

Fall 2013

Women's, Gender, and Sexuality Studies Newsletter Fall 2013

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Women's, Gender, and Sexuality Studies Newsletter

Fall 2013



Fall is a time of change. The leaves are turning and falling. The winds are beginning to bite. Soon winter's snow will be with us. The promise of spring seems a long way off. Here in the Women's, Gender, and Sexuality Studies program there are many changes also afoot. As you will see in this issue of our newsletter, our graduates, our faculty, and our program have been busy and continue to be so.

Each fall the National Women's Studies Association has its annual convention. This year we are fortunate in that it is being held just down the I75 in Cincinnati. Consequently, our program will have a strong presence at this national forum through the many panels and presentations by

our faculty and graduate students.

The strength of our program is built upon the strengths of our students and faculty. Our students depend on our core and affiliated faculty offering courses that will directly apply to our students' interests and needs. I am pleased, therefore, to be able to welcome two new faculty members as affiliated faculty with our program. This fall newly affiliated faculty, Dr. Rosalind Sibielski, instructor in the Department of Theatre and Film, and Associate Professor, Allie Terry-Fritsch of the School of Art, will be teaching courses in the spring that will be cross-listed with our program. You can learn a little about these two new affiliated faculty members and the courses they are offering in the pages that follow.

As we all know, technology is making changes in education and in pedagogy. Dr. Radhika Gajjala, Professor of Communication and a former Director of our program (the Women's Studies Program as it was then known), is a pioneer in the new uses of technology for innovative pedagogies. In this issue Dr. Gajjala discusses her work with Distributed Open Collaborative Courses (DOCC). This online course model deviates from the usual Massive Open Online Course (MOOC) approach to learning in that it decenters learning from the "expert" instructor to a collaborative network approach. Here Dr. Gajjala gives us some insight into how education is going to change in the 21st century.

When a student graduates from our program it is always a bittersweet change. We are of course delighted at our students' success, but also sad to see them go. Marne Austin, who graduated last August from BGSU with a graduate certificate in Women's Studies and her doctorate in Communication Studies, is now an Assistant Professor at St. Mary's College in Indiana. In this issue we catch up with Marne to hear how she is fairing in her new life after BGSU.

I began this newsletter by noting that spring feels like it is a long way off. Spring, however, will come sooner than we can now imagine. Consequently, plans are already underway for Women's History Month. I am pleased to announce that Dr. Lorena Garcia, Associate Professor in the Sociology Department at the University of Illinois-Chicago and affiliated faculty with their Latina/o Studies and their Women and Gender Studies programs, has accepted our invitation to be the Keynote Speaker for our Women's, Gender, and Sexuality Studies Program Student Research Symposium that concludes Women's History Month. Our theme for 2014 is Girl Culture. Dr. Garcia's research speaks directly to our theme. Her book, *Respect Yourself, Protect Yourself: Latina Girls and Sexual Identity* (New York University Press, 2012), won the 2013 Distinguished Book Award from the American Sociological Association's section on Race, Gender, and Class.

As the saying goes, change is the only constant. And so it is that the Women's, Gender, and Sexuality Studies program will see the arrival of a new Director next semester. I am very grateful to all who have supported and guided me in my time as the Director. It has been a great privilege.

-Lesia Lockford

An interview with recent Women's Studies Certificate Graduate, Dr. Marne Austin

When you attended BGSU, what were your research interests?

I identified (and still do) as a feminist ethnographer and later (auto)ethnographer. I was interested broadly in women, culture, discourse, and identities, and more specifically in women who identified as Muslim, women who identified as LGBTQ, and women with eating disorders.

What did you write your dissertation on? Muslim women's identities and discourses of empowerment in an Islamophobic geopolitical climate—it was feminist (auto)ethnography.

Tell us about your career trajectory since leaving BGSU? (i.e., What notable events have happened? Where have you taught? Where are you teaching now? Etc.)

I have been so fortunate to work with the most amazing students and faculty at Saint Mary's College in Notre Dame, Indiana. I am in a tenure-track assistant professor position in the Department of Communication Studies, Dance, and Theatre. I was hired because of my feminist lens and my emphasis on feminist ethics both in my research and my teaching. I am also a part of the College's Women's and Gender Studies Steering Committee.

Tell us about your current research and/or teaching interests?

My research continues to surround the topics mentioned above but have expanded in reach as always happens once you get involved in one project—it evolves into something much larger; all of them have done that and taken on new, exciting directions. My teaching has evolved into something I never really thought possible and I attribute that to my education in Women's (WGSS) Studies that I participated in at BGSU. I think I see it more in my own teaching and I feel more empowered to speak out on issues of (in)justice because I am at an all-women's College—but every class has become such a critical moment for feminist engagement. I remember when I first stepped into the classroom as a teacher in 2006 thinking, “how do you make X about justice/marginalization/women's rights/etc.?” Now, I'm honestly like, “Austin, don't break the students all the way today.” This semester, I'm teaching classes exclusively in Communication Studies, but all of them are (off the books) Women's Studies classes and I'm up front with my students about it and my faculty peers—and they're cool with it! My students give me comments like, “I like that we talk about REAL issues;” and my faculty peers support me with, “Do it!” This year, I will have taught Introduction to Communication, Organizational, Interpersonal, Intercultural, and Small Group Communication—all of them with a foundation of feminist/Women's Studies and critical thought. One of the main core values of Saint Mary's College is justice. It honestly feels so rewarding to be able to use a school's mission to affirm the work I do with my students.



Dr. Marne Austin's interview continued...

What projects are you working on right now? Aside from the work I do with my students which is how I direct the majority of my students' time because they are so stellar, I engage in the following projects:

- a) Collecting oral histories (with my students) from the Sisters of the Holy Cross (nuns)—this is an extension of identities of women of faith research I've done before with Muslim women
- b) Individual ethnographic interviews with Sisters of the Holy Cross following student interviews describing generational differences of women of faith
- c) Gay Games 2014 (auto)ethnographic research- group of researchers attending/participating in the Gay Games in Cleveland in August 2014 to understand/articulate LGBTQ participation in gay sport
- d) publication of Muslim identities work
- e) Collaborative autoethnographic work of coming out/strategic ambiguity of gay faculty in religious higher education institutions
- f) service learning in all classes

Please tell us about the publications, awards, and/or presentations of which you are most proud? I am not proud of publications, awards, or presentations. While I understand the meaning behind them and the work that goes into creating the works that they are awarded to, I always feel some ambivalence about them, particularly when they are awarded to me and perhaps that is a gendered experience in and of itself. I would say though that what, or rather, whom, I am most proud of are my students. While in terms of a CV, the question you raise highly values the aforementioned items, my students are the people for whom I live and from whom I generate my energy. Seeing them have their “ah-ha” moments affirms my choice to continue in academia and their coming to me to share their experiences of marginalization, oppression, and resistance reinvigorate my spirit and call to Women's Studies. I can go on for days about this; but that's what matters to me. You can't look at my CV and read this—but because you asked the question and I'm not given the room to answer it through a CV, I thought I would take the opportunity to say it here.

In what ways do you believe the WS graduate certificate helped you to develop the academic profile that you have? In every way. Every day I walk across campus and feel empowered because I was able to enter the world of Women's Studies. It has set the foundation of my pedagogy, my research, and not just my academic but my personal ethics. At Saint Mary's, we're in the process of creating a Women's and Gender Studies major (we only have a minor). To do this, the College needs “qualified” faculty in order for the program to be approved. Currently, there are two people on the whole campus who are qualified though the minor has existed for years; one of these qualified faculty members is me. To be qualified, you need to have graduate certification in women's studies. So even though we have over 20 “affiliated faculty,” because they don't have graduate certification, the program wasn't able to happen—but because I stepped in with that certification, all of our boxes are checked on our end. So, our students can pursue this vital major and not be held back because of administrative tape and political interests to suppress the voices of the marginalized.

Spring 2014

Graduate Courses

WS 6200: Feminist Theory

M 2:30-5:30

Dr. Ellen Berry

12905

Contemporary Feminist Theories has a number of goals, including: to survey some of the major issues, debates, and contested terrains within contemporary feminist theories; to dislodge the hegemony of white Western feminism and promote understandings of feminisms as transnationally constituted; to introduce newly emerging areas of study within contemporary feminisms; to consider some of the possibilities opened by and the limitations inhering within the projects and practices of feminist theory; to assess some feminist methodologies, their reasons for being and the possibilities opened by them; to analyze some of the ways in which feminist theories have transformed traditional disciplines and institutional practices; to provide opportunities for students to practice thinking theoretically, critically analyzing theory, and using theory in their own work.

WS 6410/HMSL 6410: Gender, Sexuality, & Sport

T/R 1:00-2:15

Dr. Vikki Krane

17198

A critical examination of how gender and sexuality, and social expectations surrounding femininity and masculinity, influence experiences in sport and physical activity.

WS 6800/MC 6400: Humanistic Research Methods

T 6:00-9:00

Dr. Sandra Faulkner

17203

The purpose of this course is to introduce you to qualitative humanistic communication research methods, the logic and philosophy of such methods, and innovations/controversies in these methods. We will examine general qualitative research methods and analysis used by communication scholars and those in related fields, specifically interviews, observations, narrative analysis, ethnography, autoethnography, grounded theory, arts-based research, and content coding. In addition, we will discuss the ethical considerations in conducting human participant research.

WS 6800: Art, Performance, and Ritual in Renaissance Italy

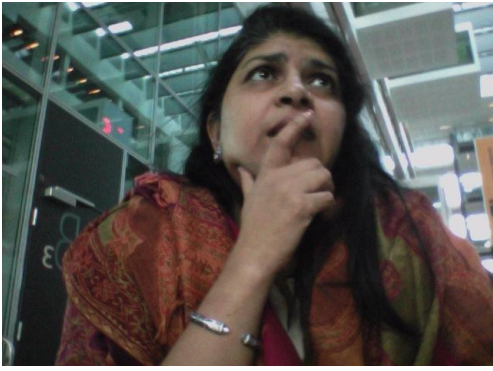
T 6:00-9:00 Dr. Allison Terry-Fritsch 17219

Interdisciplinary in scope, this seminar uses the theoretical and practical frames of “ritual” and “performance” to explore the intersections between cultural behaviors and artistic productions in Renaissance Florence. Considering that the art of the fifteenth and sixteenth centuries were used and viewed in spaces and contexts that are drastically different than the museum and gallery culture of today, the seminar aims to vividly recreate the social life of Renaissance Florentines and to resituate Renaissance architecture, painting and sculpture within its original ritual and performative context. The course examines three primary categories of collective rituals in the Renaissance—sacred, civic and secular—and seeks to understand the various roles that the visual arts of the period played in promoting, supporting or underscoring these practices. By means of visual, theoretical and historical study, we will consider how certain types of artistic production may be viewed as a response to collective cultural attitudes and customs and how the visual arts of the Renaissance were animated through the physical and psychological participation of the collective body of the city.

WS 6800/ETHN 6800: Race and Gender in Cuba and the Caribbean

T 2:30 - 5:20 Dr. Susana Peña 17200

This course will explore the complexities of race, gender, and sexuality in Cuba, the Caribbean, and its diasporas. After situating race, gender, and sexuality historically, the class will focus on these issues in contemporary Cuban culture. Students in this class will have the option to enroll in a class trip to Havana, Cuba during Spring Break. *This trip is optional.* Space in the trip to Cuba is extremely limited (only 5 seats are reserved for graduate students but a waiting list will be available). Therefore, students who are interested in the trip are encouraged to contact me (susanap@bgsu.edu) prior to registration if they have any questions so that they can register for the class and trip as soon as registration opens.



Dr. Radhika Gajjala talks about the new 2013 DOCC Project!

What is the difference between MOOC and DOCC?

We started calling it DOCC rather than a “different kind of MOOC” or an “alternative MOOC” because there is a conceptual difference in it. The DOCC stands for “Distributed Open Collaborative Course.” We are not a service like a MOOC, but rather we develop online courses collaboratively. We do not have a ton of technology support, we do it ourselves. There is huge difference between a corporatized coursera, where someone can give you support, and what we do. While there is still a huge number of faculty labor that goes into a MOOC, they are doing a lot of work for a corporation – regardless what we are told. Coursera is not just a tool – not because the technology is bad or inefficient or constraining in and of itself – but because the pedagogy is hierarchical – it can be changed – but since the goal is a corporate massification of information transmission in the name of teaching, the great amount of effort as well as teaching labor and talent is geared away from collaborative and inclusive exchange and pedagogy. Further, we are also trying to navigate the discursive, publishing space/portal (because when you post a lecture in video or print format it is a publication that has been disseminated and involves the intellectual labor of the faculty member and technical designer/coder working together). Thus there is no clarity over ownership and permissions of people's work, including open licensing. We will no doubt have to negotiate issues of ownership and authorship in the DOCC as well and we will be engaging those discussions as a collective. Because that's always an issue to think about; who owns what you produce and what does it mean to collaborate – who counts as a collaborator and so on.

In terms of how these (DOCC and MOOC) concepts are different even though they are both are about distributed teaching... I would say that the idea of distribution is different in each of these models. While both are open (or partially open) a MOOC's purpose seems to be to stream information and provide an information portal. People who talk about the virtues of MOOC's actually use terms such “inclusive,” “collaborative,” “community,” “peer evaluation” and so on, but in practice the way these are done is far more top down with these strategies employed more as labor saving techniques rather than as forms of accountability and exchange and transformation of knowledge through collaboration and inclusion. A lot of the terms that have been developed through critical and feminist pedagogy including ideas such as “student centered learning,” “community engagement,” “collaboration,” and “community formation,” are borrowed and appropriated, but not actually practiced. That doesn't mean that individual faculty working towards the MOOC's do not actually believe in these things, or that they don't do it. The point is there is still a suspect corporate agenda. There is also a labor distribution issue; the issue of who's job is in one sense being taken away and redistributed; where the coursera becomes the teacher and we get pegged into it. As I observe it more and more, I see more and more science fiction scenarios where the machine will teach you.

How does the DOCC implement Feminist Pedagogy?

The DOCC is actually an initiation by Ann Bolsamo and Alex Juhasz who started FEMTECHNET.COM a couple years ago. These two well-known feminist scholars started sending out emails to a bunch of us who were doing science technology studies and feminism, and studying gender and technology in different ways, and basically asked if people were interested, and started a list proc. We joined because we were curious. They asked ‘Who is willing to work with us to develop a course?’ At that time I had put in request (as ACS joint-faculty member) to teach a fully online course at the 3000 level on Feminism & Technology cross listed with ACS and WS. I got the course. I told Ann and Alex I would like to be a part of the Femtechnet teaching team. In the fall of 2012 Alex and Anne suggested we run a beta test some courses in spring of 2013. I had already asked for a fully online course anyway, so I told them that I could do one of the beta course tests. The beta course held my feminist pedagogical practices to the fire, leading me to ask of everything I was doing in the class - ‘How is this really implementing the principles of the DOCC?’ Alex Juhasz Liz Losh, Lisa Parks, Tara McPherson and a few other faculty from several universities across the U.S. worked together to develop a core syllabus. We agreed that the consistent factors that should be implemented were themes of Boundary Object Learning (BOL), wiki-storming (wiki-editing) and video dialogues. We developed 10 to 12 themes (race, gender, sexuality, place, body, systems, etc.) and we suggested core readings written by the video dialogue speakers. We wanted to implement practices that challenged traditional online learning.

Can you explain the video dialogue?

The video becomes a resource that is used over and over again, and it's like any other informational item except its shot as a dialogue so the format engages two or more people in conversation about particular concepts through their research. The idea is that these videos will be viewed in groups and discussed. These videos become part of a library that people can use however they would like, and in any capacity they see fit. We were attempting to avoid the online/offline binary and make people do things *with* the information and knowledge so that it is about exchange. Initially – when Al Gore invented the internet (laughs) – just the fact that we were using internet technologies to connect with someone else was considered to be interactive. We encountered the interactive and connective potential of the technology that was amazing and incredible. Online formats like MOOCs still deploy this technologically determinist notion that the technology itself is “interactive” and forget that it is the human engagement and use that makes it interactive. The discourse around MOOCs suggests that making online discussion boards available in and of itself constituted “interactivity”. But the way our students are now trained concerning online learning, discussion boards and emails do not necessarily lead to real engagement and involved learning. Students know what to expect and they report in a standard format. When you're instead saying I want you to transcribe this, *and* summarize this video, *and* make connections between what fellow students have done and between all the other assignments, readings, and topics in the course, it becomes a more engaged environment. And that includes requiring students to read all online discussions from all their classmates, and holding them accountable to their fellow students' work as well - which requires a lot of work. The required work increases for both for the professor and the students. Using things like Skype and requiring meetings between the student and the professor frames the course right off the bat and gives the student an idea as to what a course like this is going to be like.

Most people come to an online course these days with a trained expectation of what it means to take an online class. They expect you to use the discussion board only in particular standardized ways and they expect the instructor not to deviate from that format. In this case a format is good and it is also bad. A format gives them consistency, and as an institution online course administration can be consistent and easily manageable, but what it also does is it makes the students lazy. When you change the rules on them through well-thought out exercises, they are forced to pay attention to the content and to each other. Using technologies such as Skype, and in other ways, you challenge how they think about and engage with online learning. There is nothing wrong with correspondence type online courses that use the transmission model - except we're teachers. We are building knowledge communities, and we are not getting paid to just send the information out. We did not want to just post information for the students to absorb and regurgitate. We wanted to engage with them, and for them to engage with the material.

What are the benefits and downfalls of the DOCC?

The downfalls include the amount of work without a lot of support, like what the MOCC has. We are DIY, and with DIY comes heavy labor loads. Our hierarchy, traditionally, falls on who is defining the project because they are doing the work. So all of us on the femtechnet collective, teaching courses did so much of the work that we ended up noticing that whoever is doing the work is shaping the criteria. At the moment it seems utopian, and it is, but it is heavily dependent on people being able to put in the work. A lot of people are very enthusiastic about it and while we all resist oppressive hierarchy – we are very structured in how we do things. We look to each other for leadership roles, and insist that it is a collaborative effort. We are not a service. We are a collective. So far it's also been riding on a lot of emotional and intellectual energy, we are excited about it.

Where do you see the future of the DOCC going?

I am hoping the energy continues. We've noticed students are excited about working off BGSU's portal and interacting with new people and new professors. We're hoping everyone gets the principle of it, and maintains the collaborative efforts. It's in the engagement that we build a body of knowledge. So, I would say right now we are in the second stage of trying to form that, and if we are able to carry forth the best practices that come from these, we will need more voluntary people to look into this and observe classes, blog about it, write research papers on it, etc. So eventually what will happen is that we will put together academic research and develop a replicable model. The issue with MOOC is the rigidity of the model and the way it currently interacts with the students while also being heavily dependent on faculty labor and technical support labor. The DOCC also uses immense amounts of faculty labor, graduate assistant labor and technical support labor – but it is focused on materiality and embodiment. It's not about online/offline binaries of being embodied and disembodied; when I say embodied I mean students are in there, and are practicing materiality through technology.

Visit Femtechnot.com for more information on the DOCC 2013 project.

2013 NATIONAL WOMEN'S STUDIES ASSOCIATION CONFERENCE, CINCINNATI, OHIO

CHECK OUT WOMEN'S STUDIES CERTIFICATE STUDENTS' PROJECTS BEING PRESENTED THIS YEAR!

Johni Amos, 3rd year doctoral student in American Culture Studies, will present "The Cultivation of the Body and the Self: A Somaesthetic Analysis of Irene Woodward and Nora Hildebrandt, America's First Tattooed Ladies." This paper examines the choices in body modification and exhibition by Irene Woodward and Nora Hildebrandt, America's first tattooed women performers. Using Richard Shusterman's concept of somaesthetics as a theoretical framework, the paper argues that the women's cultivation of their bodies was counter to society's established norms, forcing the women into a life of multiple roles – specifically that of the tattooed lady and a lady in society. By analyzing the women's choice of tattoos, placement, costumes, and stories, it is established that the duality of these roles mandated numerous performances that allowed the ladies to express and form their individuality while still operating within the confines of a rigid society. It is part of the panel with Kate Schaab and Lisa Kaplan called "Refusing to be Cloaked in Invisibility: Renegotiating Dominant Narratives of the Female Body."

Katie Barak, 4th year doctoral student in American Culture Studies, will present "Praised and Condemned: How Representations of Spinsters Contained Alternatives to Domesticity." This presentation explores the way ambivalent representations of spinsters actually produced and collapsed spaces for women to imagine alternatives to gender expectations at turn of the 20th century. Katie will also be participating in a group presentation entitled, "Resisting, Affirming, and Negotiating: Female Athletes' Representations in Self-Created Photographic Images," by Vikki Krane, Sally R. Ross, Katie Sullivan Barak, Mallory Mann, and Chelsea Kaunert. This presentation explores a portion of data from a larger research project studying female college athletes and their self-representations. They argue that the athletes were negotiating complex intersectional identities when creating these self-portraits of female athleticism.

April Conway, 2nd year doctoral student in Rhetoric and Writing, will present "Technology as a Means of Effecting (Feminist) Pedagogical and Methodological Change." This presentation is about how relationships that develop between researchers and subject should be made more transparent in order to effect personal and scholarly change. The presentation more specifically looks at how emotions, fostered by technology, undercuts both method and content in a research project about women living abroad who use Skype to connect with relations back home.

Johanna Ganz, 3rd year doctoral student in American Culture Studies, will present "Exploring Fat Positive, Queer Women's Sexual Experiences and Bodily Perceptions," in the session, Fat Positivity and Embodied Experiences. This study uses in-depth interviews and grounded methods to explore the personal narratives of fat-positive, queer women's sexual experiences and to examine their relationship to their bodies as well as the bodies of their partners.

Melinda Lewis, 4th year doctoral student in American Culture Studies, will present "Lena Dunham's Generational Voice: *Girls*, Identity Politics, and Consumption." Lena Dunham's recent success as a television auteur has been marked with criticism. Within her program, *Girls*, Dunham's physical and symbolic body becomes a public site for emotional discourse and struggle. This paper seeks to examine Dunham's pseudo-autobiographical narratives and representation of bodies as a means of communicating gender and generational dissatisfaction. The panel is titled "Writing, Riding, and Abstaining: Locating Resistance in Women's Lives" along with Katie Barak and Abby Van Vlerah.

Lisa Kaplan, a 3rd year American Culture Studies doctoral student, will present "Constructing Rural Poverty in Depression Era America: Race, Gender, and Mexican Bodies through the Lens of Farm Security Administration Photography." The study is a consideration of the FSA archive as the largest photographic archive in American History and a rich space for understanding constructions of race through images. It is part of the panel with Kate Schaab and Johni Amos called "Refusing to be Cloaked in Invisibility: Renegotiating Dominant Narratives of the Female Body."

Dr. Susana Peña will present "WGS in Changing Times: Collaboration or Merger of Departments" as part of Professional Administration and Development Pre Conference. In addition she is moderating "Resisting, Affirming, and Negotiation: Female Athletes' Representations in Self-Created Photographic Images" that includes some of BGSU's students and faculty including Katie Sullivan Barak, Mallory E. Mann, Chelsea Kaunert who will present "Results: Construction Athletic Self-Representations", and Dr. Vikki Krane who will present "Negotiated Identities: Making Meaning of Athlete Self-Representations". In addition, Dr. Peña is one of the authors in the NWSA Member Author Networking Reception

Dr. Sarah Rainey will be co-leading a workshop entitled, "Universal Design for Learning and Feminist Pedagogies" with Val Erwin from Southern Methodist University. She will also be a critic (and organizer) of the Author Meets Critics Session with Alison Kafer. They will be discussing Kafer's new book *Feminist, Queer, Crip*."

Kate Schaab, 3rd year doctoral student in American Culture Studies, will present "I Don't See Race; I Don't See Color": Race, Sexuality, And The Rhetoric Of Defense At The U.S.-Mexican Border." It is part of the panel with Johni Amos and Lisa Kaplan called "Refusing to be Cloaked in Invisibility: Renegotiating Dominant Narratives of the Female Body."

*Spotlight on WGSS Affiliated Faculty:
Dr. Rosalind Sibielski, Instructor
Interviewed by JoAnna R. Murphy*

JM: Tell me a little bit about yourself. (Where are you from, how did you come to BG?)

RS: I am from Rhode Island originally. I moved to Ohio for graduate school, and ended up staying when I got a job as a film studies instructor in the Department of Theatre & Film at BGSU.

JM: What is your educational background?

RS: I have a BA in film studies, an MA in media studies, and a PhD in American Culture Studies with a concentration in film and media. I also have a graduate certificate in Women's Studies that I earned concurrently with my doctorate.

JM: What are your research interests?

RS: My primary area of research is film and television texts marketed to adolescent female audiences, as well as the discursive construction of girls as both subjects and consumers of popular media. However, my research and teaching interests also include representations of gender and sexuality in U.S. popular culture, Queer Cinema, Women's Cinema, online fandom practices, convergence culture, and discourses of embodiment, dis/ability, and beauty and body ideals in popular media.

JM: Tell me about any research projects you are working on.

RS: My most current research project is a proposed book project that analyzes re-imaginings of classic fairy tales in contemporary film and television. Focusing specifically on the figure of the "kick-ass" princess in films such as Catherine Hardwicke's 2011 adaptation of *Red Riding Hood* and Rupert Sanders's 2012 *Snow White and the Huntsman*, as well as TV series such as ABC's *Once Upon a Time*, it examines the ways in which fairy tales have consistently served as sites of ideological struggle over cultural constructions of gender and sexuality. To this end, it traces the evolution of female-centered texts such as *Cinderella*, *Beauty and the Beast*, *Snow White*, and *Red Riding Hood* from their earliest (patriarchal) incarnations, through their appropriation in feminist revisionist fairy tales of the 1970s and 1980s (such as Angela Carter's *The Bloody Chamber*), to these recent iterations, which it argues both reflect and promote post-feminist discourses concerning femininity, female sexuality, and female empowerment. I am hoping to have the proposal for this book completed by December so that I can begin sending it out to publishers at that time.



JM: What are your teaching interests?

RS: My teaching interests parallel my research interests pretty closely. In addition to introduction to film and film history, which I teach every semester, I have also taught undergraduate special topics courses on online movie fandom and monster movies, as well as a graduate-level film theory course.

JM: What are you currently teaching this semester and next semester?

RS: I teach introduction to film and film history pretty regularly. In the spring, I am also teaching a special topics course on Sex, Censorship, and the Cinema that examines censorship battles over sexual content in the movies in the United States from approximately 1900 through the present. The course will use movie screenings, archival materials, and case studies related to selected films, to analyze the ways in which attempts to censor depictions of particular sexual desires and sexual practices have both shaped and been shaped by cultural attitudes surrounding sex at various historical periods. This is my first course to be cross-listed with the Women's, Gender, and Sexuality studies program (WS 3000) and I am very excited about teaching it.

JM: As affiliated faculty, what aspects of the WGSS program are you most looking forward to participating in?

RS: My primary research interests tend to bridge both film studies and Women's, Gender, and Sexuality Studies. I am looking forward to the opportunity to work with students who are interested in studying popular media through this lens. I'm also excited at the prospect of possible collaboration with faculty colleagues who share these interests.

Actual photos of plants from last year!

Poinsettia Fundraiser



Suggested donation:

4 ½" Pots with 3-5 blooms -\$5.00

6 ½" Pots with 4-6 blooms -\$9.00

7 ½" Pots with 10-12 blooms -\$15.00

10" Pots with 20-25 blooms -\$29.00

Color choices include pink, red, and white.

ORDERS MUST BE
PLACED BY FRIDAY
NOVEMBER 15TH

ORDERS CAN BE PICKED UP
MONDAY NOV. 25TH BETWEEN
9:00AM AND 6:00PM IN
347 SHATZEL HALL

DELIVERY AVAILABLE*
*\$80.00 MINIMUM FOR DELIVERY

*All proceeds support student awards and scholarships for the BGSU Women's,
Gender, and Sexuality Studies Program*

CONTACT INFORMATION:
PHONE: (419) 372-9381
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WOMEN'S, GENDER, AND
SEXUALITY STUDIES
PROGRAM
BOWLING GREEN STATE
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Spotlight on WGSS Affiliated Faculty:
Dr. Allie Terry-Fritsch, Associate Professor, Art History
Interviewed by Joanna R. Murphy

JM: Tell me a little bit about yourself.

ATF: I grew up in a small college town in upstate NY, where my mom was a professor and my dad was a judge. My mom actually did her undergraduate degree at BGSU (in English) so I grew up with the idea of Bowling Green...I even had a BGSU t-shirt as a little kid! I went to the University of Chicago for my MA and Ph.D. I came to BGSU as an Assistant Professor right after I received my Ph.D. and now I am the director of the study abroad program in Florence that I myself went on as an undergraduate.

JM: What is your educational background?

ATF: I chose Duke University for my undergraduate studies. After I graduated from Duke, I worked in the Curatorial Department of Italian Renaissance Paintings at the National Gallery of Art in Washington, DC, then moved to San Francisco, where I worked at the De Young Museum as the director of an educational outreach program. When I was working on my dissertation, I won several major fellowships that supported onsite and archival research in Florence for several years in a row.

JM: What are your research interests?

ATF: In general, my research examines the performative experience of viewing the art and architecture of Renaissance Italy. So often, the art of Renaissance Italy is packaged neatly for today's viewers in museums and galleries, but the ways in which people actually experienced the art and architecture of the period were dramatically different. Renaissance viewers' bodies and minds were constantly at work when they encountered images: people spoke and prayed to pictures and statues, they kissed, touched, threw dung at and even ate them in hopes of activating their communicative powers. My research attempts to recreate the conditions for these active viewing practices and, as a result, to reanimate the works in their original contexts. Over the last decade, I have been highly interested in issues of viewing violence in the Renaissance. My research attempted to shed light on how Renaissance communities relied on artists to visualize justice for them, both on the criminal scaffolds and in more permanent forms of art, such as large-scale frescoes of the Last Judgment.

JM: What are your teaching interests?

ATF: I teach a wide range of courses at BGSU from the undergraduate "Art History Methods & Theory" course to upper-level undergraduate courses on the history of medieval and early modern art and architecture to graduate seminars on "Vision and Viewership"; "Somaesthetics and Aesthetic Theory"; "Art, Ritual, and Performance in Renaissance Florence;" "Violence and Art" among others. My courses incorporate critical theory to highlight the cultural relevance of art and architecture across geographical regions and temporal periods so should be useful and interesting to students who are outside Renaissance studies as well as inside. I also spend quite a bit of time working one-on-one with students on writing and argumentation and always have student-led discussions and presentations.

JM: What are you currently teaching this semester and next semester?

ATF: In Spring 2014 I will be teaching an undergraduate seminar on "Art History Methods & Theory" (ARTH2900) as well as a graduate seminar on "Art, Ritual, and Performance in Renaissance Florence" (ARTH 6020). The undergraduate course is designed to be the first time that students are exposed to some of the leading critical theories within the discipline of art history. Through in-depth readings and discussions, students learn what theory is and how it is used as a tool for building knowledge. They begin to explore different methodological approaches and gain a sense of their emerging voices. It is thrilling to witness the transformation that some students go through from beginning to end in this class! The graduate seminar on "Art, Ritual, and Performance in Renaissance Florence" (ARTH 6020/WS6800) is in many ways my signature course. It brings together primary sources, ritual theory and historical research to recreate Renaissance popular and festive culture and to examine the many ways in which artists were involved in setting the scene, so to speak, for transformative experiences.



Dr. Allie Terry-Fritsch interview continued...

JM: Tell me about any research projects you are working on.

ATF: The majority of my current research is focused on my book manuscript, in progress, titled **“Somaesthetics and the Renaissance: Viewing Bodies at Work in Early Modern Italy.”** The material for the book has been slowly coming together since 2009. Most of my primary research is performed in front of the works of art in Italy and in the archives of Florence so I can only do this during the summer months. Between now and Christmas, I am giving three major talks based on the book project. Each of the talks will deal with a different chapter. At the end of October, I am giving a talk in San Juan, Puerto Rico, at the Sixteenth Century Studies Conference on **“Playing the Piazza: Florentine Calcio and the Somaesthetic Transformation of the Urban Sphere.”** I connect the rich political symbolism of Piazza Santa Croce to the performance of the game of *calcio* within it to offer a reading of the built environment in the context of the emerging Medici Duchy. I have been invited to deliver a lecture, entitled **“Performing Jerusalem: Renaissance Pilgrims, Terracotta Saints and the Virtual Holy Land of San Vivaldo in Tuscany”** as the Fred M. the Braun Lecture in Art and Art History at Oakland University in November. While avatars and virtual reality are common features of 21st century computing and gaming culture, they also were used over five hundred years ago in Renaissance Italy as a way to simulate pilgrimage to the holy sites of Jerusalem. This lecture investigates the art and architecture of the Franciscan site of San Vivaldo in Tuscany. Built in the forest of central Italy between 1499 and 1513, the holy campus presented a “New Jerusalem” to Christian pilgrims in the form of small-scale architectural buildings representing key devotional sites of the Holy Land. Pilgrims were invited to enter into the architectural environments and to touch, smell, taste and hear, in addition to view three-dimensional, polychrome terracotta reliefs located inside. Through body-mind practices led by the Franciscans resident at the site, pilgrims were cultivated to experience heightened prosthetic memories of Christ’s, and his followers’, lived experiences in front of these images. Men and women would crawl into the “Holy Sepulchre” to embrace a life-size terracotta sculpture of the dead Christ, shed tears along a terracotta relief of Mary at the base of the cross at “Calvary,” and cry out for justice at “Pilate’s palace” while surrounded by terracotta friends and foes of Christ. The lecture will recreate the experience of a Renaissance pilgrim to San Vivaldo and will explain how the art and architecture of the site were created purposefully to foster a virtual encounter with the holy that was even better than the real thing. At the beginning of December, I have been invited to participate in a symposium at the Musée du Louvre in Paris to celebrate the opening of an exhibition on Renaissance Florentine sculpture. My talk, **“Performing Gender Politics: Donatello’s *Judith*, Sacred Drama and the Construction of Medici Identity”** examines how Lucrezia Tuornabuoni’s sacred narrative, entitled “The Story of Judith, Hebrew Widow,” impacted an insider’s perspective on Donatello’s *Judith*. The text is cited often as an expression of Lucrezia’s piety, and is seen in alignment with her public charitable works in Florence and elsewhere. Many literary critics and art historians have suggested that Lucrezia’s selection of subject may have been a reflection on Donatello’s sculpture in the garden, yet such considerations remain incidental and not a key to analysis. Here instead I want to posit a direct relationship between Lucrezia’s words and Donatello’s sculpture. Beyond pointing to the many correspondences between text and image—that is, between Lucrezia’s verbal portrait of Judith and Donatello’s visualization of her—here I want to focus on how Lucrezia’s words created a frame for viewing the sculpture when her sacred story was performed *out loud*. The focus on listening to Lucrezia’s words may be connected to the sculpture’s placement within the palace, as it stood in for and asserted itself to be a live statue of civic celebrations. Such interplay between listening inside the palace and witnessing Florentine identity politics outside on the streets is critical for understanding both the visual and symbolic form of the statue.

JM: How does WGSS segue with the courses that you teach?

ATF: In all of my courses, I spend quite a lot of time recreating the historical conditions for viewing the art and architecture of the period. Issues of gender, class, religious conviction and profession were just some of the factors that impacted the objects and aesthetic experiences offered to an individual. Depending on the course, we will investigate specific contexts for art, such as the domestic sphere, the judicial theater or the religious cloister, and seek to understand the place of gender in the reception of artistic works. Some courses focus on female patrons of art, others examine women as objects of desire, and others still consider homosocial networks as the basis for cultural production. I engage with feminist theory, particularly that which considers the notion of the gaze and the production of desire, to discuss the value of works to various individuals, and I offer readings of works of art that problematize the traditional heteronormative models of art history.

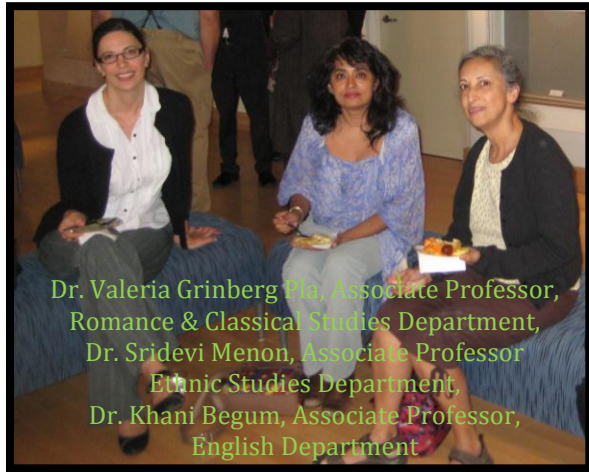
JM: As affiliated faculty, what aspects of the WGSS program are you most looking forward to participating in?

ATF: I’m excited to be part of such a vibrant group and to meet both the faculty and undergraduate and graduate students!

JM: Is there anything else you would like to share with the students, faculty, and alumni of the WGSS program at BGSU?

ATF: Come up to Oakland University on Nov. 21st to hear my talk!

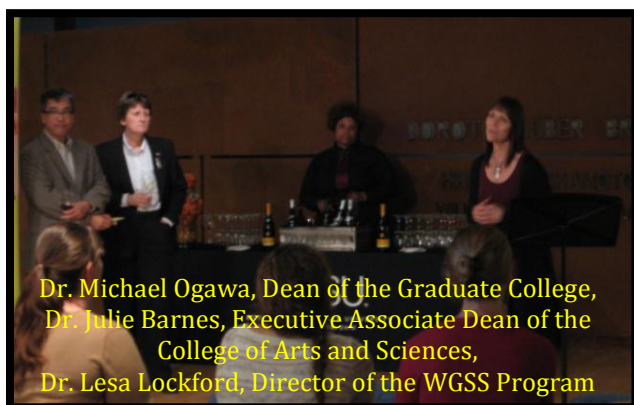
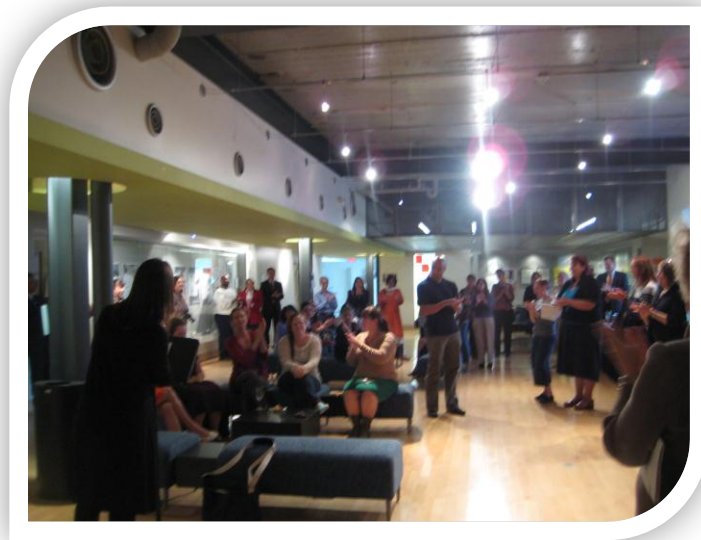
New & Newly Promoted Women Faculty Reception
September 26, 2013, Dorothy Uber Bryan Gallery, BGSU



Dr. Valeria Grinberg Fla, Associate Professor,
Romance & Classical Studies Department,
Dr. Sridevi Menon, Associate Professor
Ethnic Studies Department,
Dr. Khani Begum, Associate Professor,
English Department



Dr. Vikki Krane, Professor,
School of Human Movement, Sport & Leisure
Jean Marie Greene,
Women's Center Administrative Assistant



Dr. Michael Ogawa, Dean of the Graduate College,
Dr. Julie Barnes, Executive Associate Dean of the
College of Arts and Sciences,
Dr. Lesa Lockford, Director of the WGSS Program



Dr. Simon Morgan-Russell,
Dean of the College of Arts & Sciences,
Dr. Mary Ellen Mazey,
President of Bowling Green State University



Dr. Mary Krueger, Director of the Women's Center,
speaks at the 2013 New & Newly Promoted Women
Faculty Reception

Faculty & Graduate Students' Publications

Bautista, Adrian. "Vatos Sagrados: Cursillo and a Midwestern Catholic Borderlands." *Diálogo* 16.2 (2013).

Faulkner, Sandra L. *Knit Four, Make One* (poems). Boston, MA: Kattywompus Press. in press.

Faulkner, Sandra L. "Farm Trilogy." *Sugar House Review*. Fall/Winter, 2013.

Faulkner, Sandra L. "Invitation to a Dead Grandmother." *In Small Batch: An Anthology of Bourbon Poems*. Kentucky: Two of Cups Press, 2013. 92-93.

Grinberg Pla, Valeria. *Eva Perón: cuerpo-género-nación. Estudio crítico de sus representaciones en la literatura, el cine y el discurso académico desde 1951 hasta la actualidad*. San José: Editorial de la Universidad de Costa Rica, 2013.

Grinberg Pla, Valeria. "Mujeres cineastas de Centroamérica: continuidad y ruptura." *Mesoamérica* 55, (2013). p. 103-112.

Langin-Hooper, Stephanie. "Terracotta Figurines and Social Identities in Hellenistic Babylonia," in M.H. Feldman and B. Brown (eds): *Critical Approaches to Ancient Near Eastern Art*, De Gruyter, Berlin and Boston. 2013. p. 451-479.

Langin-Hooper, Stephanie. "Problematizing Typology and Discarding the Colonialist Legacy: Approaches to Hybridity in the Terracotta Figurines of Hellenistic Babylonia", *Archaeological Review from Cambridge*, Special Issue "Archaeology and Cultural Mixture", Volume 28.1, April 2013. p. 95-113.

Lockford, Lesa. "Trusting the Autoethnographic Bridge," *International Review of Qualitative Research* 7, in press.

Nomaguchi, Kei, and Amanda N. House. "Racial-Ethnic Disparities in Maternal Parenting Stress: The Roles of Structural Disadvantages and Parenting Values." *Journal of Health and Social Behavior* 54, (2013). p. 386 – 404.

Nomaguchi, Kei M. and Alfred DeMaris. "Nonmaternal Care's Association with Mother's Parenting Sensitivity: A Case of Self-Selection Bias?" *Journal of Marriage and Family*. 75, (2013). p. 760 – 777.

Faculty and Graduate Student Accomplishments

Adrian Bautista

ACS Ph.D. Candidate and WS Certificate Student successfully defended his dissertation, *Vatos Sagrados: Exploring Northern Ohio's Religious Borderlands* (Susana Peña, Advisor) on September 27, 2013. Bautista also attended the Annual Presentation of Diálogo Volume 16 (Nos. 1 and 2) at DePaul University at the invitation of the Center for Latino Research.

Khani Begum

From Graphic Novel to Animated Film: Identities in Motion in Starapi's Persepolis'. Presented on the Session entitled, Imagining Middle Eastern/Oriental Women in the West: An Orientalist Legacy Borrowed from the Past Midwest MLA, Cincinnati, (Nov 9, 2012)

Ellen Broido

Grant received:

ACPA Educational Leadership Foundation grant, 2013 (awarded, \$2000) [for a study of students doing leadership and activism around disability]

Award Received:

Disability Leadership Award, Standing Committee for Disability, American College Personnel Association, 2013

Presentations:

Broido, Ellen, Kristen Brown, Katie Stygles, and Ryan Bronkema. "Thriving and Surviving: Experiences of Classified Women with 25+ Years of Service to One Institution." Association for the Study of Higher Education: St. Louis, MO. 2013. Lecture.

Johnson, Dawn, Paige, Haber, Ellen Broido, & Denise Collins. "Professional Competency Areas in Graduate Preparation Programs Institute." American College Personnel Association: Las Vegas, NV. 2013. Lecture.

Broido, Ellen M., Kirsten Brown, Katie Stygles, & Ryan Bronkema. "Women's Responses to Gender Dynamics: Stories from a Quarter-Century." American College Personnel Association: Las Vegas, NV. 2013. Lecture.

Broido, Ellen M., Katie Hellman, & Casey Stark. "Enhancing Graduate Students' Multicultural Competence: The FIU/BGSU Student Exchange Program." American College Personnel Association: Las Vegas, NV. 2013. Lecture.

Saavedra, Laura., & Ellen M. Broido. "Gaining Ground On Mental Health Help-Seeking Behaviors: A BGSU Perspective." American College Personnel Association: Las Vegas, NV. 2013. Lecture.

Broido, Ellen M., Kirsten Brown, Katie Stygles, Ryan Bronkema, & Adam Duberstein. "Women's Responses to Gendered Dynamics: Findings from Women Working 25+ Years at one University." OCPA/OASPA: Worthington, OH. 2013. Lecture.

Sandra Faulkner

Franklin H. Knower Outstanding Article Award, 2013, National Communication Association, Interpersonal Communication Division. Among numerous outstanding nominations, the selection committee chose Sandra Faulkner and Michael L. Hecht's (2011) article, entitled, "The Negotiation of Closetable Identities: A Narrative Analysis of Lesbian, Gay, Bisexual, Transgendered Queer Jewish Identity." The article is published in *Journal of Social and Personal Relationships*, Volume 28, number 6.

Stephanie Langin-Hooper

Invited Talks:

Langin-Hooper, Stephanie. "Families and Figurines in the Cross-cultural World of Hellenistic Babylonia" Ohio University: Classics and World Religions Colloquium; March 13, 2013.

Conference Papers:

Langin-Hooper, Stephanie. "New Evaluation of Archaeological Context for the 'Altar of Tukulti-Ninurta'," American Oriental Society (AOS) Annual Meeting, Portland: "Ancient Near East VII: Literature, Art and Archæology" Session; March 18, 2013.

Langin-Hooper, Stephanie. "Purchased at One Site, Published with Another: Re-discovery and Analysis of the Babylon Provenance for Figurines Attributed to Hellenistic Nippur," Archaeological Institute of America (AIA) Annual Meeting, Seattle: "Museums and the Politics of Presentation" Session; January 6, 2013.

Krane, Vikki, Sally Ross, (Grand Valley State Univ.), Katie S. Barak, Chelsea Kaunert, Cambell Query, & Mallory E. Mann. "Negotiating an Image: A Textual Analysis of Female Athlete Photographic Self-Representations." Presentation at the International Conference on the Image, Chicago. October, 2013. Lecture.

Tinola Mayfield-Gurrero accepted a new position at Rhodes State College in Lima, Ohio as their new Instructor of Sociology and is developing the online Introduction to Philosophy class there. The course will begin running in fall of 2014.

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