimensions of women's lives, such as that of gender, sexuality, and socioeconomic states, reveals the relevance of inequality in shaping their experiences.

In April, Dr. Melissa Miller, associate professor of political science and WGSS affiliate faculty won the prestigious Alumni Master Teacher Award.

I look forward to witnessing the continued growth and vitality of our program.

**Sandra Faulkner**

## AFFILIATED FACULTY SPOTLIGHT Sidra Lawrence

*By Leda Hayes*

**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

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Sidra Lawrence

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 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.

### **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 Kisiuk, "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. ♦

## Tackling Injustice: Sports as an Arena of Social Change

This March we celebrated Women's History Month (WHM) with a calendar full of sports and social justice offerings.

The Women's Center featured several lunchtime brownbag events in which campus faculty and student researchers shared current projects that sat at an intersection of gender, empowerment and sport. Dr. Vikki Krane and Alex Klein spoke on Gender, Sex, and Identity in sport; the BGSU We Are One Team (WA1T) shared its current campus and community initiatives (you can find them online through their Facebook page: We Are One Team BG); and Dr. Sandra Faulkner, Chelsea Kaunert, and Yannick Kluch spoke about Sport and the Construction of Gendered Identities.

WA1T coordinated an international student sporting day during which international students had the opportunity to interact with the BGSU Swim and Dive team. Students enjoyed learning more about the athletes who fill BGSU's rosters and trying their hand at new activities.

We were excited to host the Toledo Troopers for an evening keynote event that featured lively discussion with a panel of six retired players: right guard and defensive end Mitchi Collette, offensive guard Olivia Flores, linebacker and running back Verna Henderson, middle linebacker, defensive end and place kicker Gloria Jimenez, defensive end Eunice White, and running back Linda Jefferson. An additional 20 retired players were part of the audience. Screenwriters/producers Guy Stout and Steve Guinan treated the audience to working footage that anticipated their feature film presently in production, "Perfect Season: The Untold Story of the Toledo Troopers."

BGSU community youth were invited to campus for the third annual Toss the Tiara: An Alternative Dress Up Day. Children 3-6 were able to ask questions of professionals, while trying on coordinating costumes and participating in themed crafts and activities.

WGSS Program Director Sandra Faulkner (left) congratulates JoAnna Murphy, recipient of both a Feminist Falcon and the Best Symposium Presentation award.



Dr. Pirkko Markula, our 2016 WRS keynote speaker presents her talk, "Women's Empowerment Through Sport and Exercise: Rhetoric or Reality?"

Our celebration culminated with the WGSS program's annual Women's Research Symposium. We were privileged to host a wide

variety of graduate and undergraduate discussions at panels that highlighted female performances, constructing female identities, and promoting female agency. After recognizing top presentations, essay contest winners, and star students and mentors, our keynote speaker Dr. Pirkko Markula spoke to the challenges and strengths of female empowerment within contemporary sports practice.

The 18th annual Bring your Favorite Coach/Professor/Mentor Luncheon on March 30 celebrated the investment of professionals, on and off campus, in BGSU students.

WA1T closed Women's History Month with two powerful panel discussions that connected WHM festivities with the Social Justice Through Sport and Exercise Psychology Symposium. The BGSU community was able to consider presentations on "Race, Religion, and Social Justice in Sport" and "Social Justice and LGBT Inclusion in Sport" that featured: Dr. Jim Denison, Dr. Dafina-Lazarus Stewart, Dr. Nancy Spencer, Dr. Jennifer Waldron and Dr. Tamar Semerjian.

Women's History Month is a collaboration between the BGSU Women's Center and the Women's, Gender and Sexuality Studies Program.

The month of programming was supported by a wide base of BGSU co-sponsors: College of Arts and Sciences, Athletics, College of Education and Human Development, Graduate Student Senate, Graduate Women's Caucus, School of Cultural and Critical Studies, School of Human Movement, Sport and Leisure Studies (HMSLS), School of Media and Communication, Office of the Provost/Vice President for Academic Affairs, We Are One Team (WA1T), Office of the Vice President for Student Affairs. ♦

STUDENT AWARDS ON NEXT PAGE

(From left) Shane Snyder, Zehui Dai, and Allie Hicks are the 2016 essay contest winners.





Artwork by Alyssa Wells

## UNDERGRADUATE INTERVIEW | ARTIST SPOTLIGHT

### Alyssa Wells *By Leda Hayes*



Alyssa Wells is the 2016 best undergraduate symposium presentation winner.

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

I grew up in Port Clinton, a little town on Lake Erie and have been interested in art and music since I was very little. I greatly enjoy video games, cartoons and reading when I'm not in the studio working on art or in the practice room playing the harp.

I decided to go to BGSU the day I took a tour. The weather was bad; it was cold and there was a mixture of rain and snow. There was quite a bit of construction happening at the time. But despite all of it, the thing that sold me was the Arts Village in Kreisler Quad. I really wanted to be a part of that community and knew I would fit in just perfectly there.

## AWARDS

We were pleased to recognize and celebrate the following students at this year's Women's Research Symposium reception.

#### WGSS Scholarship Recipients

Morgan Gale  
Leigh Dunewood

#### Feminist Falcon Awards

Best Intro to WS2000 Student  
Morgan Gale  
Women Mentoring Women  
JoAnna Murphy

#### WRS Top Presentation

Undergraduate – Alyssa Wells  
Graduate – JoAnna Murphy

#### WGSS Essay Contest

First Place Undergraduate – Allie Hicks  
"Sexual Communication and Its Effect on Relational Satisfaction"

First Place Graduate – Zehui Dai  
"We love feminism, release feminists: A Content Analysis of Five Feminists Activism on Chinese Weibo"

Shane Snyder  
"The Impossible Lesbian Identity: Complicating the Private Space in Gone Home"

Second Place Graduate – Mary Maxfield  
"To Call Out or Call Off: Laci Green and the Narrowing Knowledge of Social Justice Activism"

#### 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.)?

The most memorable thing has to be the professors I have had. They are always ready to help you and are very down to earth. They are the professors that stop and talk to you in the hallways and will always stay after class if you need to talk. If the going gets rough, they understand and will help if they can. I couldn't have asked for better professors in my major.

#### What motivates you as an artist?

My peers are a huge motivator. As I continue to grow as an artist, they do too. You see their best work and they see yours and rather than it being a "my art is better than your art" kind of thing, I see it as "that was my best at that moment, let me step it up next time."

Another big motivator for me is just how much I love and enjoy making art. The process and the satisfaction of when the piece is finished make it worthwhile. I can't imagine myself doing anything else.

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

I can't say I have a favorite piece, but currently I am working toward my Bachelor of Fine Arts thesis project for the BFA show this coming spring at BGSU. I am focusing on collage.

I am interested in the female form and how it is used in magazines. The more magazines I go through, the more images I see of the women being over sexualized. It becomes ridiculous, and I take them out of that context. Once out of that context, the poses seem awkward and funny, so I use it's own satire to put a spotlight on the subject of these over sexualized women in this specific form of media. My artwork takes these images and really puts the topic front and center and asks the question "Why?" I do not ask the question to answer it myself, but I pose the question for others to consider when viewing my work.

#### What are your future plans?

I plan to graduate this August and intend to move somewhere a little warmer, preferably North Carolina. I plan on being a gallery artist, entering in regional and national exhibitions as often as possible.

#### What is a feminist?

I define a feminist as a person who works daily, either in big or small ways, toward creating equality between sex, gender and race. A feminist is a person who always has a critical eye on the inequality within the society they are in. ♦

A spirit of camaraderie and celebration surrounds the annual event.

# Fall Reception Celebrates Women Faculty

In September, the Women's Gender and Sexuality Studies program and the Women's Center celebrated the tenure and/or promotion of women faculty and welcomed new women faculty to campus in our annual newly promoted and new women faculty reception. The event was held in the Fine Arts Center and Galleries, and organized with the help of Jacqueline Nathan, Galleries director. This year the event celebrated 42 new women faculty (of all ranks), 14 who were promoted to lecturers, 14 promoted to senior lecturers, six who achieved promotion to associate professor with tenure and six women promoted to full professor. Congratulations to all! ♦



Lesa Lockford and Sandra Faulkner enjoy the reception.



Rodney Rogers, Provost and Executive Vice President for Academic Affairs, takes time to congratulate the honored faculty.



Arts and Sciences administrators Dr. Ted Rippey, Dr. Julie Barnes, Dr. Susana Pena and Dr. Ray Craig, Dean of the College, participate in the reception to honor women faculty.



Dr. Mary Krueger, director of the Women's Center, congratulates the new hires and newly promoted women faculty members.

## 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

**Thank you.**

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

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BGSU Foundation, Inc.  
132 Administration Building, Bowling Green, Ohio 43403

**Or visit [bgsu.edu/give](http://bgsu.edu/give)**

## UNDERGRADUATE INTERVIEW

# Doing Feminism with Leigh Dunewood

By Leda Hayes

### **Tell me a little bit about yourself? Where were you before you came to BGSU?**

I'm a sophomore this year and I'm from Columbus, Ohio, so not too far away. When I came to BGSU I wanted to get really involved. I started off as a journalism major- that lasted for like two seconds- then I changed over to sociology, and I liked that but I didn't want to be a sociologist. So I added Women's Studies, fell in love with that, dropped sociology, added ethnic studies, fell in love with that and then added political science, fell in love with that... And that's where I'm at right now. As far as academics go I try to challenge myself all the time. So that's what I'm doing here, as well as getting involved on campus. I'm involved in so many things. I have to write it down because my list is always growing.

### **What made you pick BGSU over another school?**

I think it was really my campus visit that solidified me coming here. I remember my family and I had gotten lost over by the Carillon Dining Hall area and we were really frustrated. It was like the end of the tour, and we were trying to figure out how to get to our car. We were frustrated, but up until then we'd had a great day and people had been so friendly. Then this guy was like, "Are you guys lost?" I really liked the vibe I got from him. He was so friendly, and he didn't even have to be. I could see myself here because of the friendly people I'd encountered all day. To be in a stressful situation feeling lost and then someone not only took time out of his day but walked us to where we were going and explained what shuttle we needed to get on — all that stuff that just sealed the deal. I just loved the atmosphere.

### **What's your favorite reading or clip or piece of art that you've seen in a class so far? Your favorite thing that you potentially wouldn't have seen outside of a classroom?**

In the fall of my first semester, I took an African American literature course with Dalton Jones and we were assigned a reading about early civilization that changed my life. I'm always thinking about that reading now when I do any research or critical thinking. It was very powerful. It talked about how even though in school we're often taught about Greek civilizations influencing how it is today, there were civilizations that existed before the Greeks. These civilizations shaped how the Greeks built their civilization and didn't give them any credit, but there are still history and artifacts about them.

### **Your favorite paper either that you've written or hope to write?**

I'm starting a paper right now on white fragility and specifically being a person of color in a predominately white institution and wanting to have an environment or a space where you can express frustrations with different things, but it not being something that meets a negative reception. I'm still doing a lot of research. I might do it for my honor's project. I'm doing a lot of research and information gathering at this particular moment.

I'm very excited because it's a new type of research. Something I'm not used to. I'm used to pulling out academic journals and looking through stuff and going through databases that sort of thing. And I'm using more anecdotal research so talking to people about their experiences, looking at my previous and present experience...being at a predominately white institution. I have a lot of support from my professors so I'm really excited.



### **Is there anyone in particular who has been really helpful?**

Dr Heath Diehl. He's been awesome.

### **What are your future plans? How does this degree interact with future plans that you have?**

So really what I'm trying to do is make it so that young adults, specifically people of color, when they come to BGSU or another university feel empowered to claim their education, feel empowered to do whatever it is they want to do. I'm interested in pursuing student affairs, because I think that I would be a good advisor: so someone comes to me and is like, "This is what I want to do. Help me get there, show me how I can get there. You've been through similar experiences. We share this. We have this in common. What have you done or how can I do this and what successes have you had? What challenges have you had?"

I want to give people the resources to be their "best them." Their best self in higher education, so that they can go on to pursue anything and not feel limited and not feel like they have things against them. If you would have asked me this question last year, I would have said, "Oh, I'm going to go to DC and work on the hill, work with legislation and try to help it be more representative of everyone and not just a select few."

Taking on some leadership positions has moved me toward student affairs, and I really like this direction right now. So I think that's where I'm going.

### **What is a feminist?**

I don't think there's one specific definition. I can tell you how I am a feminist, but I can't speak for you. It's really how you want to define it as long as you are genuinely interested in seeing that everyone is valued and that everyone has access to the same resources, to the same opportunities regardless of how they identify, their gender—if they even have one—their sexuality, whatever.

Being [a feminist means being] an advocate of those who don't feel that they have a voice and not speaking for them but being there to be a resource for them so that they can find their voice and use it and be honest with it. I can't define it for anyone but myself, and I'll be honest I'm not sure I've really defined it. I just am. Feminism just is. I just do. I just am. I just do feminism. ♦

# Affiliated Faculty Accomplishments

*We'd like to recognize the accomplishments of our affiliated faculty this past year:*

## **Keenan Colquitt Jr., Doctoral Student, Higher Education and Student Affairs**

Department of Higher Education and Student Affairs Higher Education Administration (HIED) Ph.D. Program

### **Published:**

Stewart, D.L., & Colquitt, Jr., K. (2014). Privileged access: Higher education's unfulfilled promise. In P. Sasso, & J. DeVitis (Eds.), *Today's College Students: A Reader*. New York: Peter Lang Publishing.

## **Allie Terry-Fritsch, Ph.D., Art History**

### **Published:**

Terry-Fritsch, Allie. "Performing the Renaissance Body and Mind: Somaesthetic Style and Devotional Practice at the Sacro Monte di Varallo." *Open Arts Journal* (Special Issue: "Touch Me, Touch Me Not: Re-evaluating the Senses, Gender, and Performativity in Early Modernity," eds. Erin E. Benay and Lisa M. Rafanelli), January 2015.

Terry-Fritsch, Allie. "Visual Spectacularism and Iconoclastic Justice in Late Medieval and Early Modern Europe. Bent, Broken and Shattered: European Images of Death and Torture, 1300-1650, eds. John Decker and Mitzi Kirkland-Ives. Leiden: Brill Press, 2015, pp. 191-206.

Terry-Fritsch, Allie. Leigh-Ann Pahapill's A Working Script in Shorthand. Melbourne: the screenspace gallery, April 2015.

### **Presented:**

(Plenary Speaker) "Embodied Temporality: Donatello's Judith, Sacred Drama, and the Construction of Gendered Authority in the Garden of Palazzo Medici." Plenary talk delivered at the conference *Attending to Early Modern Women: It's About Time*, University of Wisconsin-Milwaukee, June 18-20, 2015

"Embodied Time and the Construction of Prosthetic Memories at the New Jerusalem of San Vivaldo in Tuscany" Paper delivered on the panel "It's About Time: Imagining and Imaging Temporality in Early Modern Europe" at the 2015 Sixteenth-Century Studies Conference in Vancouver, Canada, October 2015.

(Invited Speaker) "Caravaggio and Optics." Paper delivered to Department of Art and Art History, Oakland University, Rochester, Mich., January 2015.

### **Awarded:**

Faculty Research Council Grant at BGSU to support final onsite and archival research for *Somaesthetic Experience and the Renaissance Viewer in Florence*, May-July 2015

## **Dafina-Lazarus (D-L) Stewart, Ph.D., Higher Education and Student Affairs, EDHD**

### **Published:**

Stewart, D-L. (2016). Race and historiography: Advancing a critical-realist approach. *Journal of Diversity in Higher Education*, 8(4).

Stewart, D-L., Brazelton, G. B., Renn, K. A. (Eds.). (2015). Gender and sexual diversity in U.S. higher education: Contexts and opportunities for LGBTQ college students. *New Directions for Student Services*, no. 152. San Francisco, CA: Jossey-Bass.

Stewart, D-L. (2015). The role of professional associations in advancing spirituality, faith, religion, and life purpose in student affairs. In J. Small (Ed.), *Making meaning: How student affairs came to embrace spirituality, faith, religion, and life purpose* (pp. ). American College Personnel Association (ACPA) Books and Media. Sterling, VA: Stylus.

Stewart, D-L. (2015). Black queer (re)presentation in (White) academe: I am the hell and the high water. In F. A. Bonner, II, a. f. marbley, F. A. Tuitt, P. A. Robinson, R. M. Banda, & R. L. Hughes, (Eds.), *Black faculty in the academy: Narratives for negotiating identity and achieving career success* (pp. 89-101). New York, NY: Routledge.

Stewart, D-L., & Colquitt, K. Y., Jr. (2015). Privileged access: Higher education's unfulfilled promise. In P. Sasso and J. DeVitis (Eds.), *Today's college students: A reader* (pp. 201-211). New York, NY: Peter Lang.

Stewart, D-L., & Howard-Hamilton, M. F. (2015). Lesbian, gay, and bisexual undergraduates in higher education. In S. R. Harper & S. J. Quaye (Eds.), *Student engagement in higher education: Theoretical perspectives and practical approaches for diverse populations* (2nd ed., pp. 121-134). New York, NY: Routledge.

Stewart, D. L. (2015). [Review of the book *Women's Colleges and Universities in a Global Context*]. *Journal of College Student Development*, 56(6), 645-648.

Stewart, D. L. (2015). [Review of the book *When Diversity Drops: Race, Religion, and Affirmative Action in Higher Education*]. *Journal of College and Character*, 16(1), 62-64.

## **Radhika Gajjala, Ph.D., American Cultural Studies Program; School of Media and Communication**

### **Published:**

Gajjala, R (2015) *When Your Seams Get Undone, Do You Learn to Sew or to Kill Monsters? The Communication Review* Vol. 18(1).

Gajjala, R., Tetteh, D. and Birzescu, A. (2015) *Staging the Subaltern Self and the Subaltern Other: Digital Labor and Digital Leisure in ICT4Dfor Producing Theory in a Digital World: The Intersection of Audiences and Production in Contemporary Theory*. Edited by Rebecca Lind, Peter Lang.

Behrmann, E. M., Gajjala, R., Losh, E., Cowan, T.L., Boyer, P., Rault, J., Wexler, L., Cole, C.L. (2015). *Feminist Alternatives to Massive Open Online Courses (MOOCs): The Inception of Distributed Open Collaborative Courses (DOCCs)*. In C. Bonk, M., M. Lee, T. C. Reeves, T. H. Reynolds (eds.), *MOOCs and Open Education Around the World*. New York, NY: Routledge.

Gajjala, R (2015) *Scattered Thoughts on Affective Materiality, Labor, Leisure, Empathy, Unlearning and Subalternity for "Lady Justice"* section on the "New Criticals" <http://www.newcriticals.com/scatteredthoughts>

### **Presented:**

"Desis Hanging out in Digital Diaspora," public talk at The Laboratories Media and Gender of the Institute for European Ethnology at the Humboldt University Berlin, November 5, 2015

"Desis Hanging out in Digital Diaspora" as part of the Viadrina Center B/ORDERS IN MOTION in the Center's Research Factory at Frankfurt/Oder, November 4, 2015.

## GRADUATE STUDENT INTERVIEW

# Talking Feminism with Becky Jenkins

By Leda Hayes

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

I'm Becky, I'm 37 years old physically, and I have the sense of humor of a 12-year-old boy. I grew up in Southern Ohio (Scioto County, which is the very bottom on the state, right on the Ohio border across from Kentucky). I have an older brother and sister, and five nieces and nephews. My brother passed away in 2007, and that's actually how I ended up back in school. (I'm one of those people who took a tragedy as an opportunity to completely change my life.) My parents are awesome – I was adopted by my stepdad when I was kid, and I know my father – we're Facebook friends. I've worked at a lot of different jobs to end up here – I worked for Amazon.com for four years in customer service; I was the head photographer at a studio for several years, and still do weddings and families on occasion, but not so much in northwest Ohio – who has time?? My parents have run a bingo hall since 1998, and I've put in more than 4,000 volunteer hours for the charity that they sponsor. I've been with my partner for almost 12 years. She's an artist and a beautiful soul, and we have a whole gaggle of pets: three small dogs and two really fat cats, and a few that have crossed the rainbow bridge.

I was the first person in my family to graduate from high school (not uncommon in Appalachia, sadly), and I immediately went to college in 1996, where I was unprepared for the social requirements of living in the dorms – I was there five semesters before I was kicked out for never going to class. After my brother died, I decided to get my act together and went back to school. My partner and I quit our jobs at Amazon (in West Virginia), moved to Hamilton, Ohio and went to Miami University (in Oxford, Ohio). That's where I failed as a teenager, and I had to come back to slay the dragon. I never do things the easy way; I do them my way. When I went back to school, I loved it. I loved classes. I loved homework. I loved writing papers – all of it. So, I went to grad school. I did my master's at BGSU, and stayed on for the Ph.D. program, both in American Cultural Studies.

I was a teaching assistant for four semesters as a master's student – two in women's studies with Dr. Sarah Rainey and two in ethnic y studies, one with Dr. McDonald and one with Dr. Edge. Now, I'm a first-time instructor of record in Women's Studies, teaching an introductory course with 35 students.

### What are some of your current research interests?

I'm really interested in where history and culture come together, and those stories that have been lost or erased or ignored because of things like race, gender, sexual orientation, etc. I did my master's thesis on the "lost" Black history of my hometown, and I loved the research process. I'm reading a lot about the "melungeons" of Kentucky and Tennessee recently – I don't know what direction my dissertation research will go, but it will be something to do with history and culture.



### You're teaching Intro to Women's Studies, can you tell me about that?

I love teaching. I love seeing the light bulbs go off when they're in class. So many people think that Women's Studies is not serious

academic work, but then you get them in class, and they are overwhelmed with how much there is to know, see and understand. You make them see the world differently and question how they see the world – and I love that process.

### What's your favorite conversation/activity/topic inside of the Women's, Gender, and Sexuality Studies field? What do you look forward to sharing with students the most?

Ohhhh, that's hard. Probably either the gender socialization units or the media representation units. They really get fired up about those because they relate directly to their lives in so many immediate ways.

### What kind of presence did women's studies or a women's center have on your campus(es) during your formal education? How is the presence it has today on the BGSU campus different or the same?

I took Women's Studies as a freshman in 1996 and got a C. I don't remember anything from that class. When I went to grad school, I made a complete left turn from what I'd studied as an undergrad (IT/Visual Media and Organizational Leadership are my bachelors) – I wanted to make a difference and teach, and I didn't want to teach business or computers. I'm a huge reader of nonfiction – and I care about history and women and marginalized communities. American Cultural Studies was a natural fit. I was, honestly, nervous at first about Women's Studies and teaching – but I have since taken lots of Women's Studies classes and read and read and read, and I'm always honest with students when they ask questions and I don't know the answers. I still love learning, and I'm always happy to find out what I don't know.

### What is a feminist?

Any person that believes in social, political, and economic equality for all genders. ♦

