

# Outrage!

Discourses, Practices, and Politics of  
Protest and Social Transformation

SEWSA 2013



APRIL 18-19-20, 2013  
ELLIOTT UNIVERSITY CENTER  
UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

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SEWSA will be live tweeted the entire conference! Follow @UNCGWGS on Twitter for updates on events, panels, and after conference information. If you'd like to tweet about SEWSA the official hashtag for this year's conference is #SEWSA2013

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WELCOME!

On behalf of the citizens of Greensboro and the Greensboro City Council, it is my pleasure to extend a warm and cordial welcome to the participants and guests from around the southeast, and other parts of the country and Canada attending the Southeastern Women's Studies Association Conference being held on April 18-20, 2013. We want to express our enthusiasm that the University of North Carolina at Greensboro was selected for the first time to host this important conference which will focus on the important role of women's and gender studies in higher education.

While you are staying in Greensboro, we hope that you will have a chance to enjoy the many amenities that our City has to offer. We believe our modern and conveniently located conference facilities are second to none in quality, service and comfort. From hotels, restaurants, and shopping to historical and cultural attractions, I am certain Greensboro will have something for everyone. Our residents are known for their fine southern hospitality and appreciate your visit.

Again, we welcome you to our City! We hope your stay in Greensboro will be a pleasant one and we encourage your return.

Sincerely,

Robert V. Perkins  
Mayor

sb



THE UNIVERSITY of NORTH CAROLINA  
**GREENSBORO**

*Office of the Chancellor*

303 Mossman Building  
PO Box 26170, Greensboro, NC. 27402-6170  
336.334.5266 Phone 336.256.0408 Fax

I am pleased to welcome you to The University of North Carolina at Greensboro for the 2013 Southeastern Women's Studies Association conference. The topic of this year's conference, *Outrage!: Discourses, Practices, and Politics of Protest and Social Transformation*, is particularly pertinent to the mission of the Women's and Gender Studies program at UNCG. As one of the oldest of the 612 programs across the country, the Women's and Gender Studies faculty has been dedicated to continuing UNCG's historical concern with the lives of women and the roles they play in society. I am delighted that the conference will allow so many of our faculty and students to engage with academics, artists, and community activists from the southeast, and across the United States.

Enjoy your time at UNCG.

Linda P. Brady  
Chancellor





THE UNIVERSITY of NORTH CAROLINA  
**GREENSBORO**

**Women's and Gender Studies Program**

PO Box 26170, Greensboro, NC 27402-6170  
336.334.5673 Phone 336.334.4260 Fax  
<http://wgs.uncg.edu>

Welcome to SEWSA 2013, **OUTRAGE!**: Discourses, Practices, and Politics of Protest and Social Transformation! The faculty, students, and staff of the Women's and Gender Studies Program at University of North Carolina Greensboro welcome you to campus and look forward to your presentations.

While you're at UNCG, I hope you will get to know our faculty and students and find out more about our Master of Arts, post baccalaureate certificate, and BA degree programs in Women's and Gender Studies. In our coursework and through our internship program, UNCG students, faculty, and community members apply theory to practice, and work to create and explicate theory through practice. We appreciate this opportunity to enrich these dialogues as we pursue the conference theme with you.

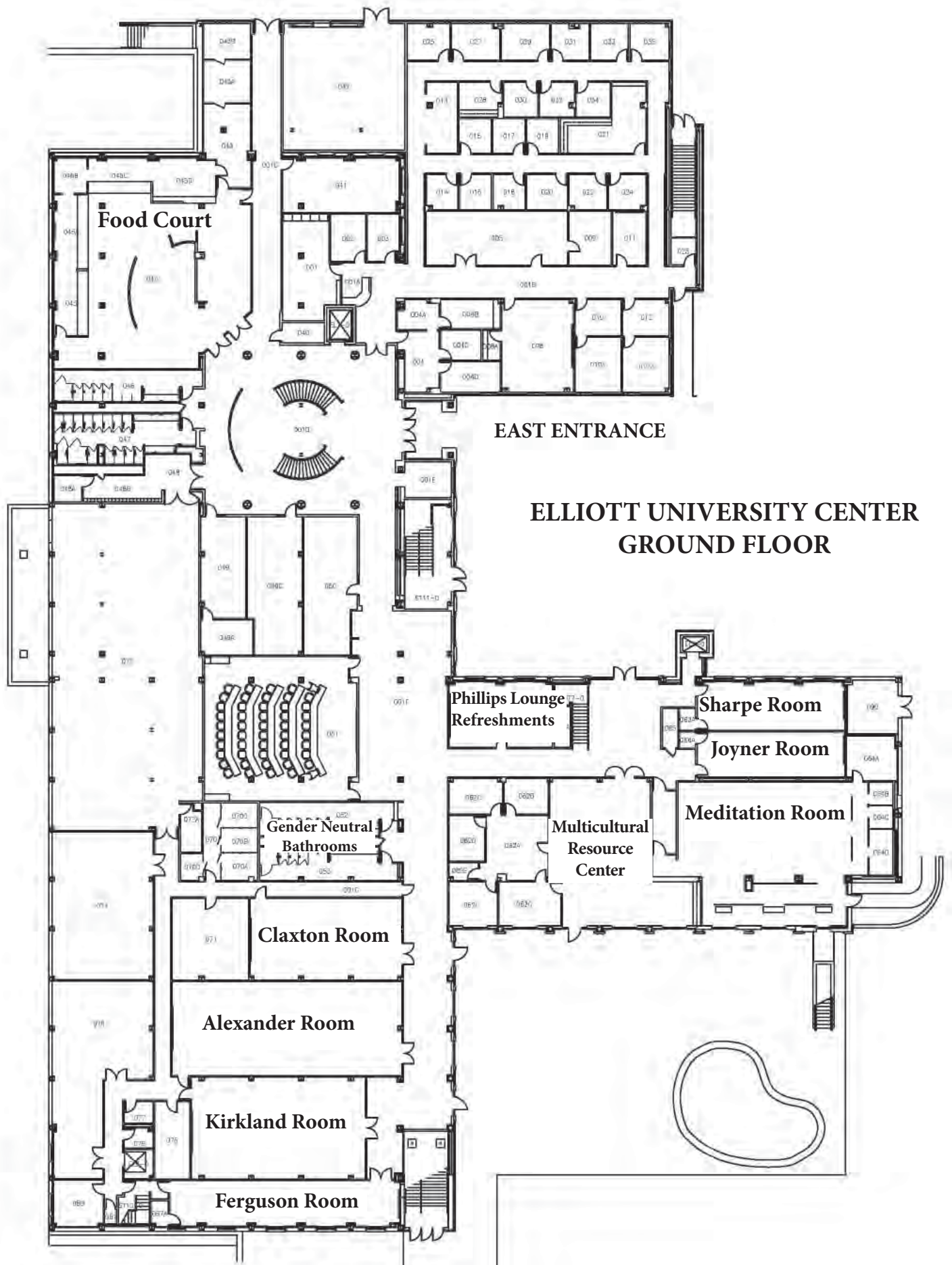
Many thanks to conference co-chairs Carisa Showden and Gwen Hunnicutt, program administrator Isabell Moore, conference registrar Carole Lindsey-Potter, the conference committee, GAs, and volunteers for their spectacular work. We have worked closely with the Board of the Southeastern Women's Studies Association towards this conference and appreciate their cooperation and invitation to host this event.

I especially want to thank colleagues from across UNCG and the Southeast who helped make this conference possible:

Center for Creative Writing in the Arts, UNCG, Emily Edwards, Director  
Center for Women's Health and Wellness, UNCG, Paige Hall-Smith, Director  
College of Arts and Sciences, UNCG, Timothy Johnston, Dean  
Department of Dance, UNCG, Janet Lilly, Head  
Department of Kinesiology, UNCG, Sandra Shultz, Interim Department Chair  
School of Music, Theatre, and Dance, UNCG, Susan Stinson, Interim Dean  
Program for the Advancement of Girls and Women in Sport and Physical Activity, UNCG,  
Donna Duffy, Program Director  
Program in Conflict and Peace Studies, UNCG, Cathryne Schmitz, Program Director  
Friends of Women's and Gender Studies, Rebecca Mann, President  
Southeastern Women's Studies Association, Shannon Miller, Board President  
University of Georgia Institute for Women's Studies, Juanita Johnson-Bailey, Director  
Wesley-Luther Campus Ministry, UNCG, Andrew Mails, Director

With best wishes--

Ann Dils  
Director, Women's and Gender Studies  
Professor, Department of Dance  
UNCG



**EAST ENTRANCE**

**ELLIOTT UNIVERSITY CENTER  
GROUND FLOOR**

**Phillips Lounge  
Refreshments**

**Sharpe Room**

**Joyner Room**

**Gender Neutral  
Bathrooms**

**Multicultural  
Resource  
Center**

**Meditation Room**

**Claxton Room**

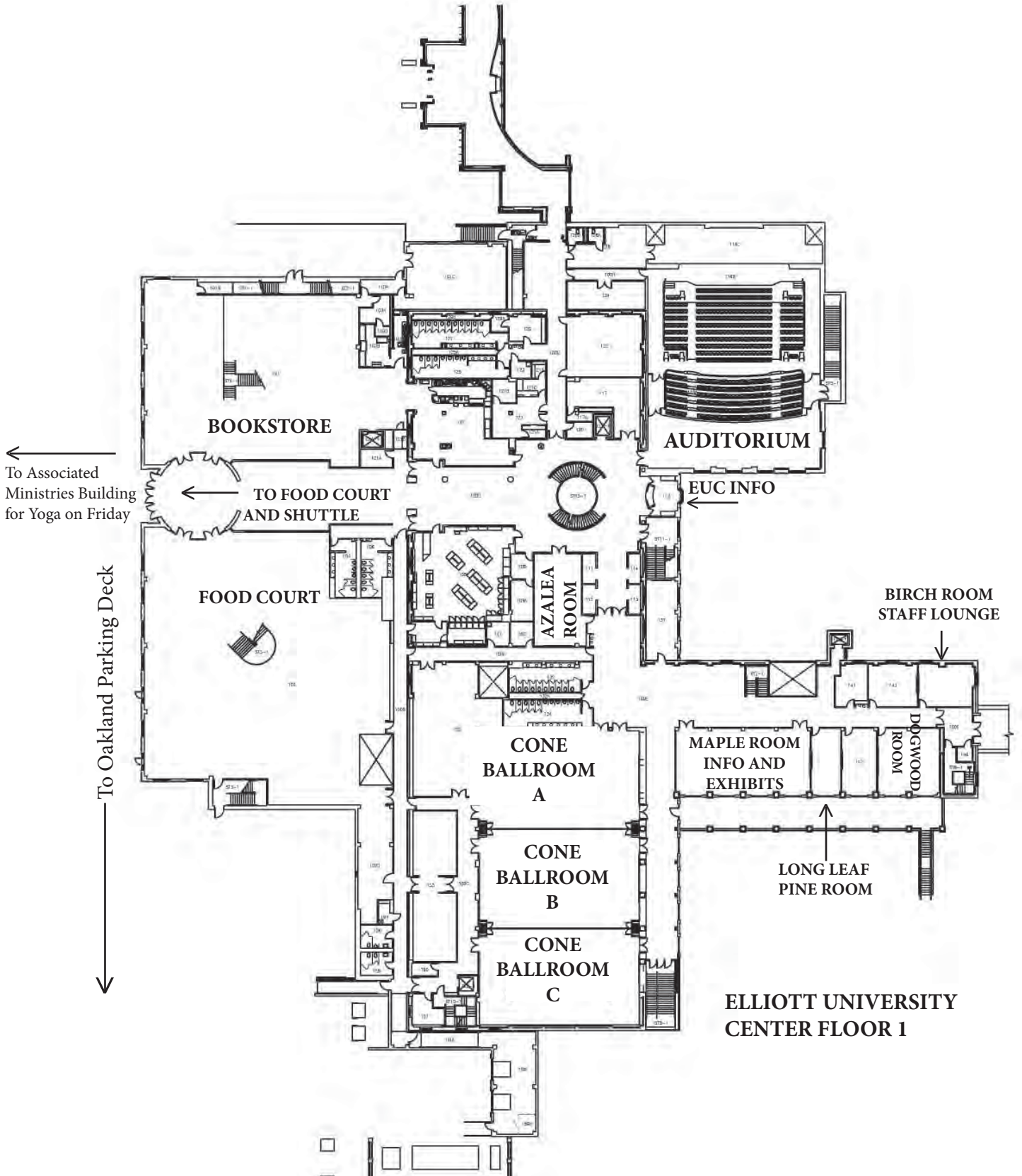
**Alexander Room**

**Kirkland Room**

**Ferguson Room**



**WALKWAY TO LIBRARY  
AND BREASTFEEDING  
ROOM  
Tower Room 520**



**ELLIOTT UNIVERSITY  
CENTER FLOOR 1**



# CONFERENCE PROGRAM

**Thursday, April 18, 2013**

**Registration – Cone Ballroom - starting 10:00 AM and open until 5:00 pm**

**Coffee, Refreshments - Phillips Lounge**

**Exhibits and Information Tables in the Maple Room**

**Information tables are first come, first served!**

## **Session I**

**12:00-1:30**

**FILM – *Pink Ribbons, Inc.* - Samantha King - Auditorium**

**Workshop - Trans: A Community Left Behind - Alexander Room**

**Chapin, Rebecca; Gross, Madeline**

**Panel - Who Needs Feminism? Lessons from a Digital World - Claxton Room**

**Seidman, Rachel - Chair**

**Seidman, Rachel; Gadsden, Kate; Gonzalez, Ivanna; Tsai, Ashley**

**Panel – Poetry and Film - Kirkland Room**

**Hunnicutt, Gwen - Chair**

**DeGuzmán, María - “Sixties dream followed by a hazmat suit: A Photo-Fiction Performance”**

**Smith, Jeni - “Poetry Isn’t Revolution But a Way of Knowing Why It Must Come”: A Poetry Reading**

**Phipps, Meg - “Paper Dolls: Transnational Feminist Perspective in Music Video Media”**

**Student Caucus Round Table - Dogwood Room**

**Gupta, Kristina - Chair**

**Everhart, Avery; Foust, Derrick; Gupta, Kristina; Hamilton, Aretina; Ritter, Emily**

**Panel - Creating New Discourses for Sexual Assault and Human Trafficking - Sharpe Room**

**Peel, Katie - Moderator**

**Roberts, Chadwick - “Stranger Danger, Survivor Blaming, and False Accusations: How Reporting Rituals Frame News Reports of Sexual Assaults and Reinforce Dangerous Myths”**

**Schlag, Amy - “Sin and Salvation: A Rhetorical Overview of the Domestic Human Trafficking Movement”**

**Stoker, Deanna - “Domestic Minor Sex Trafficking: Avoiding the Trap of Rescue and Redemption”**

**Roundtable - The Personal is Professional: Writing Groups as Feminist Practice - Azalea Room**

**Hallenbeck, Sarah** - Chair

**Applegarth, Risa; Branch, Erin; Branstetter, Heather; Hallenbeck, Sarah; Millbourne, Chelsea**

**Session II**

**1:50-3:00**

**Panel - Discussion of *Pink Ribbons, Inc.* - Auditorium**

**Jamieson, Katherine** - Chair

**Panelists include: Samantha King, PhD.** Associate Professor, School of Kinesiology and Health Studies, Queens University; **Jill Moffett, PhD.** Writer and Health Blogger, Raleigh, North Carolina.

**Panel - Turning Outrage into Action: Postwar Era Strategies for Challenging Male Domination and White Supremacy - Alexander Room**

**Caron, Simone** - Moderator

**Usher, Jess Alan** - "Conversations with Paternalism: Black Women's Pursuit of Civil Rights and Economic Justice in Winston-Salem, North Carolina, 1963-1984"

**Ash, Jennifer Scism** - "Defining Themselves: African American Women Students' Resistance to Segregation and Middle-Class Respectability at Bennett College, 1960s-1980s"

**Licata, Justina** - "Building Communities: How African American Women in Chicago Used an Advice Column to Find Their Voice: 1964-1967"

**Dudley-Shotwell, Hannah** - "No Going Back: Menstrual Extraction in the Post-Roe Era"

**Panel - Space and Protest - Claxton Room**

**Self, Desi** - Chair

**Holmes, Tara and Pereira, Lauren** - "Queer Space as Resistance: QueerBars and Visibility"

**Pardo, Amy; Thomas, Carolyn B.** - "The Terrible Awful: Passive Resistance and the Loss of Opportunity for Empowerment in Southern Kitchens"

**Evans, Monica** - "Womanist Gathering Spaces as Protest"

**Panel - Feminist Politics of Dissent and Invention: Outsiders, Nomads, and Disruptors - Kirkland Room**

**Balzano, Wanda** - Chair

**Beasley Von Burg, Alessandra** - "On the wrong side of the border? Repositioning the Status Quo as Illegal No More"

**Bautista, Karina** - "Haiti in the Womb: Haitian Diaspora and the Complexities of Identity Formation in Dominican Society"

**Bowie, Rian** - "dreaming the lives of ancestors": The Perils of Forgetting in Evie Shockley's *half-red sea*"

**Balzano, Wanda** - "Sextremism and Calendar Girls: Controversial Discourses of Exile"

**Book, Lynn** - "Outrageousness and Critical Practice in Performance Art"



**Panel - (In)visible Ways: Protesting the Neutrality of Language and Form - Joyner Room**

**Shook, Lauren** - Chair

**Shook, Lauren** - "Anne Lock's Protest-ant Discourse"

**Milne, Leah** - A language that floats": Loh's *Breaking the Tongue* and the Consequences of Reading

**Leuschen, Kathleen** - "A Women Words Weave: The Revelation of Style"

**LGBTQ Caucus - Panel 1 - The Queer South: Challenging Regionalisms - Dogwood Room**

**Purvis, Jennifer** - "Queering Regionalisms"

**Young, Sarah** - "'It Gets Better,' Just Not Here" Tolerance of the South within the LGBTQ Justice Movement"

**Cornelius, Jeremy** - "The Eternal Queer Child: Notes on Resistance from Below the Mason-Dixon Line"

**Rios Vega, Juan A.** - "'Soltero y maduro, joto seguro:': Using testimonials to unveil Latin@ American queerness"

**Panel - Violence, Trauma, Memory, and Recovery - Azalea Room**

**Boyer, Sabrina** - Chair

**Hill, Jordan** - "Forgetting the Slaughter of Women: The Active Suppression of Memories of Women Killed in the United States Mass Murders"

**Schreiber, Joy** - "Disidentification and Feminist Theories on Trauma"

**Prestwood, Laura** - "A Naturalistic Inquiry to Establish Grounded Theory for Architectural Design Criteria for Domestic Violence Shelters"

**Blanford, Winsora** - "Black Women's Autobiographical Struggle With Racial Trauma and Recovery"

**Panel - Media and Resistance in France and the Francophone World (Women in French sponsored panel) - Long Leaf Room**

**McFadden, Cybelle** - Chair

**McColley, Margaret** - "The Rights of Working Women in Alexandra David-Néel's *Pour la vie* (1898)"

**Peterson, Sarah** - "Strategies of Visual Resistance in Contemporary French Essay Films"

**McFadden, Cybelle H.** - "Tunisian Resistance and Arab Spring: Technology, Protest, and Franco-Arab Transculturalism "

**Session III**

3:20-4:30

**Panel - Dancing as Moving On: Victoria Marks' *Not About Iraq* and Social Change - Auditorium**

**Dils, Ann** - Chair

**Dils, Ann; Greene, Melanie; Lucas, Kristin Osborne; Taylor, Brianna; Trumble, Michele**

**Dance Performance (4:35-4:45) - Our Truths? Investigations and Revelations - Auditorium Lobby**

**Greene, Melanie; Lucas, Kristin Osborne; Taylor, Brianna; Trumble, Michele**

**Panel - Documentary Film as a Forum for Social Transformation: Three Case Studies -**  
Alexander Room

**Dalton, Mary M.** - Chair

**Dalton, Mary M. and Hill, Cindy** - "Living in the Overlap: Making the Case for Same-Sex Marriage"

**McKenna, Kelly; Soo, Rhonda Chan; Teachey, Hanna** - "Unconditional: Advocating for Second-Parent Adoptions"

**Haq, Sana and Pic, Jessica** - "Wicked Silence: Speaking for Victims of Forced Sterilization"

**Panel - Negotiating Sexual Identities -** Claxton Room

**Self, Desi** - Chair

**Álvarez, Diana** - "'You've Never Had a Friend Like Me': Gender and Sexual Orientation in Friendships"

**Cutts, Qiana** - "An Afrolezfemcentric Southern Belle: Negotiating Geographic, Nationalist, and Sexual Identities in Oxymoronic Spaces"

**Miller, Shannon J. and Wholley, Je-Shawna** - "Sexuality and gender policing within African-American mother-daughter relationships"

**Head, Naykishia** - "Living Inside of Self: the LGBTQ Experience at an Historically Black College and/or University (HBCU)"

**Panel - Politics and Education -** Kirkland Room

**Lee, Kristen** - Chair

**Aguilar-Valdez, Jean** - "Loving Playfulness and Chican@ Feminism Embodied in Educational Empowerment"

**Schneider, Sandra** - "Feminized Choices and Masculinized Market Reform: Gender, Class, and Power in the Context of Unschooling, Educational Choice, and Educational Reform"

**Jensen, Eira** - "Students at Woman's College's Resistance to "Going Co-ed"

**Panel - Theater as Subversive Practice -** Joyner Room

**Sanchez, Maria Carla** - Chair

**McCaughey, Martha** - "Activist Art and Apps Against Gender Violence: A Critique of Activist and Theatrical Strategies in the Anti-Sexual Assault Movement"

**Woodworth, Christine** - "Raging in the Wings: Exploitation, Resistance, and First Wave Feminist Consciousness in the early Twentieth Century Theatre"

**May, Heather** - "Financially Viable or Fully Visible: Fiscal Issues for Theatre of Diversity"

**Panel - Women and Protest in the 1960s -** Ferguson Room

**Walker, Beth** - Chair

**McNulty, Jacqueline** - "Educating for Freedom: An Exploration of the Intersection between Outrage and Activism in the Civil Rights Movement"

**Fowler, Anna** - "The Arteries of an Organization: An Analysis of the Heart of a Civil Rights Organization through Oral Histories"



**Eszenyi, Mare** - "Black Feminist Rage: A Rhetorical Analysis of the Emerging Feminisms of Three Women in the Black Panther Party"

**LGBTQ Caucus Panel 2 - Challenging Regionalisms** - Dogwood Room

**Purvis, Jennifer** - Chair

**Warner, Collyn** - "'Southerners Who Wanna Do This are Badass': An Ethnographic Study of the Activist Literacy of LGBTQ Activists in North Carolina"

**Schantz, Baillie** - "No Juan Crow: Rethinking Immigration in the South"

**Boeshart, Sarah** - "How the Matrix of Domination Influences Social Policy"

**Whitlock, Reta Ugena** - "Queer South Rising: Voices of a Contested Place"

**Panel - Research as Metamorphosis: Transformation Through Inquiry At Warren Wilson College** - Sharpe Room

**Vance, Laura** - Chair

**Vance, Laura** - "From Eternal Gender to Outer Darkness: A Journey of Scholarship and Activism"

**Friedline, Margaret** - "Negotiating Gender on the Appalachian Trail: Exploring Gender in Outdoor Space to Improve Access"

**Monroe, Hannah** - "Gender and Animals in Children's Picture Books: Symbolism, Stereotypes, and Representation"

**Ferguson, Ellen** - "Exploration Toward Application: Engendered Plant Cultivation & Food Production In Southeastern North America"

**Panel - Rage and Outrage in German Studies** - Azalea Room

**Rinner, Susanne** - Chair

**Dwyer, Carola** - "Ein veintlicher vngewürer langer würm: Melusine's outrage"

**Kreitinger, Brooke** - "Masculine Malaise and Dislocated Women in an Age of Social Transformation"

**Knight, Mary** - "Lashing Back and Looking Forward: The 'End of Men' in German and American Popular Discourses"

**Session IV**

4:50-6:00

**Multi-Media Presentation** - **Parker, Katina** - "One Million Strong Traveling Photo Exhibit" - Auditorium

**Web-Series Presentation** - **Hart, Carrie; Dillwood, Rick** - "KiQ (Keepin' it Queer)" - Alexander Room

**Panel - Blogging as an Outlet for Outrage: A Panel Discussion on Effective Strategies for Shouting Out Online to Create Lasting Feminist Change** - Claxton Room

**Eszenyi, Marie** - Chair

**Eszenyi, Marie; Miles, Katrina; Quint, Christina; Grandinetti, Justin**

**Panel - Popular Culture, Popular Resistance - Kirkland Room**

**Chiseri-Strater, Elizabeth** - Chair

**Gravett, Sandie** - "True Blood and The Tension Between the Anti-Vampire Movement On Screen and The Political Agenda of the Series"

**Jenkins, Sarah Tucker** - "May the Odds Be Someday in Their Favor: The Figure of the Other in *The Hunger Games* Film"

**Wheeler, Sika** - "When Fools Become Kings: Shame and Excess in Fanfiction Communities"

**Allen, Samantha** - "Fetishism in the Limelight: Strange Sex on Cable TV"

**Panel - Protest In and Through Sport - Joyner Room**

**Gill, Diane** - Chair

**Streeter, Rayanne** - "Women's Roller Derby: A Sustainable Resistance to the Male Domain of Sport?"

**Seepaul, Lisa A.** - "White Ascendancy: The Role of the Female Bio-Athlete in Transnational Sport for Peace and Development Programs"

**Barham, Katelynn** - "Embodied Resistance: Muslim Women's Participation in Sport"

**Panel - Art as Resistance - Ferguson Room**

**Lee, Kristine** - Chair

**Kinnamon, Liz** - "London Riots, Living Walls: Questions of Resistance in Late Capitalism"

**Simmons, William** - "Another Face in the Crowd: Nicole Eisenman's Beer Gardens"

**Reyes, Amanda** - "Paint, Posters, and Politics: Faith Ringgold's Black Arts Aesthetic"

**Pope, Kelly** - "Why Leave Art School Now"

**Panel - Channeling Rage: Stages of Personal Feminisms - Dogwood Room**

**Dodson, Will** - Moderator

**Battaglino, Tasha; Troxler, Emma; Noorani, Sonila**

**Panel - Technologies of [Un]Belonging: Explorations of Race and Citizenship - Sharpe Room**

**Miller, Andrea** - Chair

**Franz, Maggie** - "Loving the Nation: The Privatization of Citizenship and National Belonging in the 'Anchor Baby' Discourse"

**Miller, Andrea** - "Mohammed the Plumber: Race, Citizenship, and the Transgressive Work of Ambivalence in the Performance Art of Naveed Mir's *The Cinco Sanders Show*"

**Carswell, Hannah** - "Music Videos and Belonging in Indonesia"

**Faulkner, Sherah** - "Assembling an Affective Ideologeme: Art on the Atlanta BeltLine"

**Panel -Protesting Against Women's Invisibility - Azalea Room**

**Hemingway, Kimi Faxon** - Chair

**Abrams, Hannah Dela Cruz** - "(In)visibility: Viewing the Position of the Female Writer in the Publishing Industry"



Hemingway, Kimi Faxon - "Invisibility: Woman Journalists and the Conspiracy of Silence"

Waxman, Barbara Frey - "Protesting Invisibility: Sexy Elders in Fiction by Edith Pearlman"

Panel - Celebrating Karen L. Cajka, Feminist Mentor - Long Leaf Room

Peel, Katie - Chair

Thompson, Phyllis - "In Her Own Words"

Peel, Katie - "Karen Cajka, A Woman Who Knew Her Way Around Load-Bearing Walls"

**6:00-6:50 - RECEPTION with entertainment by Laurelyn Dossett - Cone Ballroom A-B**

7:00-7:30 Dance Performance - Cyrus, Duane - *Promotion and Tenure* - Auditorium

**7:30 pm - Keynote I: Wahneema Lubiano  
"Falling into and out of Despair: Thinking as Political Romance" - AUDITORIUM**

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## **Friday, April 19, 2013**

Registration and Info Desk open 7:30 AM and open until 5:00 pm – Maple Room and Cone Lobby  
Coffee, Refreshments - Phillips Lounge  
Exhibits and Information Tables in the Maple Room

### Session I

8:00-9:10 Presentation – Rhoades, Georgia - "Waterwoman: The Message of the Mermaid" - Auditorium

Panel - Women's Activism and State Protest, Then and Now - Alexander Room

Schmitz, Cathryne - Chair

Fitzpatrick, Angie - "Making Laws for Magdalenas: Prostitution, Gender, and Protest in Nineteenth Century California"

Green, Tara - "Voting is for the Beautiful and Smart Too: Alice Dunbar-Nelson and the Women's Suffrage Movement"

Lunny, Debbie - "Transnational Feminisms, Activist Epistemologies and Social Movement Knowledges"

Takagi, Chiaki - "What Women Can Do Now: Women's Voice in Japan's Anti-Nuclear Activism"

Panel - Pedagogy I - Claxton Room

Feather, Jennifer - Chair

Palmer, Jamie - "Feminist Pedagogy: Feminists Tweet the Way"

McDaniel, Liz - "Rookie as Feminist Praxis"

Porter, Meredith - "Losing It, Keeping It, and Giving It: Subverting Current Narratives of Sexual Debut Through Responsible Sexuality Education"

**Pennell, Summer** - "Acting Out In School: Performance-based, Queer-focused Professional Development for K-12 Teachers"

**Panel - The Personal, the Political, and the Book Club: Reading with "OUTRAGE"** -  
Kirkland Room

**Berkley, Kathleen** - Moderator - "Overview of the history of women's book clubs/ literary societies in the U.S. and the relationship between book clubs, empowerment, and social reform"

**Britt, Michelle** - "Book club democracy"

**Ellerby, Janet Mason** - "The significance of trust and book club membership"

**Abrams, Hannah Dela Cruz** - "Ways book clubs are reshaping the landscape of gender disparity"

**Watstein, Sarah Barbara** - "Alliances between academic librarians and reading groups"

**Panel - Wellness and Healthcare Industry** - Joyner Room

**Peffer, Emily** - Chair

**Peterson, Karin** - "Self-efficacy, wellness and women's resistance to conceptual practices of power"

**Piepmeyer, Alison** - "They're not set up to do a really good job: medical narratives of prenatal testing and down syndrome"

**Tunick, Rachel** - "Race, class and gender in caring labor: a feminist perspective on the U.S. long term care industry"

**Panel - From In-Sight to Out-Rage: Leadership Discourse, the Politics of Practice, and Service-Learning Projects Designed for Social Change** - Ferguson Room

**Burk, Tamara L.** - Chair

**Burk, Tamara L. and honors students: Belue, Amanda; Binding, Claudia; Rosario, Roxy; Shumpert, Rachel; and Spade, Kimberly**

**Panel - Literature and Protest** - Sharpe Room

**Williams, Cara** - Chair

**Waxman, Barbara** - "Writing in 'White Ink,' Writing at White Heat: Women, Nature, and Protest in Hogan's *Solar Storms*"

**Wayland, Coral** - "Where are the Women: Amazonian Women in the Ethnobotanical Imagination"

**Petersen, Kyle** - "Nowhere to Turn: An Intersectional Approach to Dorothy Allison's *Bastard Out of Carolina*"

**Nesbit, Scott** - "Oedipal Ghosts: A Feminist-Psychoanalytic Approach to Toni Morrison's *Beloved*"

**SEWSA BOARD MEETING** - Azalea Room

**Yoga for Feminists, Queers and Misfits** - Interfaith Campus Ministries Meeting Room  
Suggested Love Offering to Yoga Teacher \$10-20 per person - No one turned away  
Beside the Walker Parking Deck, across the EUC Lawn



**Session II**

**9:30-11:00**

**Film - *All of Us North Carolina* - Auditorium**

**Kudva, Sowjanya**, Filmmaker with panelists **Carter, Afiya; Holland, Tiffany; Sebring, Serena; Chavez, Emily; Hardin, Holly; Rubin-Blöse, Noah; Brooks, Jade**

**Workshop - Trans 102: How to be a Trans Ally - Alexander Room**

**Chapin, Rebecca; Goss, Madeline**

**Panel - Visualizing Outrage: Media and Cultural Production as Flashpoints in the Struggle for a Just World - Claxton Room**

**Constantine, Lynne M.** - Chair

**Constantine, Lynne M.** - "Apocalypse Refused: Disaster Studies and the Continuing Artistic Response to Katrina"

**Scott, Suzanne** - "I Think the Thing About Racism is That We Simply Love It': Transforming Attitudes and Exposing Whiteness Through the Black Silhouettes of Kara Walker"

**Lewis, Rachel** - "Bound by Desire: Queer Re-Imagings of Sexual Citizenship and Asylum in Monica Enriquez's *Fragments of Migration* (2008) and *Unbinding Desires* (2011)"

**McLoone, Tracy** - "'Drowning in Decades Past': Crimes of Fashion and the Terms of Suffering"

**Film - Silva, Shannon - *It's A Girl Thing: Tween Queens and the Commodification of Girlhood* - Kirkland Room**

**Workshop - Horwitz, Claudia - "Transforming Movements: Breakthrough from the Inside Out" - Joyner Room**

**Workshop - Mazzaschi, Andy; Keefe, Anne - Feminist Scholarly Journal Publishing: A Workshop and Discussion with the editors of *Signs: Journal of Women in Culture and Society* - Ferguson Room**

**Teach In: Budget Crises & the Future of Higher Education: WGS Under Attack I: Get the Facts - Dogwood Room**

**Miller, Shannon; Berger, Michele T.; Wayland, Coral; Fry, Kaley; Sankar, Vidya**

**Roundtable - Dis/Empowerment?: A Critical, Transdisciplinary Roundtable on Theories and Uses of Women's 'Empowerment' - Sharpe Room**

**Mount, Elizabeth; Supriya Baily; Sandra Cheldelin; Castel, Alison; Cobb, Sarah, Dwyer, Leslie; Heineman-Pieper, Jessica**

**11:20 - 12:50 - Keynote II: Victoria Marks  
"A Choreographer Considers Disability: Anecdotes and Rants" - AUDITORIUM**

**1:00-2:00 - LUNCH - Cone Ballroom**

**Session III**

**2:10-3:20**

**Performance and Music Videos/Presentation - Auditorium**

**Durham, Lori** - Chair

**Smith, Jeni** - "Kissing Flags: Amendment 1 Monologue"

**Edwards, Emily** - "Music and the North Carolina Marriage Amendment: Music Videos, the Internet, and Outrage for Amendment One" with special guest, Laurelyn Dossett

**Reading and Film - Pennell, Summer** - "A Protest in Disguise" - Alexander Room

**Panel - Pedagogy II** - Claxton Room

**Grossi, Veronica** - Chair

**Blanchard, Kelly** - "Adult Learning Models in the OCCUPY Movement: an Analysis of Educational Strategies for Social Change"

**Scatton-Tessier, Michelle; Habig, Lauren** - "Experiential Learning and Feminist Theory: the WGS Internship"

**Colonna, Sarah and Nix-Stevenson, Dara** - "Arrogantly Ignorant: Sitting with and talking back to the politics of ignorance"

**Prestwood, Laura** - "A University Women's Studies Domestic Violence Awareness Campaign: An Alliance in Service Learning"

**Panel - Minding the Body: Redefining Women's Respectability in American Society** - Kirkland Room

**Berkeley, Kathleen C.** - Moderator

**Priest, Erica Whitney** - "Modernity Written on the Female Body: Beauty and Sexuality in the 1920's"

**Lilley, Caitlin** - "Momma's Got the Pill": The Birth Control Movement of the 1960s and 1970s

**Worrell, Emily E.** - "Minding the Body: Redefining Women's Respectability in American History"

**Panel - Gender, Anger, and Protest** - Joyner Room

**Gibson, Mary Ellis** - Chair

**Jordan, Taryn** - "Black + Queer: The Affective Spiral of Love and Rage"

**Sparks, Holloway** - "Mama Grizzlies and Passionate Patriots: The Intersectional Politics of Anger in the Tea Party Movement"

**Mitcho, Sara** - "If Mothers Ruled the World, There Would Be No Goddamn Wars in the First Place": (Non)violence, Human Ontology, and a Problematic Ethic of Motherhood in the History of American Protest

**Panel - Marginalized, Territorialized, and Dismissed: The Rhetorics and Realities of Women's Lives at Home and Abroad** - Ferguson Room

**Roberts, Chadwick** - Moderator

**Zubair, Cala** - "Good Women Have Abortions Revisioning Abortion Rhetoric and Narrative"

**Schlag, Amy** - "Gender, Place, Ethnicity in Sri Lankan Student Discourses"  
**Kapczynski, Alexis** - "The Phallic Fallacy of Bisexuality"

**Panel (Caucus) - Crippling Feminist Outrage - Dogwood Room**

**Buss, Candice** - Chair

**Fox, Ann** - "From Shooting to Skinnies: Crip Outrage in the Feminist Art of Niki de Saint Phalle"

**Wiggins, Meredith** - "Let's Sing about Sex, Baby: Representations of Sexuality in Disabled Characters on *Glee*"

**Panel - Dance and/as Protest - Sharpe Room**

**Green, Jill** - Chair

**Higgins, Jeanmarie; Jones, Kim** - "Martha Graham's *Imperial Gesture* 2013: Dancing with Shadows in a 'Ducal Space'"

**Foshay, Elisa** - "Realistic, Infuriating, hopeful: toward racial understanding and critical dialogue in the creative process"

**Alterowitz, Gretchen** - "Resisting Authoritarianism: Generating Best Practices for a Ballet Pedagogy of the 21st Century"

**Hamp, Amanda** - "Objecting to Objectification: Experiential Aesthetics Proposes Looking to Dancers, Rather Than Looking at Them"

**Panel - Latin America and Indigenous Feminisms - Azalea Room**

**Bettez, Sylvia** - Chair

**Jeffries, Marshall** - "Ain't I an Activist: Occaneechi Activism and Indigenous Feminism"

**Sium, Aman and Moyo Mutamba** - "Beyond the African as settler/Indigenous binary: Towards an anti-colonial model for solidarity between African and Indigenous peoples"

**Panel - Animals and Women: Linking Oppression through Literature - Long Leaf Room**

**Lozano, Victoria** - Chair

**Prater, Matt** - "All the Little Birdies and Beasties": Nature as a Discourse Community in the Works of Lou V. Crabtree"

**Hauser, Beth** - "Science and Technology as a Means of Oppression in Dystopian Literature"

**Lozano, Victoria** - "Displacing the Absent Referent in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*"

**Session IV**

**3:40-4:50**

**Performance - "Perserverance exemplified through Performance"** - Auditorium

**Easley, Tabatha; Garner, Catherine; Hill, Serena; Bunting, Justin**

**Film - Harmon, Toni - Freedom For Birth** - Alexander Room

**Clinard, Wenda** - Chair



**Poetry - Kirkpatrick, Kathryn - "The Outraged and Outrageous Female Body: A Poetry Reading" - Claxton Room**

**Panel - Transgressive Bodies - Kirkland Room**

**Duffy, Donna - Chair**

**Maggio, Ashley - "My Body is the truth, It's history": Feminist Disability Studies and Dystopian Young Adult Literature"**

**Cantrell, Amber - "Fat Ladies and Freak Shows: Critical Intersections of Fatness and Disability"**

**Hahn, Heather and Mathews, Meredith - "Lips, Language, and Luce Irigaray: Plastic Surgery and the Speech of Difference"**

**Stephenson, Katherine - "Irigaray's New Critique of Language Through Elaborating the Practice of Love"**

**Panel - Sex, Violence, and Agency: Critical Interrogations - Joyner Room**

**Leuschen, Kathleen - Chair**

**Bozzetto, Renata - "The "F-bombs:" Gender Subversion, Feminism, and Politics of Social Transformation during Brazilian Dictatorship"**

**Davies, Alexandra - "Sexual Violence as a Weapon of War: Examining the Role of Gender During Periods of Violent Unrest Through an Analysis of the Civil Conflict in Darfur"**

**Everhart, Avery - "Que(e)rying In/Visibility: An Intersectional Interrogation of Violence and the Visible"**

**Millikin Raymond, Claire - "In the Badlands: Foucaultian Heterotopes and College Date Rape Patterns"**

**Panel - Two Steps Forward, One Step Back - Ferguson Room**

**Vetter, Amy - Chair**

**Lambert, Rebecca - "Why Are We Still Having This Conversation?"**

**Byall Benson, Lynne - "Lilly Ledbetter of Academia: The Case of the Cornell Eleven and Women's (continuing) Struggle for Equity in Higher Education"**

**Woliver, Laura - "Keeping the Faith During a Backlash: National women's rights lobbying to retain progress on women's issues"**

**Panel - Embodiment and Visibility as Protest - Dogwood Room**

**Green, Jill - Chair**

**Stachowiak, Dana - "Don't you see my breasts?!? Protesting the Visibility/hypervisibility/invisibility of a female sexed genderqueer body across the United States"**

**Davis, Jade - "The Black Female Body: Facing Oppression"**

**Alexander, Dayne - "The Politics of Need Interpretation: A Deconstruction of Needs Discourse Surrounding Issues Relating to the Female Body"**

**Panel - Thinking About Poetry as Protest - Sharpe Room**

**Jamieson, Katherine** - Chair

**Gringle, Meredith** - "Infant feeding as maternal assemblage: Protest Poems"

**Keefe, Anne** - "Medusa Laughs Back: Feminist Ekphrasis as Protest"

**Dominguez, Christina** - "Poetry is Not a Luxury": Queer Poetry as a Grassroots Activist Medium in South Africa

**Panel - Protest Films - Azalea Room**

**Edwards, Emily** - Chair

**Spinelli, Nicholas** - "Refantasizing Versailles: Conflict in Filmic Visions of Homoeroticism in the Court of Louis XVI"

**Ho, Wing Shan** - "Concern for Economic Dilemma and Negotiation with Censorship – A study of the Chinese Film *Lost in Beijing*"

**People of Color Caucus - Theories of the Flesh: Uses of Women of Color as the Bodies of Knowledge Production in the Biomedical industrial Complex - Long Leaf Room**

**Bailey, Moya; Alvarado, Stephanie; Dudley, Rachel**

**Session VI**

**5:10-6:20**

**Film - Coble, Deana - *Kings and Queens* - Auditorium**

**Edwards, Emily** - Introduction

**Panel - Music and Protest - Alexander Room**

**Woodworth, Christine** - Chair

**Cochran, Dana** - "Which Side Are You On? The Protest Songs of Appalachian Women as Anthems of Change"

**Love, Nancy** - "Making Feminist Waves: The Music of Ani DiFranco"

**Laverdure, Brian** - "Take the Noise from the Boys: A History of Rock Against Sexism and the Struggle for Gender Equality in Music and Politics in the 1980s"

**Panel - Reimagining and Reinvigorating Protest I - Claxton Room**

**Showden, Carisa** - Chair

**Dubino, Jeanne** - "The Power of Stories: Women and Empowerment in Kenya"

**Limes-Taylor, Kelly** - "A we that needed no other": Black Women Writing Our Re-Creation

**Wilson, Carla** - "Listening With the Heart"

**Schneider, Sandra** - "Resilient acts, reworking, and oppositional consciousness: Feminist Parents building a capacity for resistance for young gender-diverse children"

**Panel - Protest Fail! - Kirkland Room**

**Tafari, Dawn** - Chair

**Self, Desiree** - "The Role of Implicit Bias in the Re-Centering of Western Hegemony"

**Ross, Loretta** - "Protesting Feminist Power: Feminism in the Service of White Supremacy"  
**Gunn, Katy** - "No one Murdered Because of this image: mapping U.S. heteronormative visual impositions"  
**Barbarow, Jaclyn** - "Revolution: Now State Approved"

**Panel - Protesting Reproductive Politics: Local to Global - Joyner Room**

**Morgan, Mary** - Chair  
**Rogers, Emily** - "My Ovaries, My Choice: the Gender Bias of Elective Sterilization Surgery"  
**Nunan, Richard** - "Dread Pirate Gomperts: Feminist Activism On the High Seas"  
**Vagianos, Alanna** - "The Cradle of the World: A Feminist Appraisal of Indian Surrogacy"  
**Samli, Ayla** - "IUDs as Private Protest"

**Panel - Social Media, Social Networking, and Social Protest I - Ferguson Room**

**Durham, Lori** - Chair  
**Talley, Heather Laine** - "Writing Protest, Public Feminism: Notes on the Feminist Wire"  
**Ritskes, Eric** - "Is the Internet Democratic?: Academia and Re-Imagining Digital Media, Community Engagement and Resistance through Open Access Digital Publishing"  
**Thompson, Mary** - "Sister Speak: 'Zines as Feminist Pedagogy and Activism on Campus"

**People of Color Caucus - Panel 2 - A Meeting at the Kitchen Table: POC Feminists Envisioning the Future - Dogwood Room**

**Bailey, Moya** - Chair  
**Gumbs, Alexis** - "The Brilliance Remastered! Curriculum for Visionary Underrepresented Graduate Students and Scholars"  
**Rodriguez, Yunuen** - "Crossing Borders: Interracial Relationships, (De)colonization & Social (Trans)formation"

**Panel - Resisting Heteronormative Texts and Queering Manuscripts: Radical Publications with Scissors and Glue - Sharpe Room**

**Stachowiak, Dana; Edwards, Kathleen; Stanley, Kelly; Rands, Kat**

**Roundtable: Budget Crises & the Future of Higher Education: WGS Under Attack II: Strategy and Protest - Azalea Room**

**Facilitators: Booth, Karen; Colonna, Sarah**

**6:30- 8:00 - Remarks by Shannon Miller, President of SEWSA, and introduction of Keynote SONG - Caitlin Breedlove and Kai Barrow - "Sharpening the Contradiction We Sit In: Academia, Non-Profits and Organizing for Liberation" - AUDITORIUM**

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# Saturday, April 20, 2013

Registration and Info Desk open 7:30 AM and open until 5:00 pm – Maple Room and Cone Lobby  
Coffee, Refreshments - Phillips Lounge  
Exhibits and Information Tables in the Maple Room

## Session I

8:00-9:10

Dance Performances - Auditorium

**Tafari, Dawn** - Chair

**AGA Collaborative - Alterowitz, Gretchen; Bory, Alison; Hamp, Amanda** - *Like a turtle without a shell, or crow's feet*

**Johnson, Elizabeth** - *"Cut Off Your Hands': Complicity and Rage in the Embodied Poetry of Marge Piercy"*

**Panel - Politics of Pregnancy and Motherhood** - Alexander Room

**Peffer, Emily** - Chair

**Smith, Kara; Smith-Carlson, Natalie; Kracht, Amber** - *"Feminist and Birth Advocates: Allies for Social Transformation"*

**Strohmer, Therese** - *"Pregnancy, Motherhood and the Transformation of the Army Workplace, 1972-2005"*

**Fielding, Jackie** - *"Infant Abandonment and Community Responses"*

**Porter, Jennifer** - *"Privacy in Public: The Lactation Support Program at Virginia Tech"*

**Panel - Higher Education and Oppressive Practices: Unpacking Constructions of Inclusiveness in Higher Education** - Claxton Room

**Rosales, Maria** - Moderator

**Hasan, Naadiya** - *"The Value of Diversity: Marketing Social Justice in Higher Education"*

**McLeod, Lisa J.** - *"White Ignorance and the Troubled Performance of Diversity in Higher Education"*

**Winterich, Julie A.** - *"Student's Experiences with Assault in College: Gaps in Higher Education and Institutional Practices"*

**Transforming Appalachia: Expressions of Resistance and Empowerment From Female Leadership in Appalachian Social Movements** - Kirkland Room

**Laney, Jordan** - Chair

**Laney, Jordan** - *"To Beijing and Back: How Abigail Washburn Offers a New Perspective with the Old Time Banjo"*

**Engle, Kathryn** - *"Women and the Lend-A-Hand Center: Perceptions, Programs, and Possibilities"*

**Simon, Rachel E.** - *"Eco-feminism and the 'Rape of Appalachia'"*

**Walker, Dave** - *"That Can't Be Done: Female Leadership of Northwest North Carolina's Sustainable Agriculture Movement"*

**Panel - Gender and Literature - Joyner Room**

**Walzer, Belinda** - Chair

**Beasley, Chelsea** - "Beauty Which Hath Terror": The D(a)emons of Keats, Romanticism, and the Nineteenth Century

**Chemel, Crystal** - "The Paradox of Disguise as Freedom and Empowerment in Maria de Zayas' *A Slave to Her Own Lover*"

**Huru, Katja** - "I will be a goddess to those I slay": Gender and Power in Anne Rice's *The Vampire Lestat* and *The Queen of the Damned*"

**Greenwood, Ashley** - "Making up for the Unforgivable Weakness of the Dead"

**Panel - Outrage and Protest Regarding Healthcare and the Environment - Ferguson Room**

**Walker, Beth** - Chair

**Nix-Stevenson, Dara** - "Michelle Obama's Moves to Reframe the Politics of Food"

**Huber, Amanda** - "The Oppressed Death"

**Abatsis McHenry, Kristen** - "Environmental Justice and the Breast Cancer Movement"

**Panel - Reimagining and Reinvigorating Protest II: New Tactics - Dogwood Room**

**Williams, Cara** - Chair

**Raheja, Devi** - "Let yourself sparkle, diamond: an advocacy of self-care through auto ethnography"

**Breitwieser, Lindsey** - "Death and Domination: Examining the Subversive Potential of Suicide"

**Vasilyeva, Irina** - "'Black Widows': the Problem of Political, Social, and Economic Security in the Chechen Conflict"

**Weiss, Penny and Moskop, Wynne** - "(K)No(wing) Confidence: On Suspicion, Dialogue, and Self-Reflection in (Campus) Movements for Change"

**Panel - Social Media, Social Networking, and Social Protest II - Sharpe Room**

**Buss, Candice** - Chair

**McMillan Cottom, Tressie** - "Raging Against the Machine: Online Activism in the Case of Naomi Schaefer Riley and *The Chronicle of Higher Education*"

**Sullivan, Mairead** - "It Gets Outrageous: Facebook, Foucault, and 'Gay Youth Suicide'"

**Reilly, Colleen** - "Tracing Networks: Using digital research methods to out actors in anti-progressive coalitions"

**Rogers, Emily** - "Is Fitspo a No-No?: A Feminist Thematic Analysis of Fitspiration Images on Pinterest"

**Girls Studies Interest Meeting - Azalea Room**

**Panel - Transforming Public Memory: The Grimkes, Rebecca Harding Davis, and Margaret Sanger** - Long Leaf Room

**Gerald, Amy S.** - Chair

**Gerald, Amy S.** - "Fighting the Politics of Silence: Promoting Public Memory of Abolition in Charleston"

**McEvoy, Kathleen** - "Commemorating the Life and Literature of Rebecca Harding Davis"

**Tepper, Joanna** - "Rhetorical Controversy: Margaret Sanger's Fight for Birth Control"

**Session II**

**9:30-11:00**

**Theatre Performance - Miller, Ray** - "Tragedy at Kent State: Then and Now" - Auditorium

**Workshop - Parker, April** - **We Are Apart of the Story: A LGBTQ Legacy Literacy Campaign** - Multicultural Resource Center

**Workshop: Williams, Joy** - "What Race Says About Dance" - Alexander Room

**Workshop: Green, Melissa** "Nubian Sun" - "Correction Fluid: Uncovering Multiple Injustices Towards Women of the American Correctional System Through Panto Mimic Poetry" - Claxton Room

**Workshop: Wayland, Coral; Purvis, Jennifer; Finley, Kelly** - **Program Administration and Development Workshop: Best Practices, Strategies and Innovations** - Kirkland Room

**Workshop: Sowisdral, Alicia** - "But, It's Just a Movie" - Joyner Room

**Workshop: Novas, Julie** - "Self-healing and Social Action" - Ferguson Room

**Panel - Protesting Language and Rhetorics of Exclusion** - Dogwood Room

**Boyer, Sabrina** - Chair

**Tamberelli, Laura** - "Linguistic Warning: Violent Patriarchal Side Effects May Occur"

**Curran, Michele** - "America's Paycheck Fairness Debate: A Discourse of Exclusions"

**Turner, Sierra** - "Who You Callin' a B!@\*#: Using CRT and Black Feminist Thought to Explore the Construction of Black Womanhood in Hip-Hop"

**Workshop - Lineberry, Veronica** - "Conscientization of the Classroom: Feminist Pedagogies of Transformation in Theory and Practice" - Sharpe Room

**11:20 - Lunch and SEWSA General Meeting - Cone Ballroom**

**12:50 Keynote: Andrea Smith - Auditorium**

**"Learning, Not Schooling: Alternatives to the Academic Industrial Complex"**

Introductions by Gwen Hunnicutt and Carisa Showden - Conference Co-Chairs

**2:45-5:00**

**FILM - Anne Braden: Southern Patriot** - followed by Roundtable - Auditorium

With Faith Holsaert, Joyce Johnson and Ann Lewis (filmmaker)

Additional Invited Panelists include: Alexis Pauline Gumbs, Al McSurely, and Monica Walker



# KEYNOTE SPEAKERS AND SPECIAL PRESENTATIONS

## Wahneema Lubiano

Thursday, April 18, 2013 at 7:30 pm, EUC Auditorium

Wahneema Lubiano is Associate Professor and Associate Chair of African and African American Studies at Duke University. According to the Black Cultural Studies website, "Her rich cultural criticism insists on reading African-American literature and Black popular cultural production not just as a series of 'texts,' but as living instances of Black expressive techniques forged in African diasporic, post-slavery cultures. Lubiano's attention to and interrogation of Black Studies and cultural studies as fields of knowledge results in criticism that explores the tension between "strategic essentialism" and its foes. Her work demands a politics of representation, spectatorship, and audience formation that remains attached to the material experience of Black spectators and readers."

## Victoria Marks

Friday, April 19, 2013 at 11:20 am, EUC Auditorium

Victoria Marks creates dances for the stage, for film and in community settings. Marks' recent work has considered the politics of citizenship, as well as the representation of both virtuosity and disability. These themes are part of her ongoing commitment to locating dance-making within the sphere of political meaning. Marks is a Professor of choreography in the Department of World Arts and Cultures at UCLA where she has been teaching since 1995. She is a 2005 Guggenheim Fellow and has received recent grants from the Irvine Foundation, the NEA, and the Los Angeles, Cultural Affairs Council. In 1997, Marks was honored with the Alpert Award for Outstanding Achievement in Choreography.

## Caitlin Breedlove and Kai Lumumba Barrow

Friday, April 19, 2013 at 6:30 pm, EUC Auditorium

Caitlin Breedlove has been Co-Director of Southerners on New Ground (SONG) since 2006. She is a Queer, Femme, 2nd generation Eastern European immigrant who has been in the South her whole adult life. Previous to her time with SONG, Breedlove spent three years as the Coordinator of the Intern Program at the historic Highlander Research and Education Center in Tennessee. She has been on the funding panel for the Astraea Lesbian Foundation for Justice, and is an occasional contributor to the Bilerico Project blog. Her current organizing passions are intersectional campaign building and new organizer leadership development. She lives in Goldsboro, North Carolina.

Born at the tail end of the 1950s in Chicago, Kai Lumumba Barrow is SONG's Senior Strategist. She is also a black radical, queer, femmenist, commie, painter and installation artist, brand new yoga practitioner, renewed altar-maker, long-time mother, lover, mentor, mvmt-builder, facilitator, schemer, dreamer, pic abolitionist, campaign strategist, and funky fashionista who has lived, loved, and struggled in Chicago, Atlanta, Jersey, NYC, Durham, and New Orleans. She has worked with organizations such as Critical Resistance, FIERCE!, SLAM (the Student Liberation Action Movement), the Black Panther newspaper collective, the New Afrikan Independence Movement and numerous coalitions, defense committees, and even a few tasks force. She lives in Durham, NC.

## Andrea Smith

Saturday, April 20, 2013 at 12:50 pm, EUC Auditorium

Andrea Smith is a co-founder of INCITE! Women of Color Against Violence and the Boarding School Healing Project. She is the author of *Conquest: Sexual Violence and American Indian Genocide* (South End Press), and *Native Americans and the Christian Right: The Gendered Politics of Unlikely Alliances* (Duke). She is also co-editor of *The Color of Violence: The Incite! Anthology* and editor of *The Revolution Will Not Be Funded: Beyond the Non-Profit Industrial Complex* (both South End Press). She is Associate Professor of Media and Cultural Studies at UC Riverside, and is also finishing her last year of law school at UC Irvine.

## Conference Papers

### Jean Aguilar-Valdéz

#### *Biography*

**Jean R. Aguilar-Valdéz** is a doctoral candidate at UNCG in Teacher Education and Higher Education. She is a daughter of immigrants from Cuba and Panama, a physicist, and a former middle school science teacher. Her research focuses on critical and decolonizing approaches to science education, Latin@ critical race theory, Chican@ feminism, borderlands theory, and social justice for Latin@s in science. She is a scholar-activist for Latin@ rights and immigrant rights, and an advocate for a paradigm shift in science education towards critical, anti-oppressive, postcolonial lenses.

#### *Title and Excerpt from Abstract*

##### **“Loving Playfulness and Chican@ Feminism Embodied in Educational Empowerment”**

Using the critical perspective of Chican@ Feminism, this study tells the story of an African-American high school science teacher, Ms. Gray, who has created spaces for empowerment and social change with her students of color in her Title 1 high school in the Southeast. Ms. Gray embodies practices and values that go beyond Eurocentric, androcentric notions of what is considered “best teaching practices.” Ms. Gray’s personal history and sociopolitical context growing up in the same oppressive situations as many of her students, emerge in embodied teaching practices that evoke major themes in the work of Maria Lugones’ (1987; 2003), *Loving Playfulness and Loving Perception*. She creates safe places for her students to subvert traditional meanings of schooling and speak the language of the self, as well as the language of the dominant, in decolonizing ways.

### Dayne Alexander

#### *Biography*

**Dayne Alexander** graduated from Appalachian State University in May 2012 with a Bachelor of Science in Sociology, a concentration in Social Inequalities, and a minor in Women’s Studies. While at university, she worked as a research assistant in the sociology department, was involved in many feminist campus activisms, and was the co-founder/co-president/co-editor of LIPS AppState: Expressions of Female Sexuality Club & Zine. She is currently working in a library and intends to start the WGS graduate program next fall. It is her ultimate goal to become a professor. Her research interests include identity and representation, body politics/biopower/biopolitics, and critical animal studies. alexanderdb@email.appstate.edu

#### *Title and Abstract Excerpt*

##### **“The Politics of Need Interpretation: A Deconstruction of Needs Discourse Surrounding Issues Relating to the Female Body”**

My paper uses Nancy Fraser’s article “Talking about Needs: Interpretive Contests as Political Conflicts in Welfare-State Societies” as a primary framework through which I analyze the needs discourse of various issues relating to the female body. I deconstruct the needs discourses of abortion politics, women and sexual violence during war, and women’s physical autonomy (female genital cutting, virginity testing, and the female body as a site of punishment/redemption) using themes of needs interpretation, dominant vocabulary, modes/internalization of subordination, and boundary shifts. I use Moira Gatens’ notion of the male body politic to discuss masculinized needs discourse and ask questions such as: When are needs politicized? Who interprets needs? Who dictates change? How are issues framed? Whose reason is considered reasonable? What vocabulary is used to substantiate needs claims? How are boundaries challenged and shifted? The basis for my analysis is that needs discourse functions as a site of struggle and contestation where needs are politicized, depoliticized, and repoliticized by dominant and subordinate groups. Needs are politicized when subordination is challenged by power-minority groups; they are made visible and reinterpreted as needs. While subordinate groups aim to have their needs recognized, dominant groups work to revert the understanding of those “needs” as domestic issues while controlling how issues are framed and with what language. In this, we can understand that the politics of needs interpretation is a space contesting yet reflecting social sex-gender disparities.

## Samantha Allen

### *Biography*

**Samantha Allen** graduated from Rutgers University with BAs in Women's & Gender Studies and Linguistics. She is now a third-year PhD student in the Department of Women's, Gender and Sexuality Studies at Emory University. Her dissertation reads practices of sexual fetishism through Silvan Tomkin's theory of affect in an attempt to decenter psychoanalytic accounts of fetishism in contemporary critical theory. leighallensamantha@gmail.com

### *Title and Abstract Excerpt*

#### **"Fetishism in the Limelight: Strange Sex on Cable TV"**

In her canonical essay "Thinking Sex," Gayle Rubin observed that the "most despised sexual castes" of 1982 were "transsexuals, transvestites, fetishists, sadomasochists, [and] sex workers" (1984, 12). In the three decades since Rubin first delivered this essay at Barnard, many of these groups have gained cultural and political visibility while sexual fetishism has remained on the sidelines. In the past few years, however, sexual fetishism has gained mainstream visibility as a spate of television programs and documentaries—such as *Taboo* on the National Geographic channel, *Strange Sex* on TLC and the film *Strange Love: Married to the Eiffel Tower*—offer up obscure sexual fetishes for public consumption. Internet blogs, too, have started to introduce their readership to strange new fetishes. In my paper, I first observe that this new visibility for practices of sexual fetishism is the result of the collision of an exoticizing interest in forms of sexual deviance with new media. Then, through a reading of *Strange Sex and Taboo*, I argue that these new documentaries on sexual fetishism are a thinly veiled, modern-day equivalent of the 19th century freak show (cf. Garland-Thomson 1996), offering up the "abnormal" for the entertainment of the "normal." Despite their nominal efforts to endorse a pluralistic view of human sexuality, these television programs, through their formatting and voice-over narration, reify heteronormative sexual ideals. I argue that the "entertainment value" of these programs comes at the expense of both a more affirming form of visibility for sexual fetishists and a radical critique of heteronormativity.

## Gretchen Alterowitz

### *Biography*

**Gretchen Alterowitz** is an Assistant Professor of Dance at UNC Charlotte where she teaches ballet, pointe, and dance history. Her academic and choreographic research address ballet's dialogues with gender on and off the stage, focusing on the performance of identity and feminist teaching and making practices. Her choreography has been presented by numerous venues including: Atlanta Ballet's emerging choreographer series, Wabi Sabi (Atlanta); Women on the Way Festival (San Francisco); Emerging Choreographer's Showcase (Monterrey); North Carolina Dance Alliance Choreographer's Showcase (Durham); North Carolina Dance Festival (Charlotte).

### *Title and Abstract Excerpt*

#### **"Resisting Authoritarianism: Generating Best Practices for a Ballet Pedagogy of the 21st Century"**

Classical ballet technique, one of the most established dance forms in Western culture, is most often taught using authoritarian practices that value mimicry, repetition, memorization, and punishment. The construction of the ballet dancer as a compliant subject through a patriarchal relationship between teacher and student impedes ballet's progression. Ballet's philosophy depends on the clarity and simplicity of a dualistic perspective, and requires individuals to submit to the goals of the group, to sacrifice their own well being or understanding for the achievement of the establishment. In this way, ballet serves as a cultural model of other patriarchal systems, and developing new approaches to ballet pedagogy gives us a way to envision challenging other institutions. In this paper I explore my development of a pedagogy of protest, which transforms the ballet studio into an environment that values collaboration, and engages individual participants' learning styles and life experiences, principles put forth by theorists of feminist and critical pedagogy. Utilizing data collected from students enrolled in my courses, I examine a feminist approach in which alternative teacher/student relationships are created and practiced. My intervention on tradition looks at ballet from the inside out, uses ballet to converse with itself and its beliefs instead of acquiescing to them without question. I see the classroom as a site in which to interrogate ballet's aesthetic values, and I seek a relevant approach for the 21st century, a method that preserves rigor and is invested in maintaining the form, but one that utilizes and generates best practices.

## Diana Álvarez

### *Biography*

**Diana Álvarez** is a Master's student in the department of Women, Gender, and Sexuality Studies at Florida Atlantic University in Boca Raton, Florida. Her main interests within Women's Studies are the intersections of gender and sexual orientation in friendships as well as menstruation and ecofeminism. She also explores the role of popular culture in these arenas and how it effects social construction of the self. Álvarez's main goal is empowering women both within academia and through society at large. She dreams of a world where feminism is taught in middle schools and hopes to be President one day.

dalvar10@fau.edu

### *Title and Excerpt from Abstract*

#### **"'You've Never Had a Friend Like Me!': Gender and Sexual Orientation in Friendships"**

Friendships between gay men and straight women blossom in part because both individuals are excluded from cultural definitions of masculinity. I will explore how these friendships are represented through popular culture by looking at different examples in media such as the *Gay Men Will Marry Your Girlfriends* video and Disney films like *Aladdin*, *Lion King*, *Toy Story*, and *Beauty and the Beast*. The *Gay Men Will Marry Your Girlfriends* video was made in response to the 2012 election's success in granting marriage equality in Maryland, Maine, and Washington. I would like to explore the ways in which this video navigates the constructs of masculinity and male subjectivity, as well as what it does to empower the friendships of gay men and straight women. I will look at the ways in which food politics are influenced by sexual orientation and gender in the video as well as response videos that were made to it. In the Disney films I will look to the dynamics of homosocial friendships and the songs that emphasize their bonds including "You've Never Had a Friend Like Me," "You've Got A Friend In Me," and "Gaston." These topics relate to issues of Women's Studies as well as Queer Studies in their inclusion of marginalized people and the ways in which they navigate relationships, particularly friendships with each other. In a social and political climate in which gay marriage is highly debated, a topic like this brings to the forefront how equal rights benefit everyone.

## Katelynn Barham

### *Biography*

**Katelynn Barham** is a graduating senior at Virginia Tech. In May, she will receive a BA in International Studies with a minor in Women's and Gender Studies. On campus, Katelynn is a sister of Alpha Chi Omega, a peer educator with a sexual assault/relationship violence awareness group through the Women's Center, a facilitator for Leadership Tech, and a member of Phi Kappa Phi Honor Society. She also recently traveled to Ghana with the non-profit organization Community Water Solutions. In her spare time, Katelynn enjoys spending time with friends and family, following politics, and rooting for the Hokies.

### *Title and Excerpt from Abstract*

#### **" Embodied Resistance: Muslim Women's Participation in Sport"**

My paper delves into the subject of female participation in sport in Islamic countries and how this phenomenon represents a crossroads between tradition and modernity. To address this subject, I use the concepts of development, globalization, body politics, and Orientalism. This topic represents a major gendered issue because sport is not a realm of leisure separate from the rest of society, but inextricably intertwined with global relations of power. Significantly low rates of participation by Muslim women both in international and recreational sport have been noted by researchers. Additionally, countries such as Saudi Arabia have denied girls physical education in state schools and refused to license women's gyms while others including Iran have banned women from attending professional sporting matches. These findings have been attributed to certain restrictions inherent within Muslim culture, such as rules regarding the covering of women's bodies and expectations concerning femininity, which have become increasingly stringent with the proliferation of fundamentalist Islam. This is problematic and warrants further analysis as sport is often seen as a mirror of society and an extraordinary tool for social change. However, even in the face of these constraints, Muslim women are still able to exhibit agency by finding ways to participate in sport without compromising their religious beliefs. As a result, Muslim women's participation in athletics represents not only an embodied resistance against the precepts of fundamentalist Islam, but also against Western notions regarding the definitions of sport and what a female sporting body should look like.



## Chelsea Beasley

### *Biography*

**Chelsea Beasley** is a recent graduate of University of South Carolina Upstate with a Bachelor of Arts in English and minor in Women and Gender Studies. She is awaiting acceptance into a Master's program of English to pursue her interests in nineteenth-century British literature and gender studies in the hopes of becoming a professor of English literature. [beasleyc@email.uscupstate.edu](mailto:beasleyc@email.uscupstate.edu)

### *Title and Excerpt from Abstract*

#### **“Beauty Which Hath Terror’: The D(a)emons of Keats, Romanticism, and the Nineteenth Century”**

A prominent debate in Keats studies attempts to resolve the question of whether or not John Keats was a man who supported the newly emerging feminist ideology of the late eighteenth and early nineteenth centuries—a push for equality made prominent by Mary Wollstonecraft's 1792 *A Vindication of the Rights of Women*. Pioneering the early feminist movement, Wollstonecraft laid a foundation for an avenue women could take to escape from traditional feminine norms, and those familiar with conditioned femininity often reacted with fear as well as excitement. Critics who believe that Keats promoted women's escape of traditional boundaries oppose those who accuse Keats of holding patriarchal ideals and invoking them to control women. Many critics overlook an important perspective that I wish to elaborate upon: Terrance Hoagwood's notion of reading social context alongside Keats' work is key to understanding Keats' view of women, and as Hoagwood demonstrates, “*Lamia* [as well as other works by Keats] share[s] preoccupations...larger than Keats the man or Keats the poet; they belong to the England of 1819.” In order to identify accurately the stance of Keats on women's emerging rise to power in the nineteenth century, one must evaluate not only the poet's work but also must recognize the larger nineteenth-century ambivalence regarding “the woman question” and how this conflicting mindset emerges in the literature of the age and validates points on both sides of this argument. Indeed, Keats' work reveals his being both feminist and misogynist. This contradictory stance regarding the new feminism of the nineteenth century appears not only in the works and personal life of John Keats but also in the broad field of Romantic literature and art of the nineteenth century as well as the social norms regarding gender in the 1800s. I will structure my argument from specific to general, first focusing on Keats as a man and poet, then relating his conflicted mindset regarding women to Romanticism, and finally stretching this approach to shed light on the ambivalence surrounding women's rise to power in nineteenth-century British society.

## Kelly Blanchard

### *Biography*

**Kelly Blanchard** is currently serving as a Family Service Partner for Early Childhood and Curriculum Grant Management for Fairfax County Public Schools in Fairfax, VA. Kelly is passionate about supporting families through crisis while encouraging holistic development of life skills for parents as well as children, aged 0-5. She is pursuing a MS in Human Development: Adult Learning and Human Resource Development including the graduate certificate in Women and Gender Studies from Virginia Polytechnic & State University. Kelly received her BA in Political Science and Women's Studies from Florida International University in Miami, FL.

### *Title and Excerpt from Abstract*

#### **“Adult Learning Models in the OCCUPY Movement: An Analysis of Educational Strategies for Social Change”**

Adult education for social change can occur within social movements, and the fight for economic justice has included educational strategies designed to challenge capitalist systems of power. This article explores, through a Marxist-Feminist lens, how segments of the OCCUPY movement examined and challenged power-relations to create educational interventions that allowed relatively small numbers of activists to affect powerful social change. By analyzing how power functions, examining power inequities within American society, power structures' impact on the dissemination of information and acquisition of knowledge and education, as well as identifying specific interventions and adult learning theoretical frameworks utilized, this article considers how OCCUPY has been effective in disrupting prejudices as well as cementing them. In making the move from passive economic participant to agent who resists oppression, activists in the OCCUPY movement entered American culture and forever altered the economic social discourse.

## Winsora Blanford and Carol A. Mullen

### *Biographies*

**Winsora Blanford**, PhD, is a recent graduate of The University of North Carolina at Greensboro. Her research interests include psychic trauma, Black women's lives, and American Studies.

**Carol A. Mullen**, PhD, is a professor of educational leadership at The University of North Carolina at Greensboro. She is President of the National Council of Professors of Educational Administration and served as department chair. She specializes in social justice leadership from mentoring and collaborative perspectives. She is author of *From Student to Professor* (Rowman & Littlefield Education, 2012, 2012), coauthor of *Educational Leadership at 2050* (R&L Education), and coeditor *The SAGE Handbook of Mentoring and Coaching in Education* (Sage, 2012). Her doctorate is from The Ontario Institute for Studies in Education of the University of Toronto, Canada. [camullen@uncg.edu](mailto:camullen@uncg.edu)

### *Title and Abstract Excerpt*

#### **"Black Women's Autobiographical Struggle with Racial Trauma and Recovery"**

When racism and sexism are subtle, their dynamics are difficult to identify and manage. The effects of psychic racial trauma on targeted individuals is worthy of investigation. Visibility/hypervisibility/invisibility/absence in Black Women's lives is a refrain in the new scholarship. The persistent effects of psychic trauma that Black America women have experienced and their strategies of resistance is our focus. Racial trauma refers to the shattered sense of self and altered worldview that psychological harm can cause. We have studied the psychosocial dimensions of women's experiences and used relevant autobiographies. For this purpose, we employed an original use of the construct of psychological autopsy. Psychological autopsy refers to a mode of examination of intrinsic lived experiences that combines psychological and phenomenological ideas. For our framework, we used Giorgi's (2006) psychological-phenomenological approach that gives space to the meanings Black female authors have attached to their experiences of psychic trauma. We attempted to see through the eyes of the authors to determine whether a collective consciousness is the trademark of Black autobiography. We have also endeavored to elevate the writers' thinking and treat their storied accounts as reliable, not as inferior or irrational (Denscombe, 2007). Specifically, our analysis of eight Black women autobiographies revealed themes regarding their first-hand accounts of racial trauma (e.g., Bandelet, 2009; Patton, 2007). Their storied accounts are a form of activism and a call to action. Understanding one's history and culture puts one in position to exercise agency in ways that illustrate responsibility to self and community.

## Renata Bozzetto

### *Biography*

Although Renata was born and raised in Brazil, her entire academic career has been constructed in the United States. As a feminist scholar, she is particularly concerned about the merging points of race, ethnicity, gender, and sexuality. Her work is focused in the analysis of transnational feminisms and women's movements in terms of local challenges and the possibilities of global alliances. Taking a post-colonial approach, she is concerned about the ways through which intersectional power relations place (or displace) Brazilian women both in Brazil and in the United States. [rrodri68@fau.edu](mailto:rrodri68@fau.edu)

#### **"The 'F-bombs': Gender Subversion, Feminism, and Politics of Social Transformation during Brazilian Dictatorship"**

The subversion of gender rules and the direct questioning of patriarchal relations are fundamental practices in challenging authoritarian regimes. However, conceptualizations of nation and citizenship often render women's activism against gender oppression invisible during the fight for democratization. In this context, women's actions within the resistance are dismissed as "non-feminist." In the case of Brazil, scholarly accounts often argue that gender equality was not women's concern as they joined the armed and unarmed groups against the military dictatorship (1964 – 1985). Taking into consideration Maxine Molyneux's (1985) distinction between strategic and practical gender interests, Michel Foucault's (1978) analysis on discourses, Kimberlé Crenshaw's (2000) conceptualization of intersectionality, and Joane Nagel's (2003) problematization of citizenship, gender, sexuality and nation, I argue that women's resistance to gender oppression exists beyond what is articulated within traditional discourses about women's roles against authoritarian governments. Closely analyzing Brazilian women's experiences during the deemed "years of lead," I observe that resistance against authoritarian government shaped gender subversive practices that inform politics of protest and social transformation that are intrinsic to feminist activism. In fact, I argue that it is impossible to tease out women's resistance to patriarchy from women's resistance to dictatorship during the years of lead. More importantly, women's actions paved the way for a policy-driven, diverse, and well established feminism in Brazil.

## Lindsey Breitwieser

### *Biography*

**Lindsey Breitwieser** graduated from the College of Charleston in 2012 with degrees in Biology and Women's and Gender Studies. She is currently a doctoral student in the Department of Gender Studies at Indiana University, concentrating in Medicine, Science, and Technologies of the Body. Her research and academic interests revolve around feminist science studies and the implications of biology and biotechnology in fat studies, disability studies, and general feminist theory. Areas in which she currently works are madness and mental illness, eating disorder treatments, and patient autonomy in medicalized settings. lnbreitw@gmail.com

### *Title and Abstract Excerpt*

#### **"Death and Domination: Examining the Subversive Potential of Suicide"**

What critical role does death play in the disruption of dominance? A stark reading of post-structuralist works disavows altogether the ability to avoid or subvert prevailing modes of control, rendering death the only reprieve. Death, however, is generally conceptualized as an escape, even the will of the State, and not rebellion. But this conclusion does little to understand those experiences that cause individuals to seek out death, preventing sufficient interrogation of the subversive potential of suicide. Indeed, what is often portrayed as an act of desperation can be radical protest that is more significant than a testament to oppression or suffering; self-destruction of the metaphysical subject and the material body evokes horror, even trauma, that stimulates an audience to which other forms of activism cannot compare. It is this precise transmission of affect that uniquely disrupts domination, keeping those committing suicide within a "frame of humanity" while accentuating particular elements that make life unlivable. This essay explores the ways in which suicide serves as a haunting spectacle and the contesting discourses meant to depoliticize these deaths and make them socially unintelligible.

## Lynne Byall Benson

### *Biography*

**Lynne Byall Benson** earned her PhD from Cornell University, and currently teaches in the Women's Studies Department at the University of Massachusetts Boston, and is adjunct faculty in the English Department and Learning Communities at Bunker Hill Community College in Charlestown, MA. Her research interests include the history of women in higher education; the history and development of the field of home economics; and American cultural history: popular television heroines of the 1960's-1970's as feminist role models. labenson@gmail.com

### *Title and Abstract Excerpt*

#### **"Lilly Ledbetter of Academisa The Case of the Cornell Eleven and Women's (continuing) Struggle for Equity in Higher Education"**

Title VII of the Civil Rights Act of 1964 prohibits "employment practices that discriminate against individuals on the basis of race color, religion, sex, or national origin". Congress' amendment in 1972 removed the exemption for educational institutions that had been included in the 1964 legislation; the rationale was that discrimination was as prevalent in education as in any employment. John Curtis, Director of Research and Policy, AAUP, cites "...women's overall salary has remained at around 80% of the average for men since the mid-1970s". In the early 1980's, eleven women at Cornell University filed a complaint of sex discrimination under Title VII. They had found that approximately 6% of tenured faculty at Cornell were women, and that the university paid women, on average, less than men; therefore institutionalizing a negative perception of the value of women's work. In so doing, this group became known as the notorious "Cornell Eleven". Women continue to fight this same battle in higher education as in society-at-large. It is crucial to acknowledge and appreciate these early crusaders for social change, as well as to ask ourselves whether this issue is still prevalent in higher education.

## Liz Canfield

### *Biography*

**Liz Canfield** is a sound artist, zine maker, teacher, and community organizer. She is an Assistant Professor in Virginia Commonwealth University's Department of Gender, Sexuality and Women's Studies and has presented work nationally

and internationally. Liz is interested in questions of radical pedagogy, transformative technologies, decolonial queer epistemologies, visual culture, and emancipatory ontologies of self and community.

### *Title and Abstract Excerpt*

#### **“Theorizing Revolutionary Activism within a State of Exception: Revisiting Lizzie Borden’s *Born in Flames*”**

Lizzie Borden’s radically still-relevant 1983 film, *Born in Flames*, gives us a glimpse into an intersectional, non-hierarchical feminist response to widespread structural violence against women living under a state of exception, where governmental powers ooze outside the parameters of national and international law, rendering citizen-subjects as “indeterminable” or “impossible” (Judith Butler, Giorgio Agamben, Jasbir Puar). This paper will explore how Borden’s film inspires a new vision for activism and politics under Empire, using a decolonial queer theoretical perspective to show how radical art opens up utopian possibilities for political organizing, art, and academic work.

### **Amber Cantrell**

#### *Biography*

**Amber Cantrell** is an undergraduate student majoring in Women’s and Gender Studies at the College of Charleston. [jacantre@g.cofc.edu](mailto:jacantre@g.cofc.edu)

### *Title and Abstract Excerpt*

#### **“Fat Ladies and Freak Shows: Critical Intersections of Fatness and Disability”**

During the nineteenth and early twentieth centuries, circuses and dime store museums employed a variety of people who were seen as different – abnormal – to be displayed as freaks. As families walked by the freak show tent, a showman shouted out the attributes of the freaks inside. One of the most common freak show performers, the fat lady, might have stood there with him to draw the public inside the tent as the showman shouted, “‘She’s so big and so fat it takes four men to hug her and a boxcar to lug her’” (Nickell, 2008, p. 96). Crowds drawn into the tent were given explicit permission to view different bodies – to gawk freely in awe, wonder, and disgust. After viewing the various performances, audiences were ushered out, and a new crowd of thrill seekers ushered in for the freaks to entertain all over again. The freak show as a site of scholarly study offers the opportunity to explore the meaning of difference. The fat lady offers rich insight into the construction of the meaning of fatness, and yet has been ignored by both disability studies and fat studies scholars. In this paper, bringing the fat lady forward complicates our ideas of fatness, disability, and freakdom.

### **Crystal Chemel**

#### *Biography*

**Crystal Chemel** is a full-time Spanish teacher for Rowan Salisbury Schools. Before working as a teacher she studied Spanish literature and culture in UNC-Charlotte focusing on Golden Age women writers such as Maria de Zayas, Ana Caro, and Sor Juana Ines de la Cruz. She is currently interested in studying the politics of friendship amongst women in Early Modern Spain and New Spain. She also has an insatiable fascination with 17th century women’s clothing and fashion. In this presentation she will be explaining the paradox clothing plays in “A Slave to her Own Lover.”

### *Title and Abstract Excerpt*

#### **“The Paradox of Disguise as Freedom and Empowerment in Maria de Zayas’ ‘A Slave to Her Own Lover’”**

In the first disenchantment by Maria de Zayas, “A Slave to Her Own Lover”, the protagonist, Isabel, a woman of noble status, is deceived and raped by a trusted member of her household thus abolishing both her and her family’s honor. In order to protect the honor and reputation of her family, she decides to pursue her rapist holding him to his word of marriage. For a noble woman, this task is impossible. However, to overcome the obstacles created by her social class and gender, she adopts a new identity as a Moorish slave, Zelima. With this new identity she is granted more flexibility and freedom to pursue her ex-lover. Therefore, Isabel exchanges her guardainfantes, and with them her noble identity, for the light and provocative garments of a Moorish slave. This change allows Isabel to follow her agenda. In conclusion, this paper will explore how, while upper-class modest clothing suppresses Isabel, the provocative disguise as a Moorish slave grants her new freedoms and empowerment.



## Dana Cochran

### *Biography*

Dana is a student in the ASPECT PhD Program (Alliance for Social, Political, Ethical, and Cultural Thought) at Virginia Tech. She is a native of southern West Virginia, and her research interests include women's roles in the development of southern Appalachian coal field history, along with labor and social justice issues in Appalachia. She currently teaches in the History Department at Virginia Tech and in the Women's Studies program at Radford University. june23\_01@hotmail.com

### *Title and Abstract Excerpt*

#### **“Which Side Are You On?” The Protest Songs of Appalachian Women as Anthems of Change”**

In Appalachia, “housewife” is sometimes proudly synonymous with “activist” or “protester.” The traditional women's role of nurturing and caring for home and family extends far beyond the front porch. Particularly in the rich coalfields of central Appalachia, women have challenged power structures that threaten their families, their homes, their health, their environment, and their way of life. Women of the region have employed traditional art forms to accomplish nontraditional results. Songs of protest written and sung by untrained, but passionate, voices against the exploitation of Appalachian people and land have created a continuing legacy. Atypical housewives such as Florence Reece, Sarah Ogan Gunning, and Aunt Molly Jackson penned unflinching anthems for the working class during the violent decades of the '20s and '30s in the coalfields. Jean Ritchie and Hazel Dickens carry on that tradition as they lament the continued exploitation of the working class, environmental destruction and ravages to the health of miners, and the disregard for mine safety. The lyrics of coal mining protest songs contribute not only to the music of the region; the words also create a body of literature worthy of consideration. They represent a framework within which to study cultural, social, economic, labor, class and gender issues. These songwriters are unflinching as they pose questions such as “Whose Side Are You On?” and vow, “They'll Never Keep Us Down.”

## Sarah Colonna and Dara Nix-Stevenson

### *Biography*

**Sarah E. Colonna** is a doctoral student in the Department of Educational Studies at the University of North Carolina at Greensboro. She holds a Master's degree in Women's and Gender Studies from UNCG where she has taught in the undergraduate program. With a background in nursing and a current concentration on youth leadership, Sarah has worked in the community as a non-profit board member, youth facilitator, community college instructor, and, with Dara, has published on radical love as a tool for social change. secolonn@uncg.edu

**Dara Nix-Stevenson** is a doctoral candidate in the Department of Educational Studies at UNCG where she has taught and concentrated in Women and Gender Studies. She has published on the counter story and the promise of collaborative compassion in education, ecopedagogy, environmental justice, Black feminist theory, and most recently on radical love as a tool for social change. Her current research focuses on failed social and public institutions that have negatively impacted the lives of ordinary citizens in post-disaster environments. Presently, she is Science Department Chair at the American Hebrew Academy where she teaches biology and environmental science.

### *Title and Abstract Excerpt*

#### **“Arrogantly Ignorant: Sitting with and Talking Back to the Politics of Ignorance”**

Writing with the article “Social engineering and the politics of ignorance” by Paul Stoller, we highlight his two main concepts, a decline in reading and thinking skills and an attempt to polarize society through social engineering, as illustrated by Newt Gingrich lambasting the 2013 Ryan budget plan. Using a critical feminist lens we will explore the questions, how can movements that resist “social engineering and the politics of ignorance” become more visible? Moreover, why do these movements remain invisible? Authors such as Ivan Illich, Maxine Greene, Allan Johnson, Patricia Hill Collins, and bell hooks offer tantalizing portals in which to entertain these questions. We will consider the role patriarchy plays in maintaining the politics of ignorance, ideas of deschooling self and society, ways to remain wide-awake, and build a counter narrative to the politics of ignorance. Our experience as classroom teachers, at the high school and college levels, has given us pause to reflect on visibility/hypervisibility/ and invisibility in education and how the politics of ignorance exposes its patriarchal foundation. As teachers and graduate students, we are accountable to these processes in ways that are counterintuitive to critical feminist discourse. By interrogating these ideas around the politics

of ignorance, we call for meaningful analysis and the development of a more complex view of how our work can counter the persuasive call of “arrogant ignorance.”

## Michele Curran

### *Biography*

**Michele M. Curran** is a doctoral student of history at Kent State University. She is specializing in Women and Gender, War and Society, and Popular Culture. She enjoys investigating the experience of workingwomen across all time periods and is committed to increasing the visibility of early female workers. mcurran3@kent.edu

### *Title and Abstract Excerpt*

#### **“America’s Paycheck Fairness Debate: A Discourse of Exclusions”**

The 2008 U.S. Census Bureau statistics revealed that American women earn only 77 cents on the male dollar. As the United States endures an economic downturn, the 23-cent wage gap continues to hurt women and families struggling to make ends meet. In an attempt to target this problem, the Paycheck Fairness Act was introduced to Congress and failed four times. This paper does not explore the history or details of these policies nor their necessity, but rather how language represents meaning. This paper uses Critical Discourse Analysis to unveil a discourse of exclusions, within three different texts concerning the Paycheck Fairness Debate, which are all evidence of the tension surrounding women’s roles in society, especially pertaining to work. I argue each author uses language to avoid important and necessary conversations about gender roles and their social consequences. For example, President Obama frames the debate as a family issue and excludes single women as policy targets. In opposition, Christina Hoff Sommers proclaims that the wage gap is not a cause of discrimination but rather individual choices, such as women leaving work to care for family or accepting lower salaries for family-friendly policies. While Jessica Bennett and Jesse Ellison show that wage discrimination exists and that the “individual choices” Sommers cites are a product of gender discrimination in society. Collectively, these works demonstrate the need for Americans to reconfigure their understanding of gender roles to meet the needs of modern families and workingwomen.

## Qiana Cutts

### *Biography*

**Qiana M. Cutts**, PhD, is a Professor of Practice in the College of Education at Argosy University Atlanta. She has previously held positions as a research associate, program evaluator, evaluation and dissertation consultant, graduate research assistant, and middle and elementary grades teacher. Qiana’s research agenda is interdisciplinary and draws from the fields of education, sociology, women’s studies, and counseling. She uses qualitative research methodology to explore identity development and dispositions related to sexual orientation, multiculturalism, region; teacher preparation and positionality; and various issues influencing the social, cultural and educational experiences of Black and African American women.

### *Title and Abstract Excerpt*

#### **“An Afrofemcentric Southern Belle: Negotiating Geographic, Nationalist, and Sexual Identities in Oxymoronic Spaces”**

Research exploring lesbian identities often focus on and stem from the experiences of Caucasian women (Bell & Valentine, 1995; Ettorre, 2010; McCarthy, 2000; Oswald, 2000). Recently, more attention has been paid to the sexual identity experiences of Black women as a few studies have explored Black women’s coming out experiences and/or coping strategies (Bates, 2010; Bowleg et al., 2003; Bowleg, et al., 2004; Miller & Parker, 2009; Whitman et al., 2000), gender expression (Wilson, 2009), and identity development (Gibson et al., 2007; Patton & Simmons, 2008). The experience of identifying as a Black lesbian, particularly one that utilizes critical Afrocentric and/or Black feminist epistemologies has received limited attention (Lorde, 1982; Simmons, 2006). Add the Southern identification label and the research is seemingly non-existent. McLaurin (2003) suggested that for many Black people raised in the South, “Homosexuality was simply not a part of our worldview” (p. 481). Asante (2003) also made similar claims related to Afrocentric thought. Specifically, Asante maintained that homosexuality and lesbianism deviated from the tenets of Afrocentricity because those identities allegedly make the person more committed his or her physical needs instead of national consciousness. However, Simmon’s (2006) contention that being Black and lesbian [and southern] are not contradictory identities

provides the basis for an Afrofemcentric analysis of embracing these identities while negotiating a southern identity. Thus, this paper utilizes autoethnographic narrative to examine the potentially oxymoronic identities of being lesbian, Black, Afrocentric, and southern.

## Alexandra Davies

### *Biography*

**Alexandra Davies** is a graduating senior at the College of Charleston in Charleston, South Carolina. Her major is Women's and Gender Studies with a minor in Sociology. She has applied to several graduate schools for Fall 2013 to pursue a PhD in Sociology and plans to become a professor of Sociology or Women's and Gender Studies. [acdavies1@g.cofc.edu](mailto:acdavies1@g.cofc.edu)

### *Title and Abstract Excerpt*

#### **"Sexual Violence as a Weapon of War: Examining the Role of Gender During Periods of Violent Unrest Through an Analysis of the Civil Conflict in Darfur"**

During periods of warfare, indiscriminate violation and objectification of women's bodies has been a consistent mechanism by which men gain political and social dominance, the pattern of which is exemplified by the current state of civil genocide in the Sudanese region of Darfur. Such a pattern of gendered violence is the result of flawed gender role structures. The presence of patriarchy constructs a political and social environment that often legitimizes sexual dominance, misogyny, and violence against women. In my research, I present theories that explain how the bodies of women are actually used as "weapons" of war by the dominant party in Darfur. Through a breakdown of Darfur's current political state and an investigation of women's social position in Sudan, the degree to which sexual violence against women defines the war in Darfur will be made evident. Finally, I will propose solutions to the pattern of gendered violence in Darfur. My proposals demand that Darfuri women must be viewed as independent agents rather than inevitable victims.

## Jade Davis

### *Biography*

**Jade E Davis** is a Doctoral Student in the department of Communication Studies with concentrations in Media and Performance Studies at the University of Chapel Hill at North Carolina. Her work focuses on the effects of digital and social media on the photographic archive through the black female body. Her practice explores how digital and social media can create a space of rupture from dominant historical narratives.

### *Title and Abstract Excerpt*

#### **"The Black Female Body: Facing Oppression"**

This paper explores the idea of facing oppression by exploring how two photographs, one of a Catholic schoolgirl and one of a wet nurse, were received as they made their way through social media. In addition, the paper looks at a blog post that was made about photographs from a similar time period. By exploring how the photos were received through Fanon, visual studies, and psychoanalytic theory, the paper proposes a new way to view these photographs, outside of the narratives of Oppression and Trauma. Instead, by understanding the re-inscription of dominant narratives as an ongoing crisis, we allow for a reparative reading of imagery that complicates our relationship with the past.

## Cristina Dominguez

### *Biography*

**Cristina Dominguez** received her BA in Criminal Justice from the University of North Carolina at Charlotte in 2009 and her MA in Women's Studies from San Diego State University in 2012. During her graduate career Dominguez was the Safe Zones graduate supervisor charged with coordinating undergraduate student advocates and ally volunteers and contributing to the organization's events. Dominguez was a Teaching Associate in Women's Studies at SDSU where she designed and taught three introductory courses. She is a contributing author for two book reviews, one on the book *When Gay People Get Married: What Happens When Societies Legalize Same-Sex Marriage* published in the *Journal of Homosexuality*,

and the other, a review of the book *Helping Families and Communities Recover from Disaster: Lessons Learned From Hurricane Katrina and its Aftermath* in the *Journal of Trauma and Dissociation*. She additionally has collaborated as a researcher and co-author on a scholarly article published in the *Journal of International Women's Studies*: "Oral History and 'Girls' Voices': The Young Women's Studies Club as a Site of Empowerment". Her most recent scholarly work examines the use of grassroots poetry by non-white, queer, young women in South Africa. Currently she teaches introductory Women's Studies courses at the UNCG and Guilford Technical Community College. This summer she will be interning with the International Gay and Lesbian Human Rights Coalition in New York to continue her transnational work with queer activists in South Africa. cmdoming@gmail.com

#### *Title and Abstract Excerpt*

### **"Poetry is Not A Luxury': Queer Poetry as a Grassroots Activist Medium in South Africa"**

"Poetry is Not A Luxury': Queer Poetry as a Grassroots Activist Medium in South Africa" examines the contemporary use of grassroots poetry by non-white, young queer, South African women. Through an intersectional historical investigation of queer mobilization during and post-apartheid and an analysis of in-depth qualitative interviews and poems by ten poet-activists, this paper reveals the complex personal and political ways in which young, non-white, queer South African women are using poetry as a grassroots activist medium. Relationships with all of the participants with one exception were established during a research trip to South Africa in July and August of 2011. The women in this project were between the ages of 20-32 at the time of interview and thus had come of age after the beginning of the Gay and Lesbian movement in South Africa. Some of the participants used their real names while others self selected pseudonyms. All of the poets chose the poems they wanted to be used in the project. A focus on a younger and more racially and ethnically diverse group of lesbian, bisexual and otherwise identified young women will contribute new and largely unheard voices to LGBTQ scholarship. This study could potentially contribute to a greater understanding and acceptance of queer activism and community-building transnationally. Findings may also fill a representational gap in current literature on queer activists in South Africa.

#### **Jeanne Dubino**

#### *Biography*

**Jeanne Dubino** is a professor of English, Global Studies, and Women's Studies at Appalachian State University. She has served as the Chair of Women's Studies at Plymouth State University in New Hampshire, and has been a visiting faculty member at Bilkent University in Ankara, Turkey, and Egerton University in Njoro, Kenya.

#### *Title and Abstract Excerpt*

### **"The Power of Stories: Women and Empowerment in Kenya"**

In 2002-2003 and 2011 I had the opportunity to teach classes in women, gender, and development at Egerton University in Njoro, Kenya, and to be an affiliate of Egerton's Centre for Women's Studies and Gender Analysis. During my year and a half at Egerton I came to see the importance of telling stories about our lives as a crucial step in becoming empowered. Indeed, the notion of empowerment is a key component of development, and the women (and a few men, too) iterated this word like a mantra. I would like to talk about the various ways the women I met told their stories of empowerment when I was there: at Gender Day, especially with the T-shirt project; at weekly coffee hours at the Gender Centre, and at my own flat; in the classroom, and through writing; and through the discussion of literature by Kenyan women writers. My students were more motivated by the poetry and texts I brought to class than they were by the many statistics and theories we covered. Nicholas Kristof and Sheryl WuDunn make the same point in their ground-breaking book, *Half the Sky*, when they structure their book around individual stories, and state "that statistics have a dulling effect, while it is individual stories that move people to act" (99). I also want to describe the many events I went to—such as harambees, or fund-raisers, generally to build schools—that were organized around various forms of story-telling.

#### **Marie Eszenyi**

#### *Biography*

**Marie Eszenyi** is a senior undergraduate student at James Madison University, pursuing a BA in philosophy and a BS in advocacy studies. She is also a women and gender studies minor. Her focus in women and gender studies is in the areas



of Black feminist studies, particularly Black feminism of the Civil Rights Movement, and feminism in pop culture. She is elated to be presenting at this year's SEWSA conference. eszenyme@gmail.com

*Title and Abstract Excerpt*

**“Black Feminist Rage:  
A Rhetorical Analysis of the Emerging Feminisms of Three Women in the Black Panther Party”**

This paper is a chapter from my senior honors thesis titled, “A Feminist Analysis of Three Women in the Black Panther Party.” It analyzes contributions of Elaine Brown, Angela Davis, and Assata Shakur to feminist theory. Using Patricia Hill Collins’ conception of Black Feminism as a theoretical base, I analyze how these women’s experiences in the Black Panther Party influenced their work on feminism (1991). This work is crucially important in discussions of outrage, political discourse, and social change. First, the women of the Black Panther Party (BPP) offer unique insight into the sexism present in party activism. These women were either outright denied positions of power or forced to take more “domestic” roles in the party with the exception of Elaine Brown’s time as Chairperson. All three reflected on this exclusive aspect of party participation at some point in their writing. Furthermore, it is crucially important to examine whether their protest writings replaced and/or supplemented the lack of agency and power from official positions of authority. Second, the female members of the BPP all began articulating their views on feminism early in their writing for the party. This reflection is important because their individual feminisms were inspired by and/or influenced by the outrage and activism of the party, as well as their individual outrage and protest within the party. This presentation is not only appropriate for SEWSA’s theme of outrage and political discourse, but it contributes to communication studies. Little to no research has been published regarding the relationship between the feminisms of Brown, Davis, and Shakur and their participation in the Black Panther Party. A critical examination of their early work will provide insight into how their early activism and protests have contributed to a lasting and essential body of work in feminism.

**Monica Evans**

*Biography*

Monica is currently a graduate student at Emory University, Candler School of Theology, and is primarily interested in religious education and spiritual direction for women, people of color, and LGBTQ communities around spiritual practices, sacred texts, and public political action. Monica has a Masters degree in Public Administration – Community Development from the University of North Carolina at Chapel Hill. For the past year, she has focused on womanist and feminist ethics and theology, exploring how theological commitments should influence one’s ways of being in the world, including political activism. When Monica isn’t working, she can be found on her blog, Womanist Thoughts on God at monicarolevans.com. [Monicarol.evans@gmail.com](mailto:Monicarol.evans@gmail.com)

*Title and Abstract Excerpt*

**“Womanist Gathering Spaces as Protest”**

Current television programs such as The Real Housewives franchise, The Bad Girls Club, Basketball Wives, Love and Hip-hop, and Mob Wives focus primarily on the lives, friendships and relationships of women. In these shows, women and friendships between them are most often shown as, at best, demeaning and, at worst, destructive, including the threat of violence, emotional abuse, and confrontation. Nearly every episode of “reality” TV in this style features at least one argument that devolves into women physically fighting each other over men, money, power, or perceived disrespect. These women are rarely shown in caring or supportive friendships, and are likely to call each other “friend” and “bitch” in the same breath. Using the scholarship of womanist and feminist ethicists and theologians, I explore the implications of these media images and discuss ways that relationships between women can be transformative, providing life-giving support and spiritual guidance, and a springboard for good in the communities from which women come. I also provide concrete examples of the ways that women can be gathered to participate in supportive, caring, life-giving relationships in protest of the media images discussed above, in spaces that result in relationships that are live-giving to individuals, groups, and communities.

**Avery Everhart**

*Biography*

**Avery Everhart** is an undergraduate at UNCG working towards BA degrees with disciplinary honors in Women’s & Gender Studies and Religious Studies, as well as another BA in French. Their interests within academia are varied

but include trans\* studies, queer theory, critical race theory, civil religion, hybridized religion, and contemporary Francophone film and the intersections therein. They have conducted and are to publish research into queer victims of intimate partner violence and spent the past fall semester abroad in Rennes, France. They are more recently interested in bridging academia and activism and all the complicated questions that can raise. [jrevera@uncg.edu](mailto:jrevera@uncg.edu)

*Title and Abstract Excerpt*

**“Que(e)rying In/Visibility: An Intersectional Interrogation of Violence and the Visible”**

It is the goal of this paper to rethink visibility as it has been imagined and is reproduced within queer studies and, to some extent, theories of race. Visibility is often conceived of as a good thing, something that queer folks should fight for and welcome. However, I take up the question of visibility by looking more closely at the kinds of violence to which visibility can lead. In considering visibility as a concept, I look to Rosemary Hennessy’s work on queer visibility in the 1990’s, Dean Spade’s work with transgender clients in their law group The Sylvia Rivera Project, and an article called “Monster, Terrorist, Fag” by Jasbir Puar and Amit Rai. Reading these works in tandem with contemporary examples of violence which I contend are linked to visibility of a subject’s queerness, be that queerness sexual, gendered, or racial, I argue that visibility is much more complex than it often is spoken of. Visibility can be a catalyst for the kinds of violence that once were thought to be an effect of a lack of visibility, yet I wish to underline that visibility and invisibility can each be a privilege worth its struggle, and a means to oppress, outcast, demean, and thereby violate. In rethinking visibility, I hope also to inspire conversation(s) within queer studies as well as within social activism in which we rethink violence. I believe that anti-violence activism can benefit from an expansion of this definition to include state-led and state-modeled violence, as well as economic, identity-based, and political violence against which we can arm ourselves.

**Jackie Fielding**

*Biography*

**Jackie Fielding** is currently a senior at the College of Charleston, double-majoring in Women’s and Gender Studies and Business Administration. She has trained as a birth doula and is very interested in issues concerning pregnant women, mothers, and babies.

*Title and Abstract Excerpt*

**“Infant Abandonment and Community Responses”**

Child abandonment is willful desertion, without intent to return for custody of the child, or lack of adequate care to a degree that the child has been basically deserted. This paper will discuss what abandonment is; who does it and why; laws concerning the issue; international instances and how they address the problem; criticisms of laws concerning abandonment; and possible solutions to the issue. It will also mention the lack of statistics, safe havens, the role of shame in abandonment, and the roles that governments play. In the US, the events of abandonment usually occur in a cycle: someone leaves their child in a public trash bin or bathroom, the infant is discovered, police attempt to locate the perpetrator, the news sensationalizes the heart-wrenching story, and local lawmakers pass legislation to try to offer mothers alternative solutions. But that’s just not the whole story. Why are a few “exciting” stories of outdoor or public facility abandonment featured on news (such as the “Prom Mom”), when there are many more infants left behind in hospitals every year? Why do lawmakers rush to create corrective legislation without fully researching the problem? And why, when one does try to research the problem, is there a stunning lack of statistics and evaluation of current programs? How can we be proactive by helping these mothers before she finds herself cornered with an unwanted child, instead of being reactive to the outcome of her abandoning the child? What is the solution to this life-threatening problem?

**Angie Fitzpatrick**

*Biography*

**Angie Fitzpatrick** is currently Lecturer & Assistant Director of Women’s and Gender Studies at Coastal Carolina University and a doctoral candidate in American Culture Studies at Bowling Green State University. Her dissertation explores the relationship between the American dream and prostitution in nineteenth-century California as part of her ongoing interest in representations of working-class women in popular American culture. [afitzpatr@coastal.edu](mailto:afitzpatr@coastal.edu)

*Title and Abstract Excerpt*

## “Making Laws for Magdalenas: Prostitution, Gender, and Protest in Nineteenth Century California”

By the late nineteenth century prostitution had become a prominent social institution throughout the U.S. and citizens across the nation sought ways to limit the impact of what they perceived as a “necessary evil.” In the summer of 1872 Dr. Bill Holland proposed legislation that would regulate prostitution in San Francisco via medical and police surveillance. Holland’s Social Evil Bill inspired Caroline Churchill, an outspoken proponent of woman’s rights, to draft a counter bill targeting male patrons rather than female prostitutes. Her political pamphlet *The Social Evil: Which Do You Prefer* protested women’s lack of economic, political, and sexual agency. Churchill focused on men’s complicity in prostitution, the double standard of sexuality, and the ways in which the California labor market made prostitution an economic necessity for many women. Drawing attention to systems of class and gender inequality, Churchill deployed a feminist politic that positioned prostitution as one of many social evils haunting the western American frontier. Reading her counter bill alongside her politically charged travel memoirs and newspapers provides an opportunity for historians to explore how 19th century women challenged male domination of economic, political, and sexual spheres.

### Elisa Foshay

#### *Biography*

**Elisa Foshay** spent her early dance years in competitive ballroom dance before earning a BA in Dance from Columbia College Chicago in 2002. As a Chicago-based dance artist and educator she performed for numerous dance companies and independent artists, all while teaching in multiple settings. Elisa favors collaborative processes, working with dancers, performance artists, costume designers, culinary artists, musicians and composers. Her work has been presented in Chicago and North Carolina. Elisa will soon complete an MFA in Choreography and a K-12 dance teaching credential at the UNCG, where she is a graduate teaching assistant. [ekfoshay@uncg.edu](mailto:ekfoshay@uncg.edu)

#### *Title and Abstract Excerpt*

##### “Realistic, Infuriating, Hopeful: Toward Racial Understanding and Critical Dialogue in the Creative Process”

How does the inclusion of critical racial dialogue within creative process nurture transgressive performance and foster a feminist approach to community building? In this paper I reflect critically on the fifteen-month process of creating the dance work *Imperfect Democracy*. Through multiple methods including discussion, reflective writing, and improvisational movement tasks the cast of five women investigated feelings and beliefs regarding race, femininity, and physicality from the perspective of both self and other and worked together to unpack individual experiences of racial preference and prejudice. Questions essential to the work include: What does racism look like in the 21st century? What assumptions do we make about the other with regard to race and ethnicity, and what transgressions do we enact out of ignorance? And what is our community’s collective vision for progressive understanding; what future do we hope for our children? Products of our research were then further developed for inclusion in the final work, a choreographed weaving of movement, text and original musical composition. Data sourced from the dancers own words, my analyses, and our movement research is further informed by literature on the topics of performance and activism, epic narrative in performance, engaging in racial dialogue and the embedded histories of racism. With performance of the work looming, I reflect on and problematize my power as a dance maker to support and engage in multifaceted discourse on one of our most difficult conversations.

### Anna Fowler

#### *Biography*

**Anna Fowler** is a second year Master’s student in the History Department. She received her undergraduate degree from the UNCG in History with a concentration on Interdisciplinary Social Studies. Her current thesis explores the experiences of white women in the national offices of the Student Nonviolent Coordinating Committee through the use of oral histories. Her research interests include race, power, gender, and social organizations.

#### *Title and Abstract Excerpt*

##### “The Arteries of an Organization: An Analysis of the Heart of a Civil Rights Organization through Oral Histories”

This paper argues that women in the national offices of the Student Nonviolent Coordinating Committee (SNCC) served roles that were efficient rather than subordinate. This paper looks at the work done in the office as just as vital, perhaps more vital, to the existence and functionality of an organization, and seeks to examine how women were placed in these

roles on the basis of their skills, not their gender. While these roles were often less sexy and did not receive the media attention that other roles did, they were unquestionably essential in providing the support (financial and otherwise) that allowed SNCC members to actually do work in the field. This analysis is the product of many hours of oral histories collected by myself and by others, in addition to extensive archival research. Studying the role that women played in the Atlanta offices of SNCC offers new insight to how women exercised their power within a social organization during the 1960's. How did the organizational work that women in the office keep SNCC running like a well-oiled machine? How did the work allow women to grow politically? How did the roles that women played within SNCC during this time expand the traditional roles that women filled in previous generations? This paper seeks to answer all of these questions within a gendered and cultural approach to the history of the Civil Rights movement.

## Sandie Gravett

### *Biography*

**Sandie Gravett** is a Professor of Religious Studies at Appalachian State University. Her work focuses on the intersection of religion and popular culture as well as on the roles of women in biblical text. [gravettsl@appstate.edu](mailto:gravettsl@appstate.edu)

### *Title and Abstract Excerpt*

#### **"HBO's *True Blood* and the Tension between the Anti-Vampire Movement on Screen and the Political Agenda of the Series"**

HBO's original series *True Blood*, preparing to launch its sixth season in summer 2013, builds its story around the attempts of a long-hidden vampire community to "come out of the coffin" and "mainstream" with the human population. Clear allusions both to the civil and gay rights movements abound, in spite of series creator Alan Ball's claims that he does not seek to make a political statement with the show. *True Blood* also defines clear opponents to emergent vampires, including a faith community -- the Fellowship of the Sun -- and the "Obamas" who seek to assassinate supernatural beings and those persons who consort with them. These groups utilize a range of strategies to make their anti-vampire case. From "old-school" style picketing of vampire-owned businesses to a modern media campaign waged on cable television, the attempt to sway the public against the evils of the vampire community appears relentless. Religiously based paramilitary training camps and businesses geared to the eradication of vampires also flourish. In a more contemporary turn, smart phone videos posted to outlets like YouTube also "reveal" the trouble with vampires. This paper explores how *True Blood* presents an anti-vampire social movement on screen while the show itself functions as an artistic statement advocating the acceptance of difference and equality of opportunities and possibilities. For *True Blood*, no human or supernatural community is without the full range of positive and negative figures and it is in learning to acknowledge and embrace difference that new possibilities of cooperation and relationship unfold.

## Tara Green

### *Biography*

Professor **Tara T. Green** is an Associate Professor and Director of African American Studies at the University of North Carolina in Greensboro. She is the author of *A Fatherless Child: Autobiographical Perspectives of African American Men*, winner of the 2011 Outstanding Scholarship in Africana Studies Award from the National Council for Black Studies. Her book, *Presenting Oprah Winfrey, Her Films, and African American Literature* was recently released by Palgrave MacMillan press. Inspired by her upbringing in the New Orleans area, she is completing a book manuscript on New Orleans writer and activist Alice Dunbar-Nelson. Professor Green is also Vice-President of the Langston Hughes Society, and English Representative for the College Language Association. [ttgreen@uncg.edu](mailto:ttgreen@uncg.edu)

### *Title and Abstract Excerpt*

#### **"Voting is for the Beautiful and the Smart Too: Alice Dunbar-Nelson and the Women's Suffrage Movement"**

In 1915, Alice Dunbar-Nelson, a fiction writer and activist, became an organizer for the Middle Atlantic States in the women's suffrage campaign and joined the statewide women's campaign to have an amendment granting women the right to vote passed in Pennsylvania. Charged with the position of lecturing throughout Pennsylvania, she mostly targeted African American audiences of both men and women who also opened their doors to whites. Her scrapbook records the many news articles that were written about her speeches. She emphasized two main arguments: 1.) capabilities of women



to make sound decisions and 2.) the problem with Black men who presupposed that voting women would neglect their families. If they worked together, the race would be stronger and more capable of further advancement. Although women did not win the right to vote in Pennsylvania, their work contributed to the passage of the 19th Amendment. Despite her efforts, she remains largely known simply as the widow of Paul Laurence Dunbar, the first of her three husbands. Our recent national election and the focus on voter id laws in Pennsylvania compel us to revisit this historical era and uncover the work of a forgotten literary activist.

## Ashley Greenwood

### *Biography*

**Ashley Greenwood** graduated from UC Davis with a double major in English and Women's Studies. She recently received her MA in WMNST at San Diego State University. Ashley is currently waiting to hear back from PhD programs and plans to continue her research into the Caribbean, post colonialism, and gender. [aepg84@gmail.com](mailto:aepg84@gmail.com)

### *Title and Abstract Excerpt*

#### **"Making Up for the Unforgiveable Weakness of the Dead"**

Glissant does an excellent job of summing up the consequences of nonhistory on the national level; however his analysis is by default a masculine one, as he pays no attention to the gendered processes of history. His silence on the gendered nature of historical production misses the way that women, as well as (masculine) colonial subjects, are characterized by nonhistory. For Caribbean women, then, nonhistory is experienced on two fronts. Male Caribbean intellectuals and writers have long been recognized as being engaged with the (re)discovery of a Caribbean past through the production of literary works; however their interest in establishing a historically situated black male patriarch causes these interventions to "implicitly agree about respecting a stereotypical portrayal of themselves and their society" (Condé 134). While it would be wrong to say that women's voices inherently resist patriarchy, generally speaking Caribbean women authors are more interested in a project of historical production that "goes beyond the limits of reality and soars to areas of its own choice" outside the bounds of colonialism, patriarchy, and even nation (Condé 130). Female Caribbean intellectuals therefore engage in a double intervention into "HISTORY;" they write as the silenced Caribbean subject as well as the silenced female subject in order to (re)write their presence into history. This essay will examine the ways that three Caribbean authors: Edwidge Danticat, Jamaica Kincaid, and Michelle Cliff use their novels *The Farming of Bones*, *Annie John*, and *No Telephone to Heaven*, respectively, in order to (re)write Caribbean women as essential participants in not only the Caribbean region's past, but also present and future.

## Meredith Gringle

### *Biography*

Meredith is a third year Public Health Education doctoral student at UNCG. She was initially drawn to public health for maternal and child health promotion and intervention, but her interests quickly shifted towards gender theories and embodiment. Meredith's work centers on representations and constructions of gender within the public health canon. Specific focus areas include: Mothering, masculinities, implicit/explicit health promotional narratives, and erasure. [mrgringl@uncg.edu](mailto:mrgringl@uncg.edu)

### *Title and Abstract Excerpt*

#### **"Infant Feeding as Maternal Assemblage: Protest Poems"**

Using a poststructuralist approach that combines poetics and auto-ethnography, the author created a set of poems designed to portray breastfeeding narratives as a dangerous mode of maternal assemblage. Discussions of infant feeding "choices" within breastfeeding promotion function as assertions of maternal character, cloaking mother-judgment within a discourse that is centered on infant well-being. This work enacts the tension that is generated when "mother" inhabits breastfeeding scripts. The poems, presented in dyadic sets, engage with four sources of information, commentary, and health promotion about breastfeeding practices. Three sets are based on published sources: La Leche League International's (2004) book *The Womanly Art of Breastfeeding*; The US Surgeon General's (2011) Call to Action to Support Breastfeeding; and messages

obtained via a North Carolina breastfeeding advocacy group listserv between 2009-2011. The final set is based on an essay the author composed reflecting on her breastfeeding experiences as a new mother. Each dyadic set presents contrasting poems. The first is designed as poetic citation, which quotes original source language in order to replicate tone and overarching message. The second depicts maternal assemblage by replacing words that describe infant feeding with the word “mother” (or a grammatically appropriate variant). The poems are designed to destabilize conventional breastfeeding promotional messages while illuminating mothering hegemony.

## Katy Gunn

### *Biography*

**Katy Gunn** is a graduate student in the MFA program in fiction and the graduate certificate program in Women’s Studies at the University of Alabama. [gunn.kat@gmail.com](mailto:gunn.kat@gmail.com)

### *Title and Abstract Excerpt*

#### **“Muhammad, Ahmed, Boy: Knockoffs and New Designs for the ‘Monster-Terrorist-Fag’”**

In response to protests about the *Innocence of Muslims* film trailer in September of 2012, American satirical “news source” The Onion posted a cartoon titled “No One Murdered Because of this Image,” in which Moses, Jesus, Ganesha, and Buddha enjoy a heavenly orgy, Buddha laughing jovially and Moses and Jesus mid-high-five. Also in 2012, Penguin published Alex Gilvarry’s *From the Memoirs of a Non-Enemy Combatant*, a novel predominantly written in the voice of a falsely accused “terrorist.” Both The Onion’s cartoon and Gilvarry’s novel play with the construct of the “monster-terrorist-fag,” charted by Jasbir Puar and Amit S. Rai, in a way that is purportedly humorous, liberal, and satirical, but even as they draw attention to this figure as a construct and appear to open it up for critique, both risk falling back on the problematic logics of the construct for the sake of humor. The “monster-terrorist-fag” is at this point in its trajectory all at once a solidified archetype, a space for play and pastiche, and a mockery of actual discrimination and torture. I will attempt to engage The Onion’s and Gilvarry’s uses of the “monster-terrorist-fag” in each of their layers and implications, as they work to critique, reinscribe, and sometimes simply replicate the archetype.

## Heather Hahn and Meredith Matthews

### *Biographies*

**Heather Hahn** is an Associate Professor of Philosophy at Columbia College (Columbia, S.C.), program coordinator for philosophy and the interdisciplinary ethics programs, and co-director of the Gender and Women’s Studies Program. Before joining the Columbia College faculty in 2008, Dr. Hahn taught at the Gutenberg-Universität Mainz (Germany), the Rheinisch-Westfälische Technische Hochschule Aachen, and South Carolina State University. A Fulbright Scholar (Freiburg, Germany) and a Phi Beta Kappa graduate of Hiram College in Hiram, Ohio, she received her MA in Philosophy and her PhD in Comparative Literature (Program in Philosophy, Literature, and the Theory of Criticism) from the State University of New York at Binghamton. Her work focuses on 19th and 20th century continental philosophy, feminist philosophy, ethics, philosophy of religion, and gender studies. [hhahn@columbiasc.edu](mailto:hhahn@columbiasc.edu)

**Meredith Matthews** is a senior at Columbia College (Columbia, SC), majoring in Psychology with minors in French, Philosophy, and Gender & Women’s Studies. She is an officer of HRSA, has participated in Study Abroad at CIDEF in Angers, France, as well as the Moral Values and Ethical Decision Making Symposium in Hilton Head, SC.

[Meredith.Matthews@my.columbiasc.edu](mailto:Meredith.Matthews@my.columbiasc.edu)

### *Title and Abstract Excerpt*

#### **“Lips, Language, and Luce Irigaray: Plastic Surgery and the Speech of Difference”**

If silicone implants and collagen-injected lips are old news or even a woman’s right, then what about applying a surgical knife to the vagina or the labia? Marie Claire ran an article in May of 2012 with a catchy subtitle—“The New Frontier for Plastic Surgery is Between your Legs.” How can the outrage we feel be anything but immediate and loud and our response anything but swift and targeted? Frontiers are to be conquered and tamed, vaginas apparently can be tightened

and labia made more symmetrical. So now, not only the size and proportions of the external female physique are to meet the specifications of the male gaze, but that one area hidden from view must likewise submit itself to male scrutiny! The transgression extends beyond the obvious extreme objectification of the body or the ghastly consequences of vaginal rejuvenation or labiaplasty gone wrong. If Belgian philosopher Luce Irigaray is right that the body is the place from which we speak, the site in fact from which we enter into discourse and relation with others, the very origin of our resistance to an economy of the same (because the physiology of female genitalia “disturbs their love of property”), then it would seem that vaginal plastic surgery is a violent denial of the female right to speak. The paper is an exploration of how the work of Irigaray urges us to respond to the attempt to norm the cutting of female genitalia in the West. The theoretical framework of the paper is informed by French feminist theory and the ethics of deconstruction.

## Amanda Hamp

### *Biography*

**Amanda Hamp**, Assistant Professor of Dance at Luther College, teaches in the Visual and Performing Arts Department, and in college-wide interdisciplinary and wellness programs. Her research is developing experiential aesthetics as an interpretive lens for investigating practices and works of experimental dance artists. She has presented findings at conferences of the Society of Dance History Scholars and the Congress on Research in Dance. Her creative work queries how performance can be powerful due to genuine, yet staged, honesty and vulnerability. She performs and presents choreography across the U.S. and internationally, both independently and as a co-founding member of AGA Collaborative. [amanda.hamp@gmail.com](mailto:amanda.hamp@gmail.com)

### *Title and Abstract Excerpt*

#### **“Objecting to Objectification: Experiential Aesthetics Proposes Looking to Dancers, Rather Than Looking at Them”**

Current discourse on dance reveals it is (still) valued for its sexual allure: in early summer 2012, National Endowment for the Arts fellow, Lightsey Darst, stated, “Dance’s capital is its sensual appeal; it has little other resource.” Doing so, she asserted the dancer’s job is to satisfy audiences’ (sexual) desires, and demonstrated that John Berger’s 1972 gaze theory, in which “men act and women appear,” is not passé. Dance is feminized – due to its reputation as being expressive, emotional, self-involved, and comprised of women and effeminate men – and is thus subjected to an objectifying gaze. But dance can do more than appear. Many dance artists (both female and male) oppose display-oriented values, which hold that dance must entertain, gratify, or be pleasing to the eye. This paper analyzes the work of dancers Miguel Gutierrez, Stephanie Skura, and a group called The Architects to identify performance methods which are tactics of resistance. These artists object to display and objectification by giving primacy to the performer’s experience, privileging the performer’s physical knowledge, and giving the performer authority over creative decision-making. With these performers as subjects, this paper proposes an emerging mode of aesthetics which contends that dancers’ subjectivities are not subjects for sight-based observation, dominance, possession, or control. Experiential aesthetics asserts that subjectivities, as they are danced, can be considered for their capacities to exercise insights, practice possibilities, and motion toward how we might live in the world.

## Naykishia Head

### *Biography*

**Naykishia D. Head** is an Instructor of Freshman Composition at Tennessee State University. Her research interests are African American literature, Women’s Literature, and Gender Studies. As an alumna of Jackson State University, she made it her professional goal to teach at an HBCU.

### *Title and Abstract Excerpt*

#### **“Living Inside of Self: The LGBTQ Experience at an Historically Black College and/or University (HBCU)”**

The issue of a person’s sexual orientation has always held a negative connotation. In the Black community, there is even a larger negativity placed towards individuals who are not what society deems as “normal.” The stigma and shame associated with one’s sexuality, particularly within the African American community, continues to be an issue that needs to be addressed. According to campuspride, a website that gauges the level of campus safety for Lesbian, Gay, Bisexual, Transgendered, and/or Queer Students, “No HBCU is currently listed on Campus Pride’s Campus Climate Index. Currently, of the 106 HBCUs, only 21% or 22 host LGBTQ organizations.” Why is this still an issue for LGBTQ students in 2012? Yes, there are some instances of tolerance and a welcomed atmosphere on the campuses of Historically Black

Colleges and/or Universities, but we need to do more towards establishing LGBTQ and Ally Organizations at all of our institutions. In this essay, I discuss the negative stigma that LGBTQ students experience at HBCUs, the resistance of these schools to recognizing and accepting these students, and ways to help alleviate this stigma.

## Jeanmarie Higgins and Kim Jones

### *Biographies*

**Jeanmarie Higgins**, PhD is Assistant Professor of Dramaturgy in the Theatre Department at UNC Charlotte. Jeanmarie's essays have been published in *Theatre Topics*, *Theatre Symposium*, and the *Journal of Theory and Dramatic Criticism*. Her current book project—*Spaces of Home: the Dramaturgy of Wallace Shawn*—engages the relationship between domestic space and theatre in Shawn's later works.

**Kim Jones** is Assistant Professor of Dance at UNC Charlotte. She has danced with the Martha Graham Dance Company, the Metropolitan Opera Ballet, and currently dances with the Edgar Cortes Dance Theater, NYC. Kim is a régisseur for the Martha Graham Resource Center, and was awarded an NEA American Masterpieces Grant to restage Martha Graham's *Primitive Mysteries* (1931) at UNC Charlotte. [kjones39@uncc.edu](mailto:kjones39@uncc.edu)

### *Title and the Abstract Excerpt*

#### **"Martha Graham's *Imperial Gesture* 2013: Dancing with Shadows in a 'Ducal Space'"**

In November 1935, New York City's Guild Theatre presented an evening of Martha Graham dances including the solo, *Imperial Gesture*. In *Martha Graham in Love and War* (2012), dance historian Mark Franko observes that, "the historical context of Graham's choreographic flowering was the global crisis of Fascism, the conflict of WWII, and the postwar years that ushered in the Cold War" (5). Choreographed in the same year Graham declined Adolph Hitler's invitation to perform at the 1936 Olympic ceremonies, *Imperial Gesture* was a portrait of the undoing of an arrogant despot. Although mainstream critics had little to say about *Imperial Gesture*, arts critics for Communist and workers rights publications used *Gesture* as an example of politically charged art that argued against fascism. In 2013, we—a former Graham Company dancer and a dance dramaturg—"reanimated" *Imperial Gesture* for the Martha Graham Dance Company. With no musical score, no notation score, and no living witness, we pieced together the scant direct evidence for the dance—scattered newspaper reviews and thirty-two photographs. We then sought indirect evidence: personal interviews with dancers who worked directly with Graham; documentation of other 1930s Graham solos; and a single poem by John Malcolm Brinnin, a witness to the performance who describes Graham as "dancing with her raging shadow" in a "ducal space." In this presentation, we introduce the range of evidence for reanimating *Imperial Gesture*, and reflect on how the dance illustrates Graham's emerging anti-fascist political consciousness in the early 1930s.

## Jordan Hill

### *Biography*

**Jordan Hill** is a PhD Candidate in the Alliance for Social, Political, Ethical and Cultural Thought (ASPECT) Program at Virginia Tech University. His dissertation investigates the recent emergence of a commemorative tradition of creating memory sites to events of mass murder in the United States. He will be presenting on a novel discovery of his research in regards to the relationship between mass murder and violence against women specifically. [jordanrh@vt.edu](mailto:jordanrh@vt.edu)

### *Title and Abstract Excerpt*

#### **"Forgetting the Slaughter of Women: The Active Suppression of Memories of Women Killed in United States Mass Murders"**

In investigating the recent emergence of the commemorative tradition of creating memory sites to events of mass murder in the United States, my research uncovered a startling fact: the active suppression of officially marking the killing of certain women in the final memory sites created to remember the "victims." The subset of events under investigation are what I term citizen slaughter: events that were perpetrated by American citizens on their fellow citizens, and events that resulted in immediate death tolls of ten or more human beings, and since 1900, there are sixteen events that match this



criteria. Of interest for this paper, is that nearly 1/5 of these events share the very striking similarity of the perpetrator intentionally killing his wife, his mother, or both, in the killings. In an appropriate side note, I noticed this trend before the Sandy Hook killings, which has once again perpetrated this unfortunate tradition of omission. Far more disturbing, however, is that in each community's efforts to create a memory site to remember the victims of the events, a number of political, social, and ethical considerations led to the decision not to include the murdered wives and mothers in the final memorial. I argue that the exclusion of memories of violence against women in acts of citizen slaughter illustrates the normative cultural tendency to obscure the systemically gendered character of American mass murder.

## Wing Shan Ho

### *Biography*

**Wing Shan Ho** earned her doctoral degree in East Asian Languages and Literatures from the University of Oregon. She is currently a Chinese lecturer at the UNCG. Her research interests cover Chinese cinema and television, nation and subjectivity, state censorship, Chinese identity, cultural studies, and gender studies. Her dissertation examines various key contemporary state-sponsored and criticized films as well as television dramas with an emphasis on proliferations and controls of emergent forms of subjectivity. Her recent publication appears in *Jump Cut: A Review of Contemporary Media*. [w\\_ho@uncg.edu](mailto:w_ho@uncg.edu)

### *Title and Abstract Excerpt*

#### **“Concern for Economic Dilemma and Negotiation with Censorship—A Study of the Chinese Film Lost in Beijing”**

How does film in Mainland China respond to economic inequality resulting from rampant urban development and global capitalism? This paper examines the female director Li Yu's 2007 film, *Lost in Beijing*, and argues that the portrayal of a father selling his newborn son critiques capital logic and expresses anxiety related to moral degradation which has reduced human beings and their affective bonds to mere commodities. More specifically, this paper provides a contextualized textual analysis of the film and discusses the ways in which the film expresses anxiety towards moral ambiguities—the other side of economic development—through a dramatized and absurd transaction of a baby. In the film, Pingguo finds herself pregnant after being raped by her boss. Her husband, Lin Dong, enters into an agreement stipulating that if the boss is the biological father of the baby, then he will sell it to the boss. I also study the sanctioned and unsanctioned versions of the film in order to examine how the state reacts to critical film productions and the extent to which the social commentary of the film is able to reach audiences. I argue that the film's depiction of downtrodden economic subjects represents a critical voice that brings the state's slogan of “building a harmonious society” under scrutiny, and that the People's Republic of China's censorship system disallows revelations of social inequalities that contrast with the official bright picture of progress and development.

## Amanda Huber and Polly Cox

### *Biographies*

**Amanda Huber** is graduate student in the Joint School of Social Work at North Carolina Agricultural and Technical University and University of North Carolina at Greensboro with a concentration on mental health. Amanda's area interest includes a focus on diverse communities, addiction work with sex offenders, and legal advocacy through community based grassroots organization. Amanda uses a feminist perspective to empower individuals and communities. Amanda has future goals of working in the legal system with an emphasis on immigration law. [ajhuber89@gmail.com](mailto:ajhuber89@gmail.com)

**Polly Cox** is a graduate student in the Joint School of Social Work at North Carolina Agricultural and Technical University and UNCG with a concentration on mental health. Polly has an academic focus on healthcare and the elderly. Polly has worked extensively in hospice and palliative care. She uses an empowerment approach with family systems and hospice patients to provide comfort and support. Polly has future plans to obtain a doctoral in Gerontology and work closely with the elder LGBT community.

### *Title and Abstract Excerpt*

#### **“The Oppressed Death”**

What does long term care look like if you are transgendered or have to admit your same sex partner into a heterosexual dominant culture where the fear of being judged can lead to social isolation and oppression? “The Oppressed Death” is

a presentation examining the legal ramifications of North Carolina's amendment one. In this presentation the presenters will examine current discriminatory practices adopted by North Carolina since amendment one's adoption last May. The presenters will discuss the negative effects of the amendment on the LGBT community including financial and health concerns. This presentation will provide an in depth policy analysis regarding the lack of healthcare services and supports provided to LGBT population as well as their partners in the final stages of life. The LGBT community faces many obstacles in receiving quality health care and financial life planning as the health of the dying partner declines. The presentation will utilize a feminist theory approach to investigate the injustices of the legal and health care system. The goal of this presentation is to provide positive interventions and education regarding specific needs of LGBT adults, in order to lift the oppression in North Carolina and move toward an empowered death, and stability after the loss of a loved one.

## Katja Huru

### *Biography*

**Katja Huru** is a first year graduate student in the Graduate Liberal Studies program at UNC Wilmington. She also works as Graduate Assistant to UNCW's Women's Studies and Resource Center. Katja was born in Finland where she earned her Bachelor's Degree in Business Administration from Oulu University of Applied Sciences, and her Bachelor's and Master's Degrees in English with minors in Swedish and Education from the University of Oulu. Katja's main area of research interest is gender issues in fantasy literature. [kjh7538@uncw.edu](mailto:kjh7538@uncw.edu)

### *Title and Abstract Excerpt*

#### **“I Will be a Goddess to Those I Slay” Gender and Power in Anne Rice's *The Vampire Lestat* and *The Queen of the Damned*”**

This paper studies different models of femininity which Anne Rice's female vampires represent in *The Vampire Lestat* (1985) and *The Queen of The Damned* (1988). Throughout, I focus on the six female characters, who all in some way break the expected female norm. The purpose of this study is to produce an analysis of these characters in terms of how their actions reflect, break from, or conform to their surroundings. The aim is to find out how gender affects the characters' actions and others' judgment on them. The theoretical background consists of theory on vampires, feminist theories, and theory of sexuality and gender, but the main bulk of the analysis stems from my own reading of the two works in question. Powerful women in Rice's novels seem to always be irrational variables in the power equation: motherhood appears to be the only thing keeping women's power in check and motherhood is the only acceptable channel for female power use. Through examining the various goals and motivations these six vampire women have one can see that women themselves tend to reinforce and uphold negative conceptions of femininity by acting in isolation and against each other instead of forming communities based on female solidarity.

## Marshall Jeffries

### *Biography*

**Marshall Jeffries** earned his BA at Guilford College in Greensboro, and an MA at Georgia State University, where he is currently pursuing a PhD in Sociology. His area of concentration is race studies, with his research focusing on Indigenous Social Movement mobilization, culturally accountable pedagogies, and decolonization. He is a member of the Occaneechi Band of the Saponi Nation (OBSN) Health Circle and the Organizer of Healing Wounds Prayer Circle in Atlanta, a program of Southerners on New Ground. Marshall professes the power to heal from historical traumas through decolonization, healing, community, and tradition.

### *Title and Abstract Excerpt*

#### **“Ain't I an Activist?: Occaneechi Activism and Indigenous Feminism”**

This paper explains how the home, family, and community are understood to be central sites for political action by members of a grassroots decolonization movement in the Occaneechi Band of the Saponi Nation. Despite the centrality of the State within academic definitions of activism, Occaneechi activists defined work within intimate social spaces as activism. Inclusion of these intimate spaces as sites for political action adds to our theoretical knowledge by expanding the possible avenues for valid radical protest and exploring why common conceptions exclude the actions of groups whose existence is defined by resistance to colonialism. This paper is based on findings from a qualitative study that employed indigenous methodologies to collect and analyze both individual and focus group narratives of movement

participation. Through application of social movement theory, feminist discourses, and Critical Race theory, this paper challenges fundamental cultural biases in the literature on social movements by making an argument for the expansion of our definitions for collective political action when resistance to white settler colonialism creates the context for the action itself.

## Sarah Tucker Jenkins

### *Biography*

**Sarah Tucker Jenkins** is a masters student at Florida Atlantic University in the Women, Gender, and Sexuality Studies program and currently teaches Introduction to Gender and Sexuality Studies. She graduated from the University of North Carolina at Chapel Hill with a bachelors degree in Women's Studies. She is currently working on her masters thesis titled "Hegemonic 'Realness'? An Intersectional Feminist Analysis of RuPaul's *Drag Race*." [stjenkins12@gmail.com](mailto:stjenkins12@gmail.com)

### *Title and Abstract Excerpt*

#### **"May the Odds Be Someday in Their Favor: The Figure of the Other in *The Hunger Games* Film"**

In many ways, *The Hunger Games* film offers a unique and, arguably, feminist alternative to the average Hollywood film. The film centers on an independent female character, who is not overtly sexualized and who does not base her life choices on the love of a man. However, there are not other aspects of the film, and audience responses, worthy of critique and analysis. I will use second wave and third wave feminist theory, Patricia Hill Collins' concepts of intersectionality, the matrix of domination, and the domains of power, as well as Stuart Hall's encoding/decoding model for textual analysis, and Hall's theories of overt and inferential racism to examine the images of the Other presented (or ignored) within *The Hunger Games* film and the audiences' responses to these images. I will look at fan-made websites and graphics as forms of protest against racism, seen in both the production choices of whitewashing the main characters, Katniss and Gale, as well as a subset of the audience's racist responses to Rue's character. I will also examine Peeta's character as an "able" body in the film series, versus a disabled body in the book series. Lastly, I will discuss the reasoning behind effeminate men only being visible in the Capitol, and the hegemonic consequences of vilifying these gendered Others. In conclusion, I question the affects these visualizations have on the audience's perceptions of the Other.

## Eira Nordeng Jensen

### *Biography*

**Eira Nordeng Jensen** is an undergraduate student here at UNCG (a Freshman). She is from Norway, so she is used to lots of snow, sunny summer nights, high wages, high taxes, and free higher education. She decided to move to the US to study because she has always wanted to study in another country than her own and fully experience a different culture, and because she is very fond of foreign languages and wanted to improve her English (her native language is Norwegian). She chose UNCG mainly because she got a sports scholarship here for track and cross country (she is a middle distance runner), but also because of its high academic quality. Her majors are Psychology and French.

### *Title and Abstract Excerpt*

#### **"Students at Woman's College's Resistance to 'Going Co-ed'"**

In this paper, which is an archival essay, I explore the process of the Woman's College of the University of North Carolina being transformed into the co-educational University of North Carolina at Greensboro, focusing on the female students at Woman's College's (who were not in favor of the transformation) opinions on the matter and the reasons for their resistance to the admittance of males. Before the decision to turn Woman's College into a co-educational institution was made in 1963, there had been heated discussions for several decades between then students on one side and the school management and parts of the local population on the other about whether or not the college should admit male students as well, to make it more competitive and to give men from the area a closer and cheaper college alternative. The female student body strongly opposed this proposition, as they believed it would damage the school's high academic reputation and educational standards and negatively affect their opportunities at the college and academic performance. In order to convey these opinions, I have interpreted various archival materials: newspaper articles, oral interviews with former students and letters from students to local newspapers. In this paper, I share my findings about the female students' reactions to Woman's College becoming co-educational and investigate why their resistance towards this change was so strong.

## Taryn Jordan

### *Biography*

**Taryn D Jordan** is a graduate student at Georgia State University seeking a Masters of Arts in the Women Gender and Sexuality Studies in Atlanta, Georgia. Her research interests are in social movements, affective politics, and the intersection of race and sexuality. She is freedom fighter, who is invested in the liberation of herself and others; she has been involved with grassroots immigrant justice campaign, struggles against stop and frisk polices, and is Board Chair of Spark Reproductive Justice NOW! [taryn.jordan@gmail.com](mailto:taryn.jordan@gmail.com)

### *Title and Abstract Excerpt*

#### **“Black + Queer: The Affective Spiral of Love and Rage,”**

Love and rage move in a spiral, the love I speak of is not the romantic type, the love I seek to interrogate is for self and community. I explore the political emotions of love and rage in the case of Chreshuan “CeCe” McDonald who was convicted on June 5, 2011 of second degree manslaughter for killing a white man who, along with others violently attacked CeCe and friends as they walked past a south Minneapolis, Minnesota bar. CeCe McDonald’s subject position as a transgendered, working class, Black woman forced her to rage against those who sought to destroy her – I see this as a radical act of love for self and community. Rage is the affective vehicle for historically marginalized subjects to radically love themselves by unsticking abject circulating emotions when faced with violence. The rage that ensued from CeCe’s confrontation with a white supremacist + homophobic crowd presents a unique location of analysis of affect, queer, and critical race theory. CeCe used rage to disrupt the historical narratives connected to her multiple marginality, the love that spiraled with that rage kept her alive on that night and more broadly brought attention to the injustice served to many similar to her.

## Anne Keefe

### *Biography*

**Anne Keefe** holds a PhD in literature from Rutgers University and an MFA in poetry from the University of Maryland, College Park. Her research focuses on contemporary poetry, feminist theory, and the visual arts. She works at Rutgers University as Manuscript Editor and Acquisitions Coordinator for *Signs: Journal of Women in Culture and Society*, published through the University of Chicago Press. Her book of poems, *Lithopedia*, won the Bull City Press first book award and was released in 2012.

### *Title and Abstract Excerpt*

#### **“Medusa Laughs Back: Feminist Ekphrasis as Protest”**

This paper examines the contemporary act of ekphrasis (poems about visual art) as a feminist re-historicizing strategy that allows a traditionally silent, feminized image to speak back to the male gaze through envoicing the female artist’s model. Margaret Atwood’s poem “Manet’s Olympia” enacts one such moment of protest speech when the reclining nude dares not only to stare, unabashedly, into the artist/viewer/voyeur’s eyes, but to speak. Her retort, an invitation to “get stuffed,” exemplifies a vein of contemporary ekphrastic writing taken up by female poets such as Natasha Trethewey and Eavan Boland who seek to imagine the life, attitude, and perspective of the artist’s model within the image. Reading these contemporary female poets gives us a new model for re-envisioning not only the relationship between the verbal and the visual but also for re-defining the relationship between self and other – a relationship that need not model itself, as criticism of ekphrasis often does, after the Medusa’s monstrous looking. While critics have struggled to reconcile the formal beauty of these poems in relationship to their content – assuming that poems about working class women and even prostitutes should look and sound ugly – I argue that these poets’ discordant insistence on formal beauty through the use of regular meter, rhyme, and fixed forms is a political strategy for presenting uncanny dissonance to the reader that forces the reader into a kind of critical self-reflection about the gendered and sexualized nature of looking.

## Liz Kinnamon

### *Biography*

**Liz Kinnamon** is an artist, activist, and writer currently living in Atlanta. She holds a degree in Gender & Women’s Studies from the University of Georgia.



*Title and Abstract Excerpt*

**“London Riots, Living Walls: Questions of Resistance in Late Capitalism”**

This paper takes as its focus two case studies in so-called “resistance”: a street art conference in Atlanta, GA, and the 2011 riots in the UK. During August 2011, as an attendant of the former, I observed an “Alternative Uses of Public Space” panel as an Atlanta art non-profit boasted about one of their prized “public” art projects -- an installation in Atlanta’s largest shopping mall. Not only did this organization conflate shopping malls with public space, but organizers also embraced “graffiti” shows in galleries and requested permission from property owners before making street art. The occurrence of these events during the exact moments as UK riots inspired me to examine both riots and graffiti as acts of speech, historically understood to have revolutionary, interruptive potential but increasingly rendered harmless under capitalist-state apparatuses. This analysis uses José E. Muñoz’s work to posit graffiti and riots as disidentificatory performances and instances of autoethnography, and it asserts that historically, graffiti and riots “[made] visible the presence of subaltern energies and urgencies in metropolitan culture” in an unusually material way: through uninvited confrontation, transformation, and architectural interruption. However, I build on the argument that in modern manifestations, graffiti and riots often take forms that resemble the dominant mode of existence under neoliberal governmentality. While the graffiti conference integrated itself into authoritarian frameworks, journalistic research on the riots revealed record levels of looting. With close attention to the performative qualities of language, this paper functions as an inquiry into what Brian Massumi has called “adaptational capture”: what forms do historically understood acts of resistance take in contemporary time, and through what processes do even resistances become co-opted, or as Slavoj Žižek termed the riots, “acts of impotent rage”?

**Rebecca Lambert**

*Biography*

**Rebecca Lambert**, an Indiana native, graduated from Indiana University with a BS in Public Affairs. With over ten years of experience in the public, private, and non-profit sectors, she was instrumental in establishing programs for the YWCA of Greenville and the United Way of Greenville County. Her professional and personal experience has led her to graduate work in Women’s Studies, where she is exploring the connection between women’s organizations and Women’s Studies. Rebecca received the 2010 Dream Catcher award for her work with the YWCA’s Women’s Empowerment Center and served as President of the Greenville County League of Women Voters. [rebecca\\_lambert1@hotmail.com](mailto:rebecca_lambert1@hotmail.com)

*Title and Abstract Excerpt*

**“Why Are We Still Having This Conversation?”**

Outrage. What a fitting word for a woman who defined herself as a feminist while living in South Carolina. I have been here since 2004 and through my work as a volunteer and at a women’s organization, I have experienced various situations that made me question women’s impact in South Carolina. It’s outrageous to me that a man who said single, pregnant women should not be allowed to be teachers won his congressional election by a landslide. It’s outrageous to me that in 2012, shoes dangling from the ceiling are seen as appropriate decoration for a dinner celebrating women. It’s outrageous to me that every conversation about women is still the same one had during and just after the second wave of feminism. Through research and personal experiences, I explore the connection and support between women’s organizations and the Women’s and Gender studies field to discover how much impact we can have collectively to finally change that conversation. Is the idea of the two communities presented by Martha McCaughey in *Rethinking Women’s and Gender Studies* the missing piece of the conversation? Additionally, I investigate the idea of Besiegement put forward by Alison Piepmeier and the idea that the conversation is the same because women are being reactive instead of proactive in the movement’s work.

**Brian Laverdure**

*Biography*

**Brian Laverdure** attends UNCG as a part-time student in the Masters program for American history. After graduating from UNC-Asheville in 2006 with a BA in history, he returned to his hometown of Winston-Salem to work for a major bank. His academic interests are twentieth century American youth culture, twentieth century economics, and modern popular music. In his spare time, he volunteers as a baker/historical interpreter at Old Salem Museum and President of the Greenville County League of Women Voters.

### *Title and Abstract Excerpt*

#### **“Take the Noise from the Boys: A History of Rock Against Sexism and the Struggle for Gender Equality in Music and Politics in the 1980s”**

After the proliferation of socially conscious popular music in the 1960s, what happened to politically-inspired music? In 1977, the Sex Pistols introduced a new form of protest to the world: punk rock. Although most early punk rockers were male, women quickly adopted punk’s abrasive music style and imagery as a way to voice their discontent. Using interviews and a wealth of primary source material from Duke University, this paper aims to tell the story of Rock Against Sexism (RAS), a Boston-based group founded in 1982 with the goal of merging a love of punk/New Wave music with a desire to express the political outrage of its members and fans. By staging weekly dances, RAS provided a welcoming environment for young feminists and LGBTQs in Boston. RAS offered a means of resistance to mainstream male-dominated music by emphasizing an appreciation for non-sexist and female-produced rock music. Furthermore, the long-running publication of a zine allowed for the growth of an extensive social network and a creative outlet for writers, musicians, fans, and RAS members to express opinions and organize efforts to address female/LGBQ issues in their local communities. This study of Rock Against Sexism will elucidate trans-Atlantic connections between British and American youth, musicians, and political activists in the late 1970s and 1980s and it exposes the roots of the potent combination of rock music and feminism that surged to the top of the charts in 1990s with the successes of artists such as Tori Amos and the Riot Grrrl movement.

### **Kelly Limes-Taylor**

#### *Biography*

**Kelly Limes-Taylor** counts herself part of a long line of queer Black women that have laughed, cried, raised children, and survived in the southern United States. A former high school English teacher, Kelly earns her PhD in Educational Policy while unschooling her four children. Kelly’s work as a teacher, her observations of her children’s past schooling, and her own schooling and research have caused her to question schooling in the United States, particularly US schooling of non-White children. Her research focus includes Diasporic Africans’ understanding and transmission of indigenouness and neoliberal models of schooling and education. [k.limestaylor@gmail.com](mailto:k.limestaylor@gmail.com)

### *Title and Abstract Excerpt*

#### **“A we that needed no other’: Black Women Writing Our Re-Creation”**

In the same way that oppressive institutions came to be through language, our liberation from this pernicious system must, too, be based in words that describe – and, thus, create – a new world. As permanent outsider, the African woman is most cognizant of the pathology of what Wynter (in King, 2005) has termed the “bourgeois/Western mode of Human” and, after having survived it for hundreds of years, would be most adept at deconstructing it. In this paper, I discuss the potential for using the work of African-American women writers as the template for resisting the separation-based Western European ontology and epistemology that have not just irrevocably damaged entire cultures, but is currently destroying the planet itself. Using a decolonizing framework (Smith, 1999), I discuss the work of Sylvia Wynter, Karen Gagne, and others as I explore the ways that Black women writers can help us follow the lead of their ancestors -- myriad Africans in the Americas who, during lives of brutal harshness, undeserved demonization, and unimaginable challenges, remembered and reminded each other of their humanity, “a we that needed no other” (Wynter, 1976, p.85). Following this tradition of re-creation, African-American women writers have paved the way for teachers and learners to fight back against marginalization and oppression by calling a new world into being. What could come of the stories of the most denigrated in society, the “mules of the world,” as Hurston’s Janie called us? Liberation.

### **Nancy Love**

#### *Biography*

**Dr. Nancy S. Love** is Professor of Government & Justice Studies and affiliate faculty in the Interdisciplinary Studies and Women’s Studies Programs at Appalachian State University. She is the author of *Musical Democracy* (SUNY 2006), *Understanding Dogmas and Dreams: A Text*, 2nd. ed. (CQ Press, 2006), and *Marx, Nietzsche and Modernity* (Columbia, 1986), and the editor of *Dogmas and Dreams: A Reader in Modern Political Ideologies*, 4th ed. (CQ Press, 2010). Her research focuses on music and politics, and she is currently co-editing (with Mark Mattern), *Doing Democracy: Activist Art and Cultural*

*Politics* (SUNY 2013, forthcoming). Her SEWSA paper will appear in *Political Rock*, co-edited by Mark Pedelty and Kristine Weglarz, (Ashgate, 2013, forthcoming). [lovens@appstate.edu](mailto:lovens@appstate.edu)

*Title and Abstract Excerpt*

**“Making Feminist Waves: The Music of Ani DiFranco”**

I first heard Ani DiFranco perform in the 1980’s as the opening act for a Holly Near concert at the University of Pennsylvania. The audience was mostly middle-aged women, folk music fans, used to hearing feminist truths in softer sounds. I found her combination of righteous anger, poetic lyrics, and percussive guitar chords jarring, at best. Looking back, I now see that I was witnessing a generational shift in feminist politics. It was not a simple shift from second to third wave feminism, though. Second wavers were already in disarray, struggling to understand why the successes of the sixties were followed by a third wave that included conservatives’ “power-feminism,” yet another version of victim-blaming, and liberal feminists’ “girl power,” a consumer-oriented lifestyle movement. Ani DiFranco’s music questions the complicity with patriarchy of these latter day wanna-be “feminists,” and she does so without redrawing the lines that often divided earlier feminists. She offers a less compromised feminism that continues to celebrate strong women. Ani DiFranco sings of women’s power to be creative, honest, joyous, loud, sexual, wise, and to be known for our work in the world, not our image or our income. In the process, she reckons with the ebbs and flows, including the undertows, of feminist waves over time. Building on past struggles, Ani DiFranco invokes a future feminism – a fourth wave – that reenergizes women and men today and reclaims a feminist politics of joy and justice. This paper examines feminist struggles through the story of her life and music.

**Debbie Lunny**

*Biography*

**Debbie Lunny** is a full time teacher of Humanities at John Abbott College and a doctoral student at Concordia University in Montreal Canada, a city which recently witnessed the Carre Rouge (Red Square) student movement. Her research is on transnational feminisms and activist pedagogies. She worked in Japan-based LGBTQ organizing and Asian feminist networks in the 1990s. [deblunny@hotmail.com](mailto:deblunny@hotmail.com)

*Title and Abstract Excerpt*

**“Transnational Feminisms, Activist Epistemologies and Social Movement Knowledges”**

This paper argues that there is a disjuncture between Transnational Feminisms, understood as an emerging interdisciplinary field of post-colonially inflected feminist scholarship, and the cross-border activist organizing referred to as Transnational Feminist Activisms (TFA). It engages with a few broad questions, such as: How does the emerging field of Transnational Feminist Studies (TFS) relate to transnational feminist activist knowledges? What are the models of praxis, collaboration, and knowledge production proposed by TF scholars? Are they movement-relevant? How are transnationally-active women’s groups producing knowledge? Are the pedagogical and epistemological innovations of TF social movements influencing the development of TFS? Are TFA/social movement knowledges being productively taken up by TFS scholars? Drawn from interdisciplinary doctoral research on TFS, informed methodologically by Political Activist Ethnography (PAE) and the emerging framework of Social Movement Learning (SML), this paper offers a comparative analysis of TFS and TFA epistemologies. Different emphases on praxis, collaboration, movement-engagement, learning, and pedagogy are discussed. Finally, I suggest that TFS could benefit from the approaches currently being developed in SML and PAE. This research has particular relevance for the current historical moment in which academics find themselves struggling to keep up with new burgeoning social movements across the world.

**Ashley Maggio**

*Biography*

**Ashley Maggio** is in her Senior year at College of Charleston, double majoring in English and Women’s and Gender Studies. Her primary interests are feminist disability studies, focusing on cultural and literary narratives about disability, especially invisible disabilities like mental illness. She is interested in the absence of scholarship when it comes to disability, as well as always drawn to the scholarly discussions that unsettle and challenge her. She is in the process of applying to graduate schools for a PhD in Women’s and Gender Studies for Fall 2013. [ashleymmaggio@gmail.com](mailto:ashleymmaggio@gmail.com)

### *Title and Abstract Excerpt*

#### **“My body is the truth. It’s history’: Feminist Disability Studies and Dystopian Young Adult Literature”**

In this paper, I examine five dystopian young adult novels -- *Pure* by Julianna Baggott, *Children of the Dust* by Louise Lawrence, *Parable of the Sower* by Octavia E. Butler, *Wither* by Lauren DeStefano, and *Gathering Blue* by Lois Lowry. Disability is an important component in these narratives, whether the characters have physical or intellectual disabilities, or there is a conscious eugenic agenda in these dystopian societies to eliminate disability. I can construct my own framework of analysis that combines elements from feminist disability studies and utopian/dystopian studies to unpack how disability is used in these narratives to destabilize understandings of the human, and the power systems that enforce restrictive concepts of normalcy. Feminist disability studies is the most important angle of analysis in this paper, because it unsettles cultural narratives about what it means to be human and promotes the necessity for transforming societal understandings of difference. The important themes I will unpack in these narratives are eugenic uses of genetic engineering, nostalgia for traditional notions of humanity, resistance against power structures, social construction and binaries. Scholarship on disability and on dystopian texts are nearly nonexistent; even more important for this project, is the intersection with young adult literature, a very undervalued genre. I chose young adult texts, because I see the possibilities there for unraveling some of these societally ingrained cultural narratives about disability.

### **Heather May**

#### *Biography*

**Heather May** is an Associate Professor at Auburn University, heading the BA in Theatre and BFA Production/Management programs. She is also the Artistic Director of Mosaic Theatre Company, a new company dedicated to the performance of original works of theatre that interrogate and promote discussion of diversity issues. Her teaching, research, and directing interests lie in the ways in which the Other is represented through performance. Heather’s most recent publication is “White Lies and Stony Silence: Reconstruction in the Personal Narrative of America’s Most Popular Female Impersonator on the Late Minstrel Stage” for *Performing Arts Resources* (2011). Her most recent production outside of MTC was *Lysistrata*. [hrm0002@auburn.edu](mailto:hrm0002@auburn.edu)

### *Title and Abstract Excerpt*

#### **“Financially Viable or Fully Visible: Fiscal Issues for Theatre of Diversity”**

As an Artistic Director of a university-sponsored theatre company dedicated to sparking conversation about diversity, I negotiate the boundary between an administration’s desire to build something that is revenue-generating as well as multiculturally-focused and the company’s desire to honestly address uncomfortable issues sometimes caused by the very people who provide our financial support. This paper seeks to spark conversation about the tensions between the desire to address real issues of inequality within and without the academic setting and the need to not outrage the people upon whom we rely. Drawing upon Boal’s *Theatre of the Oppressed* and current research into the efficacy of theatre in diversity training, this paper examines the shadow cast by the academy’s dominant majority on work created by those seeking to challenge its very existence. Is it more important to tackle problems without regard for how such performances will be received (with the potential subsequent loss of essential support) or to ensure that a message reaches the broadest audience (with the self-censorship that this often requires)? Is it possible to do both? This paper also examines the logistical and financial challenges of creating theatre with underprivileged actors, many of whom have no choice but to hold down jobs while also attending school. How do we generate inclusive theatre when it functions like a luxury item, available only to those who can afford to take the time away from work? This paper seeks to spark brainstorming about issues of financial viability for theatre that voices outrage.

### **Martha McCaughey**

#### *Biography*

**Martha McCaughey** is a professor in sociology and past director of women’s studies at Appalachian State University. She is the author of *Real Knockouts: The Physical Feminism of Women’s Self-Defense* and of *The Caveman Mystique: Pop-Darwinism and the Debates over Sex, Violence, and Science*. Her work investigates gender, technology, privacy, and social change. [mccaughey@appstate.edu](mailto:mccaughey@appstate.edu)



*Title and Abstract Excerpt*

**“Activist Art and Apps Against Gender Violence: A Critique of Activist and Theatrical Strategies in the Anti-Sexual Assault Movement”**

Art, new technologies, and activism have always worked together in interesting and important ways. This paper outlines the feminist art-based activism such as prevention plays, *The Vagina Monologues*, the Clothesline Project, and expressive arts exhibits, as well as its relatively new close cousin, new social media activism. In examining these efforts, I show their political ancestry and offer a critical examination of what they do and do not question, and what they can and cannot accomplish. This paper contextualizes the history of feminist art- and technology-based activism to offer, ultimately, a more reflexive, critical, and effective anti-rape politics.

**Liz McDaniel**

*Biography*

**Liz McDaniel** received her MA in Women’s and Gender Studies from UNC-Greensboro. She currently works in healthcare and is in the process of opening an online bookstore. [liz.mcdaniel1226@gmail.com](mailto:liz.mcdaniel1226@gmail.com)

*Title and Abstract Excerpt*

**“Rookie as Feminist Praxis”**

“I wish I had Rookie growing up.” I have encountered this statement numerous times from adult peers when discussing the awesomeness that is Rookie Mag, a website for teenage girls that launched in September 2011. The website has garnered widespread attention from popular media sources, but in these articles and interviews, emphasis tends to revert back to Rookie’s creator, 16-year-old Tavi Gevinson. Through this paper, rather than fixate on one particular person, I hope to foster conversations around Rookie as an interactive learning community and site of feminist praxis. Specifically, I am interested in exploring why adults read Rookie; how the website appeals to a broad audience in both format and content; and how interactions between the figures of teen and adult, who both act as reader/writer/educator/learner, further a public idea of feminist pedagogy and praxis.

**Kristen Abatsis McHenry**

*Biography*

**Kristen Abatsis McHenry** is a Full Time Lecturer at University of Massachusetts Dartmouth in Women’s and Gender Studies. She is currently finishing her PhD in Political Science at the University of Massachusetts Amherst. Her research interests include breast cancer advocacy, women’s activism, health and environment. [kabatsis@polsci.umass.edu](mailto:kabatsis@polsci.umass.edu)

*Title and Abstract Excerpt*

**“Environmental Justice and the Breast Cancer Movement”**

The breast cancer movement in the U.S. is highly visible. At first glance, one may note that the breast cancer movement utilizes what some might refer to as pink or green advocacy. Pink breast cancer advocacy often includes a consumer-based activism associated with “buy pink” campaigns; and an environmentally-based (green) activism that looks to address the potential role of pollutants in breast cancer prevalence. Many studies have focused on breast cancer advocacy, but few have sought to explain the organizational attributes that shape the breast cancer movement. This study answers three research questions: 1) How do pink and green breast cancer organizations differ in terms of organizational policies, characteristics, internal structure, model programs, tactics, advocacies, and diversity? 2) How do these factors explain why breast cancer organizations prefer green or pink activism? 3) What explains why pink and green organizations seem to be converging? The movement is shifting toward strategies that focus on cancer prevention rather than a cure; challenge current knowledge about the causes of cancer; and embrace strategies of networking and coalitions between laypeople, medical researchers, advocates, and scientists. This article uses literatures on social movements, breast cancer advocacy and environmental justice and gender to examine the connections between social movements in breast cancer advocacy.

## Tressie McMillan Cottom

### *Biography*

**Tressie McMillan Cottom** is a PhD student in the Sociology Department at Emory University. Broadly, Tressie studies organizations, education, labor, and stratification. Currently, her doctoral research examines why so many poor and minority women are enrolled in for-profit colleges. Her public writing has been published in *Inside HigherEd*, *Huffington Post*, *The Nation*, *Contexts*, and *The Feminist Magazine* where she is an editorial member. She is a Public Voices Thought Leadership Fellow, a researcher with the Research Network on Racial and Ethnic Inequality at Duke University, and a former Engaged Research Fellow with Emory's Office of University-Community Partnerships. She also continues to consult with national and international clients on education policy.

### *Title and Abstract Excerpt*

#### **"Raging Against The Machine: Online Activism in the Case of Naomi Schaefer Riley and *The Chronicle of Higher Education*"**

In May 2012, conservative author Naomi Schaefer Riley published a vitriolic attack on black studies in *The Chronicle of Higher Education*. That attack was waged through an assault on the doctoral work of four black women scholars. A social media campaign, waged by another black woman doctoral student, led to Schaefer Riley's dismissal and, eventually, a structural change in the *Chronicle's* opinion pages. This case study examines how new media challenges the hegemonic legitimacy of traditional academic models that have systematically marginalized women and people of color. While there is potential in the ability to "talk back" to power by harnessing social media, this mode of grassroots resistance is also rife with potential land mines for scholars who lack the authority provided by prestige, power, and position. Grounded in organizational theory, this paper interrogates the shifting landscape of academic work in a neo-liberal political climate. It also explores under which conditions digital media, so often proffered as utopian, can be used as a tool of both marginalization and liberation.

## Jacqueline McNulty

### *Biography*

**Jacqueline McNulty** is a PhD candidate in Science and Technology Studies at Virginia Tech. Her dissertation explores the role of African American women in health care during the Jim Crow era.

### *Title and Abstract Excerpt*

#### **"Educating for Freedom: An Exploration of the Intersection between Outrage and Activism in the Civil Rights Movement"**

This paper argues that in the 1950's, the Citizenship School Program of the Highlander Folk School shaped the grassroots leadership of the Civil Rights Movement, and empowered a segment of Southern black society that would have been untouched by demonstrations or federal voting legislation. Early civil rights activists in the South recognized that the severe inadequacies of public education for African Americans had created an often illiterate demographic of eager voters. They built parallel educational institutions designed to introduce these people to their rights as American citizens, develop local leadership, and structure grassroots organizations. Women played a major role in this endeavor. Highlander's Septima Clark pioneered the methods the activists used to accomplish their goals. Clark's structure for adult literacy and citizenship education was implemented on Johns Island off the coast of South Carolina in 1953, and accomplished local success. The popularity of her schools spread and continued to grow as the Civil Rights Movement gained strength. Ella Baker, acting executive director of the Southern Christian Leadership Conference, brought the program to the attention of Martin Luther King, Jr. and in 1960 the SCLC adopted the Citizenship Education Program. Clark's methodology became the paradigm for citizenship education throughout the Civil Rights Movement, up to and including the Freedom Schools incorporated into the Mississippi Summer Project of 1964, which catapulted Fannie Lou Hamer onto the national political stage. These women channeled their outrage into quiet efforts that provided the bedrock for the growth of the Civil Rights Movement.

## Shannon Miller and Je-Shawna C. Wholley

### *Biographies*

**Shannon J. Miller** is an Assistant Professor of Gender and Women's Studies at Minnesota State University, Mankato. She received her doctorate in Child and Family Development with a concentration in women's studies from the University of Georgia. Her research interests are in the combined effects of race, gender, and sexuality on southern black queer women's experiences, particularly resilient responses to discrimination. Dr. Miller has presented numerous papers at international, national, and regional meetings and has published manuscripts in peer-reviewed journals. She is the current president of SEWSA. [smilleprhd@gmail.com](mailto:smilleprhd@gmail.com)

**Je-Shawna C. Wholley** is the newest Programs and Outreach Associate at the National Black Justice Coalition. She is also an active member of the organization's Leadership Advisory Council, providing strategic insight on outreach and issues affecting Black LGBT young people. A recent graduate of Spelman College, Wholley served as President of the LGBT organization, Afrekete. Wholley has also been honored as the recipient of the 2011 Campus Pride Voice & Action National Leadership Award for her efforts to make the Atlanta University Center a more inclusive environment for the Historically Black Colleges and Universities (HBCUs) LGBT student body.

### *Title and Abstract Excerpt*

#### **"Sexuality and Gender Policing within African-American Mother-Daughter Relationships"**

African-American mother-daughter relationships are a central space for daughters to learn to view themselves as proud women within a society that devalues their race and gender identities. A significant body of scholarship explores the processes that African-American mothers employ to promote their daughters' positive race and gender identities. There is a lack of attention given to understanding how mothers respond to daughters who desire to live beyond their mothers' ideals of black womanhood, particularly how mothers respond to their queer and gender nonconforming daughters. In the proposed paper, we draw on data from a qualitative study exploring African-American queer women's experiences in the context of family and community. A theme of physical and emotional violence emerged in participants' recounts of their mothers' attempts to police their sexuality and gender identities. We use a framework of historical trauma to consider mother-on-daughter violence as a manifestation of emotional and psychological injury directly linked to historical oppression. Through this lens, African-American women's violence is seen as a brutal outcome of communal oppression. Often, in spite of the violence, queer daughters expressed empathy; explaining, that their mothers' actions were based on scripts they believed necessary to survive societal gender and racial oppression. This paper will not contribute to discourse that vilifies black women as mothers; instead we draw our attention to the historical and social conditions that lead some black mothers to believe that violence is a viable option to controlling their daughters' identities.

## Claire Millikin Raymond

### *Biography*

**Claire Millikin Raymond** is the author of two scholarly books, *The Posthumous Voice in Women's Writing* (2006) and *Francesca Woodman and the Kantian Sublime* (2010), as well as a book of poetry *The Gleaners* (2013). She holds a doctorate in English literature from the Graduate Center of the City University of New York and teaches as a Lecturer at the University of Virginia, in Charlottesville, Virginia. [scp2u@virginia.edu](mailto:scp2u@virginia.edu)

### *Title and Abstract Excerpt*

#### **"In the Badlands: Foucaultian Heterotopes and College Date Rape Patterns"**

"In the Badlands: Foucaultian Heterotopes and College Date Rape Patterns" takes the disturbingly high rate of campus date rape, indicated in studies such as *The Sexual Victimization of College Women* (2000) and *Sorority Participation and Sexual Assault Risk* (2009), and asks what system might drive such rates of violence against young women in the space of the very academy that is also credited with going far towards accomplishing second wave feminism's goal of gender parity? I frame my approach to this question by drawing on theorist Michel Foucault's notion of the heterotope, and also by working with Kevin Hetherington's interpretation of Foucault's somewhat cryptic discussion of the heterotope. For Foucault defines the heterotope as a space of crisis and also a space of transition, and indicates the academy is such a space. And yet Foucault's academy was all male. What other crises, related to gender roles and untouched upon by Foucault, take place in the space of American four-year colleges now? This paper will use the paradigm of Foucault's heterotope—space set apart for crisis and transition—and map some of the crisis points of socialized gender differentiation onto the disturbingly high rates of on

campus sexual victimization of college women. The paper draws from Michel Foucault's essay "Of Other Spaces," Kevin Hetherington's book, *The Badlands of Modernity*, and the work of Maddy Coy in *Prostitution, Harm and Gender Inequality*, gathering strategies for understanding femininity's social marginalization. The paper seeks to reconceptualize factors driving the high vulnerability of college women to assault. How does the configuration of social space facilitate date rape on college campuses?

## Sara Mitcho

### *Biography*

**Sara Regina Mitcho** is a PhD candidate in the Cultural Studies Program at George Mason University. She is currently at work on her dissertation, which critiques the use of an unexamined violent/nonviolent dichotomy in the evaluation of American protest movements that associates violence and violent rhetoric with illegitimacy and a particular conception of nonviolence with legitimacy. She explores women-centered protest during three historical periods in American history to illustrate the utility of an alternative approach: examining the ontological claims protestors make to evaluate the ethics of their actions. [smitcho@masonlive.gmu.edu](mailto:smitcho@masonlive.gmu.edu)

### *Title and Abstract Excerpt*

#### **"If the Mothers Ruled the World, There Would Be No Goddamn Wars in the First Place': (Non)violence, Human Ontology, and a Problematic Ethic of Motherhood in the History of American Protest"**

One long-standing tactic in women-centered protest in the U.S. is reliance on an ethic of motherhood. Women's suffrage activists, protesting female laborers of the late 19th and early 20th centuries, and, later, anti-war protestors from the second wave to today (like participants in Code Pink and the Million Mom March) have all to varying degrees connected the practice and experience of motherhood with peace politics, advancing a female ontology of nonviolence. Simultaneously, a second, albeit less dominant, ethic of motherhood has been advanced as some participants in the temperance movement and other female protestors throughout U.S. history all the way to Sarah Palin's Mama Grizzlies and the Second Amendment Sisters have advanced a narrative that connects motherhood with protective violence. This examination critiques both approaches. Despite their short-term tactical utility, these ethics of motherhood rely on problematic ontological claims, including the conflation of womanhood with motherhood, complicity with the myth of women's particular vulnerability, an implied male ontology of war, the implication that womanhood is incompatible (or particularly compatible) with violence, and the endorsement of an ontology that allows women a political identity defined only by their relationship to others. I firmly contend that protestors employing an ethic of motherhood should not be critiqued or celebrated on the basis of their use of nonviolent or violent rhetoric or methods. Rather, I maintain that, at root, it is the problematic ontological claims these protestors advance that must be rejected, as they could have lasting detrimental effects on the protestors' long-term aims.

## Scott Nesbit

### *Biography*

**Scott Nesbit** is a first year MA student in the Institute for Women's, Gender, and Sexuality Studies at Georgia State University. His research interests include feminist pedagogy, early childhood education, and public education reform. [scottnesbit@gmail.com](mailto:scottnesbit@gmail.com)

### *Title and Abstract Excerpt*

#### **"Oedipal Ghosts: A Feminist-Psychoanalytic Approach to Toni Morrison's *Beloved*"**

The intersections of slavery, femininity, and maternity within economies of patriarchal oppression constitute the condition of *Beloved*'s protagonist, Sethe, whose murderous "motherlove" subverts her roles as prescribed by these economies. The irruption of the (ghost) girl Beloved into the narrative disrupts the physical and temporal fabric of the novel rendering a phantasmagoria which unmoors Morrison's characters from an intractable phallic-subjectivity. The process begun by Sethe's disruption of the patriarchal logic of domination is complicated by the haunting of the women which reframes the narrative outside of linear time. The break from a master-logic of linearity initiates a "circular, monumental... 'women's time,'" which Harryette Mullen associates with "the pre-Oedipal mother," who has "the power to give or deny life to her child." Though Mullen's consideration of the phallic mother is insightful, her insistence that Beloved remains in a pre-Oedipal state of development throughout the narrative by locating her solely in the presymbolic state described by Julia Kristeva as the maternal semiotic, fails to account for Beloved's domination of Sethe and pregnancy at the end of the novel. Though Beloved's story begins when she is in a pre-Oedipal state, her development throughout the novel indicates her



passage through Freud's Oedipal process of individuation. When *Beloved* is read via Irigaray's feminist-psychoanalytic discussion of the possibility of a mother-daughter homosexual relationship within the Oedipal process, it is apparent that *Beloved* not only expresses an Oedipality, but even seeks to supplant her murderer-mother Sethe, thereby instantiating herself as phallic mother.

## **Dara Nix-Stevenson**

### *Biography*

**Dara Nix-Stevenson**, PhD, will receive her doctorate in Educational Studies from The UNCG May 10, 2013. While pursuing doctoral studies in the Department of Educational Leadership and Cultural Foundations, she taught in the Women and Gender Studies Program part-time and the Science Department at the American Hebrew Academy full-time. Her current research focuses on the biopolitics of disposability embedded in post-disaster or crisis environments as it defines disaster response and recovery. As a Secondary Science Educator, she is also invested in ways to restructure environmental education to accommodate an environmental justice orientation that teaches against the biopolitics of disposability while also providing people with tools and knowledge that safeguards them from disasters or crises. Recent publications include "The Counterstory and the Promise of Collaborative Compassion" in *Education in Democracy* and "Education, Radical Love and Freirean Pedagogy" in *The International Journal of Critical Pedagogy*, as well as "The Human Response to Natural Disasters" and "Personal Geography and Citizenship during Ecological Crises" in *Sage OPEN*. **daranix@aol.com**

### *Title and Abstract Excerpt*

#### **"Michelle Obama's Moves to Reframe the Politics of Food"**

Writing with the article "Michelle Obama's Moves" by Bridget Huber, I explore two main concepts – the moral outrage that has compelled Michelle Obama to occupy the food justice and food security movement and the rhetorical strategies that have enabled her to engage as "Mom in Chief". Using a critical race feminist analytics, I will explore the questions, what does ethical feminist practice look like, in the realm of production, distribution, and processing of food? Moreover, in spite of Michelle Obama's visibility, leadership and persuasion, and the tremendous attention she's brought to obesity and healthy living, why has she not been able to exercise power that influences regulatory public health changes in school food politics? I will consider the role of coalitional consciousness and the spirit of collaboration in school food politics, the benefits of community gardens, the impact of the Let's Move Campaign on the childhood obesity epidemic, and the first lady's alliance with Walmart to open stores in "food deserts". By interrogating these ideas around the politics of food injustice and food insecurity, I seek to expose and advance conversations in the field of feminist political economy, environmental justice, and transnational cultural studies.

## **Richard Nunan**

### *Biography*

Professor of Philosophy & Affiliated Professor, Women's & Gender Studies, College of Charleston, SC. I teach and write in the areas of Gender Studies, Film Studies, Philosophy of Law, and Political Philosophy. **nunanr@cofc.edu**

### *Title and Abstract Excerpt*

#### **"Dread Pirate Gomperts? Feminist Activism on the High Seas"**

Rebecca Gomperts founded Women on Waves (WOW) over a decade ago, first sailing to Ireland in 2001 in a Dutch-flagged ship to provide abortion services to Irish women in international waters. The campaign didn't quite work as planned, when Dutch authorities announced (during the trip) that the *Aurora's* abortion clinic hadn't yet been properly licensed to conduct abortion services. Gomperts' crew nonetheless received 300 calls from Irish women desperate for abortion access forbidden to them in both the Republic and Northern Ireland. WOW has since made visits to Spain, Poland, Portugal, and Morocco (with some other setbacks along the way). What kind of effect is this unique strategy for abortion rights activism having? In Ireland, WOW's first port of call, Savita Halappanavar, a 31-year-old Indian dentist died of septicemia in October, 2012, after doctors at University Hospital Galway refused to conduct an abortion when she was miscarrying a non-viable fetus because the fetus continued to have a heartbeat; they explained that they could not act because Ireland was a Catholic country. When they finally removed the fetal remains four days later, septicemia had set in for the mother. Has nothing changed in Ireland since the *Aurora's* sailing? This paper discusses whether Gomperts' efforts to draw both domestic and international attention

to regressive abortion laws are having any useful affect, and whether Gomperts' original plan to provide abortion services could have a recognized legal status. Is she really a pirate?

## Jamie Palmer

### *Biography*

**Jamie Palmer** is a PhD Candidate in Sociology and an instructor in Women's Studies at the University of Georgia. She received a BA in Sociology and American Studies from Indiana University and an MA from the University of Georgia. Her dissertation, entitled "Gender, Nation, and Transnationalism: Representations of Cuba in U.S. Newsmagazines," addresses intersections of race, gender, and nationhood, and political, military, and transnational implications. As an instructor in the Institute for Women's Studies, Ms. Palmer is vested in feminist praxis through work on feminist pedagogy and technology and development of projects that foster inclusion and a community of learning. [jlpalmer@uga.edu](mailto:jlpalmer@uga.edu)

### *Title and Abstract Excerpt*

#### **"Feminist Pedagogy: Feminists Tweet the Way"**

The role of technologies in the feminist classroom is a contentious issue; however, if as feminist instructors, we refuse to grapple with the needs of women who cannot access the formal college classroom and continue to privilege one form of education that is in part classed, raced, and aged, we must question our own resistance. Due to feminist pedagogical aims to create a "safe" and "inclusive" learning community, there are valid claims of difficulties with the seemingly "neutral and impersonal" space technologies such as social media, hybrid, and online classrooms provide. These spaces have been critiqued for perpetuating oppression and not facilitating the same "feminist" classroom quality. Nevertheless, there is evidence that working women with children (disproportionately women of color) dominate who accesses this means of education as well as overwhelming evidence that capitalist education models are increasing the amount of online degrees and courses. In addition, technological literacy, often characterized as a masculine endeavor, is becoming increasingly important for both the career success of instructors and students. Therefore this analysis centers on how: (1) the difficulties around the integration of technologies is not necessarily unique from general difficulties faced in creating a feminist classroom (e.g. creating a "safe" space, enabling deconstruction of oppressive structures, and facilitating participatory learning); (2) why it is necessarily a feminist issue to address the use of technologies in pedagogy; and (3) why feminists must be at the forefront of researching how to integrate new technologies into feminist pedagogy.

## Amy Pardo and Carolyn B. Thomas

### *Biography*

**Amy Pardo** is an associate professor of English at Mississippi University for Women where she teaches African American literature, American literature, and literary theory. [apardo@as.muw.edu](mailto:apardo@as.muw.edu)

**Carolyn B. Thomas**, MFA is an Instructor of Interior Design at the University of Alabama. Thomas teaches a variety of interior design classes and practices interior design in the residential and commercial design fields. She enjoys the challenge of correlating environmental factors and their diverse impact on perception human behavior. [carolynbthomas@gmail.com](mailto:carolynbthomas@gmail.com)

### *Title and Abstract Excerpt*

#### **"The Terrible Awful: Passive Resistance and the Loss of Opportunity for Empowerment in Southern Kitchens"**

The kitchen for lower-class white and black Southern women in the 20th century becomes a source of wealth in middle and upper-class America, appropriating what was the locus of working women's empowerment through symbolic and literal sustenance to a myth of nostalgic folklore that, in turn, creates a commoditization thus preventing effective social protest. This transformation devalues the veracity of these women's lives into what will become a falsely projected optimism within popular culture. Beginning with the depression era, we will analyze the kitchens presented in *Let Us Now Praise Famous Men* and Zora Neale Hurston's short stories "The Gilded Six-Bits" and "Sweat" to present-day Southern kitchens with their artificially constructed histories and appropriated archetypal designs found on Paula Deen's website, autobiography, and cooking programs along with the Cracker Barrel restaurant chain and popular magazine, *Southern Living*. Our paper will conclude with the ways in which cross-cultural boundaries may have given rise to a multi-racial sisterhood of underclass women but instead turns to commercial production. Key to our presentation will be an examination of the recent novel

and film *The Help* where the kitchen becomes the critical space to optimistically envision a post-racial but clearly gendered utopia, one that fails to coalesce since the novel's 1960s setting. Finally, the underlying reasons why this utopia is replaced by highly successful mass-marketed concepts of a genteel South where post-racial and class-less White and African Americans sip the "house wine" of sweet tea and join together over greens and grits will be discussed.

## Summer Pennell

### *Biography*

**Summer Pennell** is a doctoral student in education at UNC-Chapel Hill. She has an MA in folklore and teaching experience with English conversation in Japan, college composition in Oregon, and high school English in rural Northeastern NC. Her current research focuses on making school a safe and welcoming place for LGBTQ youth and school staff, teacher education, performance integration in the classroom, ethnography, and English education. She is a board member of Safe Schools NC, a nonprofit organization working for LGBTQ youth and staff in North Carolina, through which she works with Gay-Straight Alliances. [pennells@live.unc.edu](mailto:pennells@live.unc.edu)

### *Title and Abstract Excerpt*

#### **"Acting Out in School: Performance-based, Queer-focused Professional Development for K-12 teachers"**

Though the need for increased knowledge of LGBTQ issues for K-12 teachers is evident given the rash of LGBTQ youth suicides in the past few years, there are few documented professional development programs focusing on queer issues. This paper synthesizes and analyzes literature from the United States, Canada, and Australia on professional development programs for K-12 teachers on LGBTQ issues: Issues of Racism and Sexism in Education, Building Safe, Caring and Inclusive Schools for Lesbian, Gay, Bisexual and Transgender (LGBT) Students, Reduction of Stigma in Schools (RSIS), and Respect for All (RFA) and Talking about Sexual Health (TSH). The studies that have been published were compared to find what can be learned from synthesizing these works, and also what program creators and facilitators can do to improve. Two related findings are that teachers wanted more "scripts" to be able to intervene when witnessing bullying, and there is a need for more skill-building. I propose that the use of process drama, as well as Augusto Boal's Theater of the Oppressed forum theater methods, would be a valuable tool for these programs. Many process drama scholars believe in the potential for drama education to aid students' acceptance of their peers. Ideally, this teaching tool could prevent them from Othering their classmates. And since the potential for a performative transformation is not limited to age, the use of process drama and forum theater can help K-12 teachers act out interventions, and in turn feel confident to take real action with their students and colleagues.

## Lauren Pereira and Tara Holmes

### *Biographies*

**Lauren Pereira** is a second-year Master of Arts student at UNCG in the Women's and Gender Studies Program, as well as a graduate assistant in the WGS office. She acquired her Bachelor of Arts degree in Sociology from Coastal Carolina University with a minor in Women's and Gender Studies. Her interests include: the advancement of the LGBTQ community, feminist and queer theory, grassroots advocacy for marginalized groups, and community organizing. Lauren will graduate from the WGS program in May and plans to pursue nonprofit work. [Lapereir@uncg.edu](mailto:Lapereir@uncg.edu)

**Tara Holmes** is a second-year MA student at UNCG in the Women's and Gender Studies Program. Her academic interests include critical theory—particularly the intellectual traditions of post-structuralism and 20th century French philosophers—film theory, psychoanalytic theory, and feminist and queer theory. Her scholarly focus is mainly on the social construction of gender and sexuality and its representation in literature and popular cinema. She is planning on graduating Summer 2013 and is currently applying to PhD programs in cinema studies and comparative literature. [tjholmes@uncg.edu](mailto:tjholmes@uncg.edu)

### *Title and Abstract Excerpt*

#### **"Queer Space as Resistance: Queer Bars and Visibility"**

We will be analyzing one example of visibility within Queer space by looking at Queer bars. While bars in general can be viewed as spaces specifically for entertainment and consumerism, we argue that Queer bars are a point of resistance to heteronormative society. Drawing from Judith Butler's notion of Queer visibility and Michel Foucault's ideas of power and resistance, we will be answering questions such as: What kinds of visibility happen within a Queer bar? Why are these types

of visibility important and productive? What is the relationship between visibility and resistance? Through the interrogation of these questions we seek to uncover the importance of Queer bars as resistance.

## Kyle Petersen

### *Biography*

**Kyle Petersen** is a PhD Candidate in the English Department at the University of South Carolina-Columbia, with an emphasis on 20th century American Literature. His research interests include Southern literature and culture, gender theory, and cultural reproduction. [petersen.usc@gmail.com](mailto:petersen.usc@gmail.com)

### *Title and Abstract Excerpt*

#### **“Nowhere To Turn: An Intersectional Approach to Dorothy Allison’s *Bastard Out of Carolina*”**

Although often thought of as a novel thoroughly preoccupied with the psychological (as well as physical) trauma caused by violence against young girls and women placed within the heavily oppressive patriarchal culture endemic to much of the traditional American South, Dorothy Allison’s 1992 novel *Bastard Out of Carolina* actually makes a concerted effort at sketching a far more comprehensive picture of the intersectional oppressions of poor white Southern women as well. Allison tells the story from the perspective of a young girl, an approach that allows her to demonstrate the complex process of identity formation that sees class, gender, and sexuality issues unavoidably intersect, a process which is perhaps most defined by her abuse but is not limited to that experience. In fact, much of the second half of the novel in particular charts Bone’s navigation of a world which her young life has already proven to be fraught with oppression. As she works through the different possibilities for salvation through a wide array of avenues, Allison highlights marginal areas of Southern life and the impact Southern paternalism has among poor white Southern women, emphasizing the distinctive impact intersectional oppression has when tied to a particular geographical-historical space. My analysis of this interruption of the standard abuse narrative ultimately ties two disparate threads in the critical conversation surrounding the novel by making sense of the trauma of abuse and rape at the heart of the narrative with the story’s relentless chronicling of regional oppression.

## Karin Peterson

### *Biography*

**Karin Peterson** is Chair of the Department of Sociology and Anthropology at UNC Asheville and Professor of Sociology. Co-authors are **Amy Lanou**, Associate Professor of Health and Wellness at UNC Asheville; **Fiona Holland**, Senior Lecturer in Health Psychology at the University of Derby (UK) and **Gaia Boyd**, graduate of Sociology at UNC Asheville. [kpeterso@unca.edu](mailto:kpeterso@unca.edu)

### *Title and Abstract Excerpt*

#### **“Self-efficacy, Wellness, and Women’s Resistance to Conceptual Practices of Power”**

This paper draws on qualitative data from three studies concerning women’s sense of self-efficacy vis-à-vis their wellness to develop a theoretical exploration of women’s resistance to external definitions of their bodies shaped by medical and wellness institutions. We review three separate data sets: 1) a multi-method semester-long study of college students in a Women’s Health course at a Southeastern public university; a study of middle-aged women concerning wellness and chronic conditions; and an IPA (interpretive phenomenological analysis) study of older women who are categorized by the medical concept of BMI as overweight. We use sociologist Dorothy Smith’s work on conceptual practices of power to understand how women in our studies navigate and resist hegemonic messages about their health, wholeness and aesthetics of their bodies. In particular we attempt to understand women’s practices of identifying, critiquing and resisting the conceptual practices of professionalized discourses about their bodies. Most noticeably, in all three studies we found that participants 1) developed strategies of self-talk that resist dominant conceptual models of their bodies; 2) cultivated communities and interactive practices with others that work to create supportive social environments; 3) shared continued concerns and attempts to manage and redefine interactions with professionals who provide for their wellness needs. Our studies offer insights into how medicalized conceptual practices of power operate in women’s lives and how agency and self-efficacy are won by women who have support for rejecting these discourses when social resources are available to them.



## Alison Piepmeier and Briosha Sanders

### *Biography*

**Alison Piepmeier** is director of the Women's and Gender Studies Program at the College of Charleston.  
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**Briosha Sanders** is an undergraduate Women's and Gender Studies major at the College of Charleston.  
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### *Title and Abstract Excerpt*

#### **"They're Not Set Up to Do a Really Good Job": Medical Narratives of Prenatal Testing and Down Syndrome"**

Briosha Sanders and Alison Piepmeier have interviewed healthcare professionals to learn about their understanding of Down syndrome and prenatal testing. We learned that narratives healthcare practitioners have about Down syndrome often aren't accurate. Part of the problem is that medical schools provide very little training about prenatal testing and Down syndrome. Brian Skotko, Co-Director of Massachusetts General Hospital's Down Syndrome Program, explained, "There's research that's demonstrated that approximately 80% of medical students still get no training on individuals with intellectual disabilities, and medical school deans say that they have more important things to jam into an already overstuffed curriculum." Similarly, the head of Obstetrics and Gynecology at the Medical University of South Carolina said, "It is probably not a topic that was ever covered much more than as a didactic topic. It was not one where medical students would get much experience in a practical sense or in any kind of formalized training sense." Further, an examination of medical school textbooks demonstrates a source of dramatically troubling misinformation for healthcare professionals. Indeed, one genetic counselor said of obstetricians, "They're not set up to do a really good job." She argued that obstetricians often offer nothing to potential parents but a checklist of medical problems that a child with Down syndrome might have. Using a feminist disability studies framework, we will examine problems with the medical narratives, particularly significant because of the advancing reproductive technologies that could allow for the eventual elimination of certain populations, such as those with Down syndrome.

## Kelly Pope

### *Biography*

**Kelly Pope** hails from northeast Florida, has been a student of fine arts for eleven years, and studied Visual and Critical Studies at the School of the Art Institute of Chicago. She has worked for museums, cultural critics, and environmental justice direct action groups. Most recently, her work as video coordinator for Ride for the Future solidified her desire to connect with people actively addressing issues of social and environmental justice in Florida. She is currently working with a radical collective in Jacksonville. Although she is on a leave of absence from SAIC, she hopes to return to finish her thesis on the gendered work of activism. [kellyepope@yahoo.com](mailto:kellyepope@yahoo.com)

### *Title and Abstract Excerpt*

#### **"Why Leave Art School Now?"**

This paper calls direct action into question, and asserts that there is another category of action, indirect action, that deserves equal merit. If "radical" is attributed a high degree of power, then we ought to question the cultural understanding of what it is to be radical. This paper weaves narratives from the life of the author with more academic sections critically examining the cultural production of self-described activists and artists who want to be activists. The work and philosophy of Nance Klehm is contrasted with Mildred's Lane, an artist's colony in Pennsylvania.

## Jennifer Porter and Robert Oliver

### *Biography*

**Jennifer Porter** is a MS Candidate in the Department of Geography at Virginia Tech. Her thesis explores the political production of space for the female body in the workplace. She plans to continue to pursue her interests in constructions of public and private and acts of feminism/gendered activism through a PhD in geography.  
[jport89@vt.edu](mailto:jport89@vt.edu)

*Title and Abstract Excerpt*

**“Privacy in Public: The Lactation Support Program at Virginia Tech”**

We read The Lactation Support Program at Virginia Tech (VT) as a unique success in an ongoing struggle to value women as both workers and mothers. In 1999, women seeking to express milk during the workday asked university administrators recognize their inclusion through the production of private spaces for pumping. Today, while many mothers who pump applaud the development of the spaces, regardless of use, as a sign of support from the university, strategies are often disparate and individual. Of question is whether a private act enacted in a private space can contribute to a public conversation about work/life balance and what it means to be a worker. Can this action, producing a network of spaces based on the logic of concealment, allow us to (re)imagine a theory of privacy that produces public sentience? Without continued education on the “why” of lactation spaces, as places for the inclusion of the female body and women as workers, women become more exposed, not as a private group with public interests, but as individuals. The lack of standardization outside of space alone risks producing non-space where the space is a placeholder for a necessary conversation. The act of developing the program was a sign of support for working mothers and many mothers see it as a university dedication to their needs; however, without strong advocacy and continued conversation the program does not seem to overcome the individual stress of returning to work and internalized necessity of independence and productivity.

**Meredith Porter**

*Biography*

**Meredith Porter** is an undergraduate in her final semester at College of Charleston. She is a major in Women’s and Gender Studies and a minor in Anthropology, and her research speciality is sexuality, particularly sexuality education. Meredith is from Lexington, South Carolina and plans to join the Peace Corps and attend graduate school in the next few years.  
[mporter249@gmail.com](mailto:mporter249@gmail.com)

*Title and Abstract Excerpt*

**“Losing It, Keeping It, and Giving It:  
Subverting Current Narratives of Sexual Debut Through Responsible Sexuality Education”**

The discourse surrounding sexual debut in our society is toxic for today’s adolescents. Dominant narratives in pop culture serve to normalize unhealthy, unrealistic, and sometimes downright harmful images of sexual debut. Pop culture is part of the problem, but it mirrors the expectations of our society. Teenagers, often unaware that they deserve better, rarely question the dominant narratives of sexual debut and resign themselves to unpleasant experiences. These narratives particularly disadvantage marginalized groups; however, most adolescents suffer from these skewed expectations. Nevertheless, public schools throughout the nation propagate these narratives through sex education. The stories adolescents and young adults tell us about “losing their virginity” are a litmus test for the state of our sex education, and a dismal one at that. Few seem to feel that their sexual debut was what they had hoped for. We need to question- are either abstinence or comprehensive programs guiding adolescents towards healthy, satisfying sexuality? What are our alternatives? Sexuality education has the power to influence and change adolescents’ expectations, their experiences, and ultimately, the dominant narratives themselves. We should strive towards sexuality education that facilitates this change and gives our adolescents a fair shot at fulfilling, safe, and consensual sexual relationships.

**Laura Prestwood**

*Biography*

**Laura Prestwood** specializes in architectural lighting design and education, women’s studies, and architectural design criteria for the built environment with a special emphasis on vulnerable populations. Dr. Prestwood currently serves as the Chair for the Department of Interior Design and Merchandising and is the former Director of Women’s Studies at Texas Christian University. Dr. Prestwood’s groundbreaking research establishing architectural design criteria for domestic violence shelters has gained recognition for its’ significant contribution in the field. Dr. Prestwood is the 2012 Recipient of the Safe Haven of Tarrant County Legacy of Women, Fort Worth, TX Education Award.  
[lauraprestwood@gmail.com](mailto:lauraprestwood@gmail.com)

*Title and Abstract Excerpt*

**“A University Women’s Studies Domestic Violence Awareness Campaign: An Alliance in Service Learning”**

For the 2011-12 academic year, a University Women’s Studies program presented a Domestic Violence Awareness Campaign to promote campus wide awareness about gender issues and relationship violence. Students engaged in programs in support of the local domestic violence shelter and affiliated agencies. Women’s Studies stressed intellectual rigor in course learning objectives and community outreach assignments: students had opportunities to deepen their understanding of themselves, the community, and the complexity of social problems and potential solutions at the local, state and national level. A Student and Faculty Research Symposium highlighted the culmination of the academic year end.

**“A Naturalistic Inquiry to Establish Grounded Theory for Architectural Design Criteria for Domestic Violence Shelters”**

Designing domestic violence shelters for women must be considered from a feminist perspective, inclusive of theories of embodiment, as the female victim’s emotional state (mind) is a critical component in determining her overall state (i.e., level of distress). The primary objective of this study was to identify the mental and emotional state of female domestic violence victims upon entry into a shelter as a means of establishing specific user needs which should directly impact the design of the shelter. The primary hypothesis was that upon entry into a shelter environment, victims are experiencing high levels of distress compared to normative controls. The secondary objective of this study was to identify shelter users’ perceptions of the current shelter environment in which they lived as a foundation for matching specific design criteria with the specific needs of the female domestic violence victim (i.e., stress reduction) in an attempt to understand the relationship between user needs and individual design characteristics of the shelter. The secondary exploratory hypothesis was that anxiety or stress is reduced over time; therefore, the architectural design of a shelter that promotes independence will result in less distress among domestic violence victims utilizing the shelter. Qualitative analysis of this data yielded four emergent themes. Quantitative analysis was utilized to measure participant stress levels at three intervals during their thirty day shelter program. Findings of this researcher have been utilized to generate design objectives that can be extrapolated to apply to other locations of shelters.

**Devi Raheja**

*Biography*

Devi is an artist and a student, always. [Deviraheja@gmail.com](mailto:Deviraheja@gmail.com)

*Title and Abstract Excerpt*

**“Let Yourself Sparkle Diamond: An Advocacy of Self Care Through Autoethnography”**

In this paper, I use encounters and personal testimonials to bring clarity to what it means to grow up queer bodied, trans, and brown in the South. In this process I explore concepts of self care, protection, and struggle with the question: What is too personal to be political?

**Colleen Reilly**

*Biography*

**Colleen A. Reilly** is an Associate Professor of English at the UNC-Wilmington where she teaches courses in professional writing including technical editing, document design, writing about science, and writing and technology. Her current research relates to digital composition pedagogies, digital research methods, and electronic open access scholarship. [reillyc@uncw.edu](mailto:reillyc@uncw.edu)

*Title and Abstract Excerpt*

**“Tracing Networks: Using Digital Research Methods to out Actors in Anti-progressive Coalitions”**

My presentation will demonstrate how progressives can leverage digital research methods to harness data from web crawling and interactions in social media to understand the compositions of their opponents’ networks. I derive my methodology from the Digital Methods Initiative (<https://wiki.digitalmethods.net/>), which has developed specialized digital applications to exploit electronic tools in use everyday, such as social networking sites, and elements of Internet architecture, such as hyperlinks, to

answer research questions. For example, progressive researchers can use web crawling, the mechanized collection of web sites through following hyperlinks, to identify and visualize the network of actors supporting a particular cause through identifying the interconnections of their web sites. Web crawling, to use a local example, reveals that the organizational actors, such as the Christian Action League and the National Organization for Marriage who contributed the most money to promote the passage of North Carolina Amendment 1 in 2012, are part of a hyperlink network that includes many national, obviously ideological organizations including Focus on the Family. Additionally, the network reveals connections between the Amendment 1 proponents and less overtly ideological actors such as Charity Navigator, Quantcast, and Voter Voice. Through capturing this sort of network, progressives can better grasp the strategies opponents employ and challenge them. The methodology I will demonstrate can be useful in addressing a myriad of issues important to progressive researchers and activists. My presentation will highlight the most generative digital research tools and provide strategic protocols for their use through the presentation of specific examples.

## Amanda Reyes

### *Biography*

**Amanda Reyes** is a second-year Master's student in Women's Studies at the University of Alabama. Her academic interests lie in the areas of feminist film and visual studies. She particularly enjoys science fiction, horror, and blaxploitation films, Quentin Tarantino, cinedance, *Law & Order: SVU*, experimental filmmaking, performance art, Buffy the Vampire Slayer, and revolutionary art-making practices. She is also involved in organizing around reproductive and sexual justice issues as the president of the University of Alabama campus chapter of Choice USA and a member of the National Latina Institute for Reproductive Health's Latina Action Network. [arreyes@bama.ua.edu](mailto:arreyes@bama.ua.edu)

### *Title and Abstract Excerpt*

#### **"Paint, Posters, and Politics: Faith Ringgold's Black Arts Aesthetic"**

In his second of two articles on Edmund B. Gaither's show "Afro-American Artists: New York and Boston," Hilton Kramer attempts to support his argument for the complete separation of art and politics on the basis that "this art displays a vivid, highly exacerbated black awareness of social problems and social aspirations, but an altogether depressing lack of awareness of artistic problems." Kramer's aesthetic program was well-received by an art world establishment that was eager to maintain a "neutral" political stance by not regarding the environments outside its galleries and museums. These positions are problematic because they refuse to acknowledge the development of alternate and equally-valuable aesthetics that are informed by political movement. In this paper, I will discuss the confluence of political activism and art-making in the visual style of posters and poster paintings Faith Ringgold has made since 1970. By doing things like reworking her color palette to make colors that flattered dark skin tones and incorporating visual strategies culled from Black Arts Movement poetics and African art making traditions, Ringgold created a visual style for herself based on a Black Arts Movement aesthetic program that spoke to the struggles and positively affirmed the existence of black people, black culture, and international liberation movements.

## Juan A. Rios Vega

### *Biography*

Born and raised in Panama, Juan Rios Vega obtained BAs in English (1995) and Education (1998) at the University of Panama, and a MEd in Curriculum and Teaching with emphasis in English as a Second Language from UNCG (2006) as well as National Board Certification in English as a New Language/Early Adolescence through Young Adulthood (2009). As a doctoral candidate in the School of Education/Department of Leadership and Cultural Studies, his research area includes Latino/a critical (LatCrit) race theory and social justice in education, Latino masculinities, and diverse learners. [jarios@uncg.edu](mailto:jarios@uncg.edu)

### *Title and Abstract Excerpt*

#### **"Soltero y maduro, joto seguro: Using Testimonio to Unveil a Queer Latinidad"**

Drawing from Latino/a critical race and queers of color theories, the researcher uses his testimonio to talk about homosexuality in his community. Through first-person narration, the researcher gains control and asserts himself as an institution of power from his position of marginalization. The researcher analyzes how aspects of Latino cultures such as hegemonic masculinity, homophobia, and the prevalence of non-gay-identified men who have sex with other men (MSM) reshape Latino sexual identities. Finally, by exploring new and fresh scholarship on Latino men masculinities, the researcher examines the multiple dimensions of gender, race/ethnicity, culture, class, and migration as they intersect to construct a complex queer Latinidad.



## Eric Ritskes

### *Biography*

**Eric Ritskes** is a PhD student in the department of Sociology and Equity Studies in Education, at the University of Toronto, Canada. His work looks at the intersections of decolonization, Indigenous epistemologies, and cultural discourses of technology. He is the founding editor of the interdisciplinary, *Open Access journal Decolonization: Indigeneity, Education & Society*. [eric.ritskes@utoronto.ca](mailto:eric.ritskes@utoronto.ca)

### *Title and Abstract Excerpt*

#### **“Is the Internet Democratic?: Academia and Re-Imagining Digital Media, Community Engagement and Resistance through Open Access Digital Publishing”**

Much of the discourse around the increase of social media and the Internet, both within the academy through the rise of the digital humanities and also within global resistance movements such as the so-called “Arab Spring”, champions the democratic possibilities of these communication methods, allowing every individual to be a knowledge producer and to have unfettered access to knowledge. Champions of Open Access publishing and social media see increased access through the Internet as in the service of the public good, connecting increased access to knowledge as power. This paper employs an anticolonial framework to challenge both the discursive premise of social media and the Internet, but also to explore what possibilities remain for academics that wish to engage in decolonizing struggles beyond the academy. Despite the colonial roots of technology and how the Internet entrenches White power through beliefs in disembodied and universal knowledge for the “public good”, how can they, as tools, be used to re-imagine who the audience is for academic research, to re-imagine engagement between academia and community organizers, and to re-imagine a connected resistance that tears down the divide between theory and action? Specifically, this paper examines the author’s work as founder and editor of an online, Open Access journal based around decolonization and Indigenous epistemologies as an example of some of the challenges and possibilities for connecting the academy to the lived experiences and resistances of the communities they seek to serve.

## Emily Rogers

### *Biography*

**Emily Rogers** is a senior at the College of Charleston majoring in Women’s and Gender Studies and minoring in Health. She is the president at the college chapter of the National Organization for Women and is currently directing a production of *The Vagina Monologues*. Emily’s research interests include sexuality studies, perceptions of deviant sexualities, and body image. Upon graduating she will begin work to change the world with City Year in Denver, CO. [earogers@g.cofc.edu](mailto:earogers@g.cofc.edu)

### *Title and Abstract Excerpt*

#### **“My Ovaries, My Choice: The Gender Bias of Elective Sterilization Surgery”**

My paper is a feminist analysis of the affects of age and gender on elective sterilization surgery. I argue that there is inherent bias against women in their twenties choosing to undergo permanent sterilization surgery. This bias comes from societal expectations of womanhood, specifically childbearing. My larger research project examines attitudes surrounding mothering, pregnancy, and the choice to remain childless. I examine one aspect of the choice to remain childless, arguably the most permanent method, in this paper. Previous research has been focused in the field of health. It focused mainly on the evolution of surgical procedures and the demographics that receive the surgeries. This paper will offer a feminist explanation of the demographics undergoing sterilization surgeries. I will examine, in detail, why it is difficult for young women to elect to have tubal ligation surgery. I will also investigate insurance coverage, demographics of vasectomy surgeries and the Affordable Care Act. Currently women face judgment from doctors, surgeons, peers, and potential partners when choosing to remain childless. Ultimately, I argue young women should be able to add sterilization surgery to the growing list of reproductive choices they can freely make.

#### **“Is Fitspo a No-No?: A Feminist Thematic Analysis of Fitspiration Images on Pinterest”**

This paper is a feminist content analysis of “fitspiration” pins on the social media site Pinterest. My larger research project examines health communication, visual culture, and body image on social media sites. Previous research has focused on outlets such as Facebook or Twitter and the concept of “thinspiration,” however, there is little research done surrounding Pinterest and fitspiration. I will examine, in detail, the visual elements of fitspo pins. I will also investigate male presence on Pinterest,

pro-ana websites, and censoring harmful web content. It is claimed that fitspiration encourages health and body confidence. Ultimately, I argue fitspiration promotes unrealistic images of the female body that can contribute to unhealthy behaviors. The nature of Pinterest as a predominantly female social media site influences the body-centric content.

## Loretta Ross

### *Biography*

**Loretta J. Ross** was a co-founder and the National Coordinator of the SisterSong Women of Color Reproductive Justice Collective from 2005-2012. Ms. Ross was National Co-Director of the April 25, 2004 March for Women's Lives in Washington D.C., the largest protest march in U.S. history with more than one million participants. As part of a 38-year history in social justice activism, between 1996-2004, she was the Founder and Executive Director of the National Center for Human Rights Education (NCHRE) in Atlanta, Georgia. Before that, she was the Program Research Director at the Center for Democratic Renewal/National Anti-Klan Network where she led projects researching hate groups, and was the Director of Women of Color Programs for the National Organization for Women (NOW) from 1985-1989. She was one of the first African American women to direct a rape crisis center in the 1970s. [loretta@sistersong.net](mailto:loretta@sistersong.net)

### *Title and Abstract Excerpt*

#### **"Protesting Feminist Power: Feminism in the Service of White Supremacy"**

This presentation will examine the intersection of race and gender in the 2011 ballot initiative fights in Mississippi that juxtaposed fetal rights (personhood) against voting rights (voter suppression). From the days of Sojourner Truth when she declared "Ain't I a Woman?", feminism has had an ambivalent relationship to white supremacy. In one sense, opposition to patriarchy contests a fundamental aspect of white supremacy. Yet in other instances when feminists opportunistically serve the interests of white supremacy, one might ask if some women claiming to be feminists only seek "equal opportunity to oppress?" By analyzing when and if feminist activists understand the intersections of race and gender to present a united front against white supremacy in a "boots on the ground" campaign, we may learn useful lessons for future feminist activism.

## Ayla Samli

### *Biography*

**Ayla Samli** is a cultural anthropologist with a doctorate and a certificate in Women, Gender, and Sexuality from Rice University in Houston, Texas. Her primary research focuses on gender and material culture in Turkey, where she has conducted extensive fieldwork, and she has strong interests in health, healing, subjectivity, and embodiment. As a professor she seeks to engage students using a variety of materials, empowering them to express their ideas through critical writing and active discussion. [sasamli@gmail.com](mailto:sasamli@gmail.com)

### *Title and Abstract Excerpt*

#### **"IUDs as Private Protest"**

In the United States, IUD use is increasing as a form of birth control and as a form of menstrual suppression. Online, lay experts (those with IUDs) and those considering getting one, use reproductive health forums to share their knowledge and often protest the medical establishment's treatment of them as medical subjects. At first glance, an online forum about a contraceptive device has the appearance of a designated, yet technologically current, women's space, where women can support and empower each other. However, because some people use the IUD for contraception and some use it for other medical purposes, these conversations trouble sexual stereotypes about who uses IUDs to begin with. Utilized by male-identified individuals for the purposes of menstrual suppression or gender-queer people who use it for contraception but who do not consider themselves heterosexual, the IUD ignites discussions about gender privilege, gender oppression, and sexuality in ways that queer the device itself. These online forums bring together an array of people who wish to convey and receive support about their fears, symptoms, and experiences related to the IUD. The device humanizes the experience of communication online because people seek out advice about bleeding patterns, string length, and anxiety related to the IUD. But who are the forum users—who are we? This paper draws on examples from such forums to talk about the kind of political work being done among people whose political and subjective views vary vastly, sharing in common perhaps only this device. This paper shows how the IUD facilitates communication and sometimes outrage between second-wave and third-wave feminists.

## Michelle Scatton-Tessier and Lauren Habig

### Biography

**Michelle Scatton-Tessier** is the director of the Women's Studies and Resource Center and an associate professor of French at UNC Wilmington. She currently teaches classes in French language, literature, and film. Her research has appeared in *Film International*, *French Review*, *Studies in French Cinema*, *Studies in Twentieth and Twenty-first Century Literature*, *Women in French Studies*, *France at the Flicks* and *Portraits de jeunes filles: l'adolescence féminine dans les littératures et les cinémas français et francophones*. Her current scholarship focuses on the cinema of Jean-Pierre Jeunet. [scattonm@uncw.edu](mailto:scattonm@uncw.edu)

**Lauren Habig** is a Communication Studies major and a Women's and Gender Studies minor at UNCW. She is president of her university's Women's Studies Student Association (WSSA), which brought Attorney Sarah Weddington and Shelby Knox to campus in spring 2013. She has interned at the YWCA of the Lower Cape Fear and was co-director of UNCW's 2013 *Vagina Monologues* performances.

### Title and Abstract Excerpt

#### "Experiential Learning and Feminist Theory: the WGS Internship"

Community-based academic projects have long been strong components of WGS programs. Providing certificates and trainings, critical community-based projects in fund and awareness raising, these 400-level courses have come to perfectly demonstrate the interconnectivity between feminist theory and practice; even more importantly in recent years, these curriculum initiatives have offered students tools to best outline a WGS degree in interviews, while giving WGS coordinators and administrators a means of aligning their academic program with university-wide student learning outcomes and curriculum enhancement. This essay is a case study in strategies of meshing proof of critical thinking and experiential learning in credit-bearing internships involving nonprofits serving women and girls. First, this work develops from our student independent study (WGS498) and our internship (WGS491) in directing our annual performances of *The Vagina Monologues*, a benefit for our principal community partner, local Rape Crisis Center. Secondly, it grows out of our active participation in our institution's project "eTEAL: experiencing Transformative Education through Applied Learning" to improve applied learning outcomes through the application of research-based instructional strategies vital to promoting highest quality learning experiences." Materials such as syllabi, assignments, reflections sheets, site-supervisor evaluation forms, reading lists, and exit interviews will be shared.

## Sandra Schneider

### Biography

**Sandra Schneider** is an Assistant Professor of Education and Graduate Faculty in the School of Teacher Education and Leadership, Radford University. Her research interests include: class, race and gender in education and educational reform activism. Sandra's latest area of research explores homeschooling and unschooling parenting practices and mothering identities. [sschneider@radford.edu](mailto:sschneider@radford.edu)

### Title and Abstract Excerpt

#### "Resilient Acts, Reworking, and Oppositional Consciousness: Feminist Parents Building a Capacity for Resistance for Young Gender-diverse Children"

Resilient acts, reworking, and oppositional consciousness are important ways communities build a capacity for resistance. This paper explores transgressive parenting practices that produce homeplace: spaces of resistance and safety for young (3-10 years old) gender-diverse children. Young children are particularly vulnerable as they are in the process of acquiring their culture and their agency is heavily mediated through adults. By purposefully providing alternative in-between spaces, e.g. play-groups, theatre, art, music, and dance, where children can explore various subjectivities, in conjunction with unconventional family narratives (deconstructive techniques), these parents hope their children will become more resilient to powerful social norms and social pressures to conform. In producing alternative in-between spaces and narratives, this paper posits that these parents are providing beneficial liminoid spaces for their children: third spaces that offer a re-ordering of normative social order. Liminoid spaces serve as intuitive forms of adaptive structures especially well-suited for the empowerment of young children. Using these feminist parenting narratives this paper explores how liminoid spaces are produced by parenting homeplaces and become spaces of resistance and safety that disrupt and resist heteronormativity. To better illustrate this contention, this paper draws on research conducted by the author: a multi-year qualitative study examining the narratives of feminist parents. The purpose of this paper is to consider the critical potential of liminoid spaces and spatial-temporal views of empowerment for gender-fluid parenting practices.

## **“Feminized Choices and Masculinized Market Reform: Gender, Class, and Power in the Context of Unschooling, Educational Choice, and Educational Reform”**

The authors, Sandra Schneider and Kristan A. Morrison, analyze the relation of new organizational forms marketed to homeschoolers (e.g. virtual charter schools), gender (e.g. reliance upon the conventional family and consumer choice for educational reform and policy), and progressive homeschooling mothers’ concerns for their children and communities as sources of autonomy, dependence, resistance, and conflict. This paper shares preliminary findings of an ongoing three-year qualitative study. In this study the authors examine the narratives of progressive homeschooling mothers (mothers who are now, or in the recent past have been, homeschooling mothers of children ages 4-18 and who self-identify as “progressive” in their political and/or personal beliefs) to investigate how these women understand, and possibly make connections between, educational choice discourses and progressive political values (especially as related to class and gender). This paper examines variations in “social change” and “equity” discourses by progressive homeschooling mothers. We examine parental constructions of “choice” and “social change” in their schooling decisions and how these parents draw on various discourses to contextualize their practices; how these parents create adaptive structures, processes of interaction, and schooling spaces to organize and constitute their efforts and define their relations to formal and informal schooling entities and the broader community.

**Joy Schreiber**

### *Biography*

I received my BA from UNC-G in the spring of 2012. When I am not grappling with personal-political theories, I work at The Lotus Center, a Chinese Medicine clinic, and part-time with Women’s Health Educational Consultants (WHEC). Taking an active role in one’s own health and well-being is very important, and extremely necessary so that we may enable broader community health and wellness. I also enjoy my life with four of the coolest cats, craftivism, old vinyls, and jamming with Greensboro’s own radical drum corp, Cakalak Thunder. [jaschrei@uncg.edu](mailto:jaschrei@uncg.edu)

### *Title and Abstract Excerpt*

#### **“Disidentification and Feminist Theories on Trauma”**

I write in response to archaic models of post-sexual trauma (mental) health, “healing,” and counseling. Throughout my academic performance, I grappled with the personal, public, and political experiences of rape and sexual assault that profoundly challenged the ways in which I understood trauma and “healing”, and their relationships to personal identity, emotional capitalism, and cultural identity. I long for liberation both personally and within my community, yet there is tension among and within individuals whom have experienced sexual violence, as well as local and global activists. The goal once was to end sexual violence, but now we also understand that we must dig deeper and “resolve” the root cause(s) of sexual violence as well as its symptoms imprinted upon an individual, thereafter, but how? I believe that the notion of disidentification can, in fact, be a liberating act or source of inspirational and creative protest against the injustices of stigmatization, inequality, and dutiful “civility.”

**Lisa Seepaul**

### *Biography*

**Lisa Seepaul** is a graduate student in the Department of Kinesiology whose scholarship centers within the Sociology of Sport. Her area of research examines the utility of elite, transnational female athletes within frameworks of bio-politics, white performativity, subaltern and “multicultural” subjectivity, peace, development and “human rights.” She is an autochthon of the Republic of Trinidad. [lasepau@uncg.edu](mailto:lasepau@uncg.edu)

### *Title and Abstract Excerpt*

#### **“White Ascendancy-The Role of The Female Bio-Athlete in Transnational Sport for Peace and Development Programs”**

This essay analyses one measure of difficulty confronting transnational Sport for Peace and Development programs by scrutinizing one such organization, Right To Play, through a series of promotional videos and textual narratives focusing on the role of the female elite athlete “ambassador.” This disquisition examines her relationship to Right To Play, white performance, and the Necro-subaltern for whom she speaks. The analytical conceptual framework draws on bio and necro politics, the utility of the “multicultural,” and the maneuvering of human rights discursive practices within extant hegemonic subject construction.



The findings indicate that some female bio-athlete ambassadors are utilizing this SFPD program as an avenue for furthering white ascendancy.

## Desiree Self

### *Biography*

I am a first year MA student in the Women & Gender Studies program at UNCG. I am very interested in theory, and love to talk and write about sex and philosophy. My goal is to become a certified Sexologist and a published writer. My goal is also to use my degree to research, write, and teach on social and political philosophy, gender, queer studies, human sexuality, and critical race theory. [dtsself@uncg.edu](mailto:dtsself@uncg.edu)

### *Title and Abstract Excerpt*

#### **“The Role of Implicit Bias in the Re-Centering of Western Hegemony”**

This paper discusses the homogenization and commodification of brown bodies in order to perpetuate and re-center the White Western status quo. This paper will discuss the ways implicit bias works in this perpetuation domestically using Alexis Shotwell’s book entitled, *Knowing Otherwise*. The purpose of this paper is to spark thought and to shed light on the fact that everyone aids in this perpetuation and re-centering.

## William Simmons

### *Biography*

**William Simmons** is a BA candidate in the History of Art and Architecture and LGBTQ Studies at Harvard University. He is also a Mellon Mays Undergraduate Fellow and a Carol K. Pforzheimer Fellow at the Radcliffe Institute for Advanced Study where he is studying the history of women in the 4-H program. His thesis, advised by Professor Carrie Lambert-Beatty, focuses on the art and life of Jimmy DeSana, a central figure in the Downtown New York punk scene in the late 1970s and 1980s. [wsimmons@college.harvard.edu](mailto:wsimmons@college.harvard.edu)

### *Title and Abstract Excerpt*

#### **“Another Face in the Crowd: Nicole Eisenman’s *Beer Gardens*”**

Someone who is familiar with Nicole Eisenman’s past work in ink might be surprised by the loneliness that she presents in a new series of oil-on-canvas beer gardens. On one hand, Eisenman is known for her triumphant, vociferous works that present what many have called a foil to the perceived safeness of her contemporaries, as well as an undeniably lesbian voice in an environment that is potentially hostile to such a contribution. Eisenman’s works have also been seen as a pessimistic backlash to the gung-ho rallying cry of second-wave feminists, whose attempt at unity left many marginalized groups to fend for themselves on the fringe. However, in her more recent paintings, Eisenman proclaims a distinct appeal to a common human condition of sorrow. When looking at Eisenman’s career, the viewer is presented with two different kinds of crowds – the castrating, victorious masses of Amazons or lesbian bar hoppers registered in ink, and the despondent, painted residents of New York City, whose portrayal in gritty New Objectivity style points to the thinness of the thread that connects them to mainstream life. What, then, are the implications of these shifts within the registers of emotion and medium? Surely, what results is a complex relationship between sexuality and the medium that cannot be easily described. I will offer a brief overview of Eisenman’s earlier ink wash work, followed by the sexual and epistemological implications of her move into painting, leading ultimately to the positioning of her work as queer rather than purely lesbian.

## Kara Smith, Natalie Smith Carlson, and Amber Kracht

### *Biography*

**Kara Smith** is a recent transplant to the Wilmington, NC area. She’s a single mother of one, birth advocate, and English Lecturer at North Dakota State University and Brunswick Community College with scholarly interests in the enculturation of gender stereotypes and plagiarism in online writing environments. [kara.smith@ndsu.edu](mailto:kara.smith@ndsu.edu)

**Natalie Smith Carlson** teaches in both the English and Women and Gender Studies Departments at North Dakota State University. A married Mama of three, she studies how media’s images of women influence identity, and advocates for breastfeeding and birth rights. [natalie.smith.carlson@ndsu.edu](mailto:natalie.smith.carlson@ndsu.edu)

**Amber Kracht** is an undergraduate nursing student and student nurse of the year at North Dakota State University. As a mother of three she is a natural birth and breastfeeding advocate and is actively involved in policy and legislation regarding women's issues in ND. [amber.kracht@ndsu.edu](mailto:amber.kracht@ndsu.edu)

#### *Title and Abstract Excerpt*

### **“Feminists & Birth Advocates: Allies for Social Transformation”**

Reproductive rights fuel feminist movement, yet birthing mothers are often ignored. Margaret Sanger (1919) proposed “No woman can be free until she can choose consciously whether she will or will not be a mother” —and that is as imperative as choosing how we become mothers. Elizabeth Cady Stanton (1898) illuminates, “She does not acquire this power by being trained to trust others and distrust herself.” Achieving equality includes facilitating agency during birth. Feminism is “based on the recognition that we live in a male-dominated culture in which women remain unacknowledged.... forced into sex roles which demand that they be dependent, passive” (Banshee, 1981). Birthing mothers are oppressed, pressured to submit to increasingly patriarchal practices. Amnesty International reports the US ranks 50th of 65 developed countries in terms of maternal mortality worldwide. In fact, “Women in the US face greater risk of maternal death than nearly all European countries” (2011). Induction of labor occurs in 42.9% of first time births (Laughon, 2012), contributing to the all-time high US cesarean rate of 32.9% (Martin, 2011)—more than double the W.H.O.'s recommendation of 5-15%. Mothers need feminism, as Adrienne Rich declares, to “renounce our obedience to the fathers.... recognize fully the inadequacy for us, the distortion, of male-created ideologies, and.... proceed to think, and act, out of that recognition” (1976). This paper argues an alliance between feminism and birth awareness advocates would propel us toward necessary social transformation and awareness of birthing mothers' rights, championing emancipatory education for all women.

### **Holloway Sparks**

#### *Biography*

**Holloway Sparks** is an Assistant Professor of Women's, Gender, and Sexuality Studies at Emory University. She earned her PhD in Political Science from the University of North Carolina at Chapel Hill, and taught political theory at Penn State University for four years before joining Emory WGSS. Her research interests include feminist political theory, democratic theory, and American political thought, with an emphasis on political dissent and the gendered politics of activism. She is writing a book called *Dissident Citizenship: Gender and the Politics of Democratic Disturbance* that includes case studies from the U.S. civil rights and welfare rights movements. [hsparks@emory.edu](mailto:hsparks@emory.edu)

#### *Title and Abstract Excerpt*

### **“Mama Grizzlies and Passionate Patriots: The Intersectional Politics of Anger in the Tea Party Movement”**

Tea Party activists in the U.S. have proudly embraced anger and outrage as a distinguishing mark of patriotism. In this essay, I argue that the political power of this anger depends not just on discourses of race, class, and nationalism, as many Tea Party critics have argued, but also on discourses of heterosexual masculinity and femininity that have received less sustained attention. Sarah Palin's infamous “mama grizzlies” discourse, for instance, is just one of several that participates in making the Tea Party's anger intelligible as patriotic dissent. These political dynamics are revealed most forcefully, I suggest, when we theorize political anger as both performative and intersectional. I also argue that the Tea Party's protests challenge feminists and other progressives to rethink the role of anger in contemporary democratic politics. Feminists have often regarded right-wing anger as by definition oppressive, but this perspective participates in a problematic effort to purify the public sphere of emotion and conflict. Just as prohibiting all political anger ignores the vital role of anger in democratic contexts, prohibiting right-wing anger assumes we can know in advance how that anger will function in democratic struggles. Drawing on the new research on emotion and affect in social movement scholarship and feminist and queer studies, I show how this prohibition misconceives political anger in a variety of ways, and shuts down vital analyses of what public anger can enable in the democratic public sphere.

### **Nicholas Spinelli**

#### *Biography*

Nick is a PhD student in French literature at the University of Texas at Austin. Aside from his studies in the culture of the French Revolution, he is also a portfolio student in the Center for Women's and Gender Studies, where he focuses on

feminist criticism and the representation of queer affinity in French-language literature. He recently presented another gender studies project at the 2012 Interdisciplinary Nineteenth Century Studies Conference, "Lithe Music: Satire, Erotics and the Female Pianist in Jules Laforgue's 'Dimanches'." [Nicholas.Spinelli@utexas.edu](mailto:Nicholas.Spinelli@utexas.edu)

*Title and Abstract Excerpt*

**"Refantasmizing Versailles: Conflict in Filmic Visions of Homoeroticism in the Court of Louis XVI"**

The recent release of *Les adieux à la reine* (*Farewell, My Queen* 2012) marks the fifth feature length film in twenty years to expressly depict homoeroticism in the court of Louis XVI of France. Apart from these films, *Ridicule* (1997) and *l'Anglaise et le duc* (2001), although set in the same era, offer exclusively heteronormative representations of romance. All of these films are invested in the reimaging of France during the reign of Louis XVI. However, the varying degree to which same-sex erotic relations are visible in their histories (particularly of Versailles and Paris) reveals an epistemological elephant in the room, which questions the verisimilitude of each director's vision. In this paper, I argue that on one hand, the lack of agreement on this subject stems from mainstream cinema's reluctance to portray homoerotic desire. But aside from squeamishness, such reticence also arises from the tense relationship between historical accuracy and popular myth in period cinema. Thus, this project is one of rediscovery, one which dives into closets on opposite ends of modern Europe, between historic narrative and film, a case of helping the homo out of her and his closet in these popular media. Whether it is the exigencies of costume drama or the conflation of eighteenth-century sexuality with today's that marks Louis XVI's court as a fulcrum of homo activity, both lines of thought are integral to what constitutes a modern filmic myth of pre-decadence, of flagrant and fabulous homosexuality *avant la lettre*, which this essay seeks to articulate and define.

**Dana Stachowiak**

*Biography*

**Dana M. Stachowiak** is a doctoral candidate at The UNCGreensboro in the Educational Leadership and Cultural Foundations Department. Her main research interests include gender issues in education, elementary literacy methods, LGBTQ advocacy in schools, and social justice education. [dmstachowiak@gmail.com](mailto:dmstachowiak@gmail.com)

*Title and Abstract Excerpt*

**"Don't You See My Breasts?!?:**

**Protesting the Visibility/Hypervisibility/Invisibility of a Female Sexed Genderqueer Body across the United States"**

The author of this paper uses a post-structuralist endarkened feminist epistemological perspective with underpinnings of queer and transgender theories and frameworks of intersectionality and assemblages to seek answers to the questions: (1) What kind of body is the genderqueer body? and (2) How is the genderqueer body lived and understood? Specifically, the author discusses the visibility/hypervisibility/invisibility of a female sexed genderqueer body in various locations across the United States. The author shares stories and photographs of her varying experiences as genderqueer in cities in Michigan, Massachusetts, North and South Carolina, Louisiana, Washington state, and New Mexico. Throughout the stories and discussions, the author offers an insider look at the genderqueer body, one that is separate from the transgender umbrella under which it normally falls. Additionally, the author speaks to a genderqueer identity that utilizes the inherent visibility, hypervisibility, and invisibility of the body for both personal and public protest. Finally, the author discusses the uncertain, sometimes damaging, but ultimately transformative, significance of protest by a lived body and through lived experiences.

**Katherine Stephenson**

*Biography*

**Katherine Stephenson** is Associate Professor of French, Liberal Studies, and Women's and Gender Studies at UNC Charlotte. She has published on feminist theory, French women writers, and language and gender. She worked on the international research project "Différence sexuelle et communication(s)" directed by Luce Irigaray and has co-translated Irigaray's *Sexes et genres à travers les langues* with Gail Schwab (Hofstra). *Dit de femmes: entretiens d'écrivaines françaises*, the anthology of interviews with contemporary French women writers she conducted along with Michèle Magill (NCSU), was published in 2003 by Summa Publications. [ksstephe@uncc.edu](mailto:ksstephe@uncc.edu)

### *Title and Abstract Excerpt*

#### **“Irigaray’s New Critique of Language Through Elaborating the Practice of Love”**

In her latest works *The Way of Love* and *Sharing the World*, French feminist philosopher Luce Irigaray has initiated a new stage in her critique of Western thought, that she calls “the way of love.” This critique comprises two complementary axes: 1) the deconstruction of masculine subjectivity and being in the West, the effects of which have led to domination, destruction, and a culture of death; and 2) the revis(ion)ing of the relations between the sexes through a new practice of love--relational being--afforded by the reformulation of feminine subjectivity and being as irreducible other to the masculine ones. Interestingly, both axes are delineated primarily as linguistic phenomena, through a new spatial conceptual vocabulary of paths, spaces-between, thresholds, dwellings and worlds, and through a continuation of Irigaray’s longstanding elaboration of the negative, now represented as the productive silence needed to enter into relational being and to allow a new relationship to and mobilization of language to establish relational being as the mode of becoming that, in fact, fulfills our humanity. Previously I have explored how and why Irigaray conceptualizes her present project as the way of love. In this paper I will analyze how she establishes the way of love, in part, against the backdrop of her critique of the masculine subject’s relation to language, which he uses to project himself onto the world rather than to establish real communication with an equivalent other, necessitating new ways of thinking, speaking and relating with the other.

**Rayanne Streeter**

### *Biography*

**Rayanne Streeter** is a first year graduate student at Virginia Polytechnic Institute and State University in the sociology department concentrating in gender and culture. Prior to that she received her bachelor’s degree in sociology and a minor in women’s and gender studies from Pacific Lutheran University in Tacoma, WA. Her research interests include deviant subcultures, women’s and gender studies, and sports. [streetr@vt.edu](mailto:streetr@vt.edu)

### *Title and Abstract Excerpt*

#### **“Women’s Roller Derby: A Sustainable Resistance to the Male Domain of Sport?”**

In the early 2000s, a small league in Austin, Texas unknowingly began the current wave of the roller derby revival. Although roller derby got its original start during the 1930s and fluctuated in popularity through the 1960s and 1970s, modern roller derby’s roots lie in Texas. Far from the days of scripted stunts and orchestrated fist fights, as any derby girl will tell you, roller derby is a real sport. Even though all of the hitting, falling, and athleticism is real, roller derby still maintains some of the theatrics of its former days with derby names, “boutfits,” and crowd rousing all of which come together to form a new model of feminist sport. While sport has been defined as a male domain roller derby has created a space for women to transgress gender norms. By creating this space, roller derby players are resisting the dominant ideas of gender and sport. Although this space has been created, as derby players attempt to be recognized as a legitimate sport can they continue to maintain this space? Through analysis of blogs and documentaries I examine if and how this resistance can be maintained. This study speaks to larger feminist issues of sport by understanding how individuals construct sport and how sport teams alter themselves to fit this construct. Additionally, this study demonstrates the transformative nature roller derby has within the realm of sports and how the sports players demonstrate a form of resistance to larger bodies of power.

**Therese Strohmer**

### *Biography*

**Therese Strohmer** is a UNCG PhD student, oral historian and USAF veteran. She served in the United States Air Force from 1980-1986 as a Russian Cryptologic Linguist and instructor for the National Security Agency. Since 2008, she has conducted over 80 oral history interviews for the Betty H. Carter Women Veterans Historical Project. She is currently working on her PhD dissertation about how servicewomen have transformed military workplace culture. [tmstroh@uncg.edu](mailto:tmstroh@uncg.edu)

### *Title and Abstract Excerpt*

#### **“Pregnancy, Motherhood and the Transformation of the Army Workplace, 1972-2005”**

Since the Global War on Terrorism began in 2001, over two hundred thousand American women have deployed to Iraq and Afghanistan. Even though the military officially excluded them from combat, servicewomen have suffered more



than a thousand casualties over the last decade. Thousands more have earned medals of valor for their actions under fire. Virtually overlooked is that nearly half of the women deployed to these war zones have been mothers, many of them single parents. Clearly, today's military workplace culture has changed dramatically from the 1960s when the military considered motherhood unsuitable with military service, and pregnancy meant automatic grounds for discharge. Currently, many mothers working in combat related jobs face considerable adjustments to family work issues during and after their deployments. Labor historians have complicated our understanding of working mothers by exposing the "double burden" of work and home, but how mothers integrated into the hyper-masculine military workplace over the last forty years is missing from the historiography. The Army may seem an unlikely place for dissent or protest and yet workplace change would not have occurred without pressure from women in uniform who fought for equal protection under the law to serve as parents. Along with examination of legal challenges and court cases, analysis of servicewomen's oral histories can help us understand how pregnancy and motherhood transformed Army workplace culture.

## Mairead Sullivan

### *Biography*

**Mairead Sullivan** is a third year PhD Student in the Department of Women's, Gender, and Sexuality Studies at Emory University. [mairead.sullivan@emory.edu](mailto:mairead.sullivan@emory.edu)

### *Title and Abstract Excerpt*

#### **"It Gets Outrageous: Facebook, Foucault, and 'Gay Youth Suicide'"**

The fall of 2010 saw a maelstrom of media attention to a cluster of events termed "gay youth suicides." Though the event of "gay youth suicide" was nothing new, the advent of social networking allowed for a new environment in which such events gained rapid notoriety. Scholars, such as Jasbir Puar and Yvette Taylor, have explored the manner in which the response to these events has been used to perpetuate a neo-liberal, late capitalist agenda which concludes "it gets better," especially when you join the ranks of the properly normative. Few scholars have discussed the role of social networking in both the production of knowledge of the events of "queer youth suicide" nor in the rapid dissemination of responses such as the "It Gets Better" Campaign. Drawing from the work of Michel Foucault, I will make the claim that social networking constitutes an apparatus of regulatory power which, particularly when coupled with events in the "real world," produces certain kinds of subjects and incites certain kinds of truth games. By reading social networking as a dispositif of regulatory power, this paper seeks to interrogate the relations of queerness and suicide—or, perhaps, the queer relation of suicide and social networking. How do our online activities come to constitute the truth of a self, specifically when coupled with an event such as suicide? Playing on the double meaning of outrageous as both extravagant and shockingly violent, this paper ponders how a politics of outrage—or, perhaps, a politics of the outrageous—might offer something different than the neo-liberal thrust of "it gets better?"

## Chiaki Takagi

### *Biography*

**Chiaki Takagi** is a lecturer in Japanese and Asian studies at the UNCG, where she also serve as the director of the Japanese Studies program for the Department of Languages, Literatures and Cultures. She received her PhD in English with a concentration in post-colonial literatures and theory from the UNCG. Her research focuses on Japan's modern development with works of Murakami Haruki as her primary research subject. [c\\_takagi@uncg.edu](mailto:c_takagi@uncg.edu)

### *Title and Abstract Excerpt*

#### **"What Women Can Do Now: Women's Voice in Japan's Antinuclear Activism"**

This paper is based on my ongoing research inspired by Japan's 2011 catastrophes. Now that the 2011 disasters have added another dimension to Japanese society, it is crucial to rethink Japan's modern development in terms of its nuclear development. The Fukushima Daiichi nuclear meltdown is a secondary accident, and it can be considered a man-made disaster, at least indirectly. These catastrophes remind us of the contradictory existence of nuclear power plants in an earthquake prone nation. Regardless of the fact that Japan experienced mass destructions by nuclear bombs dropped on Hiroshima and Nagasaki during World War II, postwar Japan relied on nuclear energy for its economic advancement. Japan's transformation from a nuclear-bombed nation to a nuclear empire involves not only its international politics but also the power dynamics of the center-periphery relationship between Tokyo and local host towns of nuclear power plants. As I investigate the friction (or literally, the "power" struggle) between Japan's

earthquake nationalism and the formation of a nuclear empire, I will pay close attention to women's roles in anti-nuclear activism since the 1950s. The purpose of this research is to identify women's voice in this "power struggle" and explores a new dimension of Japan's gender dynamics.

## Heather Laine Talley

### *Biography*

**Heather Laine Talley** is an Assistant Professor of Sociology at Western Carolina University. Her teaching and research interests center on gender and sexuality, medicine, and the body. Her writings on topics as diverse as philanthropy, disability, and romance have been published in a range of edited volumes and academic journals. She is currently completing a book titled *Sociology of the Face: Aesthetic Surgery as Life Saving Work* (New York University Press). As an engaged scholar, she has employed the sociological imagination in the service of feminist activism through Act like a Grrrl, a Nashville based organization which invites girls to share and transform their personal experiences through writing and the arts. [heatherltalley@gmail.com](mailto:heatherltalley@gmail.com)

### *Title and Abstract Excerpt*

#### **"Writing Protest, Public Feminism: Notes on The Feminist Wire"**

Founded in late 2010, The Feminist Wire emerged as online space to provide political and cultural feminist critique through accessible—both readable and obtainable—feminist writing. Infused with excerpts from posts on The Feminist Wire exploring topics including nutrition science, marriage equality, and masculinity, this paper explores the promise and perils of doing feminist critique online for a popular audience. How do feminist scholars translate tools of academic critique to popular writing? What productive ways might we respond to anti-intellectualism and anti-feminism? How do we write outside of dominant tropes like essentialism and against stereotypes of feminism? How might the reflexivity and positionality of critical scholarship infuse public writing, and what are the costs of disclosures of identity, politics, and biography?

## Laura Tamberelli

### *Biography*

I am so pleased to be returning to SEWSA in 2013 as a presenter. I am an adjunct faculty member and part-time lecturer in the Women's and Gender Studies department at UNC Charlotte. I am something of a serial 49er as I earned my Bachelor's, Master's, and Graduate Certificate from UNC Charlotte as well. Although I have love and respect for all areas of study within Women's and Gender studies, my passion and focuses are in reproductive justice, linguistic power relations, media, and my own work on the gender dynamics of the Harry Potter series. [latamber@uncc.edu](mailto:latamber@uncc.edu)

### *Title and Abstract Excerpt*

#### **"Linguistic Warning: Violent Patriarchal Side Effects May Occur"**

The patriarchal and gendered nature of our society is evident in our daily lives and affects all realities including knowledge of one's self. It also affects our language or, perhaps, our language has aided the creation of this patriarchal reality. Not only is our linguistic system one based on patriarchy, it is also deeply imbedded with violence. The proposed paper investigates the myths and inaccuracies regarding women's health issues and illustrates the ways that these inaccuracies have manifested and continue to manifest violently. Given the gendered nature of language, the myths created therein, and the reality created by both, a definitive male versus female language barrier is shown to exist within healthcare the associated discourses. In the words of Judith Butler, "if identity is asserted through a process of signification, if identity is always already signified, and yet continues to signify as it circulates within various interlocking discourses, then the question of agency is not to be answered through recourse to an 'I' that preexists signification" (196). To that end, women cannot describe their bodies, ailments, or needs because they have already been defined by men for other men within a patriarchal, healthcare institution. To support the paper's claims, the works of Penelope Eckert, Sally McConnell-Ginet, and M.J. Hardman in addition to the philosophical theories of Pierre Bourdieu, Newton Garver, and Stephanie Ross will be referenced.

## Rachel Tunick

### *Biography*

My name is **Rachel Tunick** and I am a full time graduate student at Florida Atlantic University's Masters Program for Women Gender and Sexuality Studies. I received my undergraduate degree in Law and Society from the FAU Harriet L. Wilkes Honors College in 2012. I am interested in the applications of feminist theory on improving the positions of vulnerable citizens. My personal experience with my 86 year old grandfather, who depends on the caring labor of Home Health Aides, has made me sensitive to the difficulties people have realizing their legal rights depending on their age, race, class, and gender. [rtunick@fau.edu](mailto:rtunick@fau.edu)

### *Title and Abstract Excerpt*

#### **"Race, Class and Gender in Caring Labor: A Feminist Perspective on the U.S. Long Term Care Industry"**

This paper provides a feminist perspective on the lowest paid sector of the United States long term care industry; Certified Nursing Assistants and Home Care Aides. I begin with a racialized and gendered analysis of the industry's origins and current structure. Historically, care work was an expected duty done freely by the women of the family, but today much of the vital intimate caring labor is relegated to a workforce made up predominantly of immigrant and women of color. I use Evelyn Nakano Glenn's intersectional analysis of how race, class, and gender affect the experiences of care workers in America. I also focus on the agency of these workers and their use of the law and collective action to improve their labor conditions and wages. Then I look at the issue through a broad feminist theoretical lens and examine how alternative political and economic frameworks can transform American society's attitude towards the increasingly relevant issue of caring labor. I focus on feminist legal scholar Martha Fineman's critique of how the American ethos of individualism ignores how dependency is an inevitable part of life; feminist political theorists Virginia Held and Joan Tronto's conceptualizations of an ethic of care; and feminist economist Nancy Folbre's critical analysis of how caring labor is situated within the capitalist market economy. I argue that incorporating a feminist perspective will be helpful in developing a sustainable model for caring labor that acknowledges the dignity of both patients and their caregivers.

## Sierra Turner

### *Biography*

**Sierra R. Turner** is a PhD at the University of Alabama where she is pursuing a degree in their Educational Leadership Program with a concentration in Social and Cultural Studies as well as a Qualitative Research Certificate. Her research interests include the representation of minority groups (particularly black women) in the media, the use of hip-hop pedagogy in the classroom, and Critical Race Theory (CRT). Currently an Instructor and Technology Coordinator for the Elementary Spanish Program at the University of Alabama, she is also interested in language politics within the US and abroad. [srtturner@bama.ua.edu](mailto:srtturner@bama.ua.edu)

### *Title and Abstract Excerpt*

#### **"Who You Callin' a B!@\*#:**

#### **Using CRT and Black Feminist Thought to Explore the Construction of Black Womanhood in Hip-Hop"**

Using Critical Race Theory (CRT) and Black Feminist Thought, this paper explores the historical and contemporary constructions of Black women in today's society. Focusing primarily on the representation of Black women in hip-hop music videos/lyrics, the current paper suggests that contemporary constructions of Black women in hip-hop 1) are historical and tied to the dominant society's notion of womanhood and 2) are instrumental in the construction of how Black women are seen and how others respond to them. Based on traditional notions of White womanhood, these constructions posit Black women as the binary opposites of White women and serve as a way to maintain Black women's oppression by placing an emphasis on oppositional differences which fail to highlight the intersections of race, gender, sexuality, and class. The use of a CRT lens along with a Black Feminist Thought perspective is useful in exploring the notion of oppositional binaries and how they have historically been used not only to maintain power but guarantee oppression and then show how our current hip-hop culture provides an important space for highlighting its contemporary manifestations in today's society.

## Alanna Vagianos

### *Biography*

My name is **Alanna Vagianos** and I am an undergraduate student (senior) at Elon University. I am an Independent Major in Women's Gender Studies and am currently finishing my thesis paper on the booming surrogacy industry in India and the affects this has on lower-class Indian women through my Western feminist lens. [avagianos@elon.edu](mailto:avagianos@elon.edu)

### *Title and Abstract Excerpt*

#### **"The Cradle of the World: A Feminist Appraisal of Indian Surrogacy"**

Due to relatively stringent legal codes and high costs elsewhere, people from all over the world who desire children and are not able to conceive are seeking Indian surrogates in order to have a child. As India's commercial surrogacy business burgeons, ethical concerns are being raised about this three-hundred-million-dollar annual industry. Drawing on secondary literature, media sources, on-the-ground fieldwork in India, and ethnographic interviews, I introduce India's commercial surrogacy industry and contextualize the relevant gender expectations and issues. I then explain how the demand for surrogates is being driven by the broader correlation of "woman" with "mother" that compels many women to employ extreme measures to fulfill a patriarchal idea of motherhood. Thus, couples-to-be from developed nations who cannot conceive naturally and cannot afford the high costs of surrogacy in the West are attracted to the relatively lower costs and easier process of creating a family via an Indian surrogate. I go on to introduce the developing legal issues surrounding surrogacy, exploring them in relation to rapidly advancing reproductive technologies and the incredible growth in India's medical tourism industry. After providing this background and introducing these key issues, I shift my focus to examine four main areas: 1) "automatic" childbearing and the patriarchal ideals that may contribute to feelings of inadequacy in cases where a woman cannot achieve biological motherhood; 2) the perspectives and experiences of Indian surrogates; 3) surrogacy as a form of agency, which allows a surrogate the right of self-determination over her own body; and 4) the effect of so-called "dirty work"/occupational identity on Indian surrogates in their domestic context and societies. In conclusion, I argue from a context-sensitive feminist perspective that, with fair compensation, legal protection, and access to necessary medical treatment, an Indian surrogate should have the power and authority to employ her body in any mode she so chooses. This autonomous act has the potential to empower an Indian surrogate and possibly transform her role in both family and society, particularly in economic terms. While surrogacy might be read as disempowering and exploitative in some situations, I argue that surrogate relationships have the capacity to function in positive and reciprocal ways, opening up new arenas of possibility for some Indian women.

## Irina Vasilyeva

### *Biography*

**Irina Vasilyeva** is currently getting her PhD in Comparative Literature at the University of South Carolina. Her research interests include Russian language teaching, 19th and 20th century Russian literature, connection between literary theory and practical politics, terrorism in Russia, national identity and exile, women's issues in Russia and the Soviet Union. [vasilyev@email.sc.edu](mailto:vasilyev@email.sc.edu)

### *Title and Abstract Excerpt*

#### **"Black Widows': the Problem of Political, Social, and Economic Security in the Chechen Conflict"**

In this work I will examine the marginalized position of female Chechen suicide bombers "Black Widows" in Chechen and Russian societies on macro and micro-levels in terms of their ethnicity, gender, class, and age. In particular, I will explore ways, in which lack of security in their political, social, economic, and personal standings creates circumstances that motivate Chechen women to choose terrorism as their method of protest and join terrorist organizations, both as pawns and as martyrs, which often appears to them as the only feasible way to make their voices heard. The dominant practices of representing Chechen women in Russian and international media actually perpetuate their oppression and allow the Russian government to avoid taking responsibility for the unsafe and unstable political, social, and economic environments, in which Chechen women find themselves in the midst of the Chechen conflict, unable to produce effective political or social transformations. I will also argue that media aggravates their position by focusing primarily on Chechen female terrorists, while neglecting the importance of Chechen activists' work and leaving their voices unheard.



## Barbara Frey Waxman

### Biography

**Barbara Frey Waxman** is Professor of English at UNC Wilmington. She has written two books on literature of aging, *From the Hearth to the Open Road* and *To Live in the Center of the Moment*, and edited a collection of essays, *Multicultural Literatures through Feminist/Poststructuralist Lenses*. Her work on Richard Rodriguez, Maya Angelou, M.F.K. Fisher, Toni Morrison, and others appears in book chapters and her essays on literature by Allison Lurie, Carol Shields, Isaac Bashevis Singer, Philip Roth, Ruth Reichl, Eva Hoffman, Marie Arana, and others appear in such journals as *Melus*, *Autobiography Studies*, *The Gerontologist*, and *College English*. [waxmanb@uncw.edu](mailto:waxmanb@uncw.edu)

### Title and Abstract Excerpt

#### “White Ink’ and White Heat: Nature and Women’s Protests in Hogan’s *Solar Storms*”

Linda Hogan’s novel *Solar Storms* demonstrates how a lyrical language about the environment, followed by outrage at exploitation of nature and examples of strategic protest, lead readers toward environmental activism. The lyricism resides in a narrative about four generations of American Indian females who interact with the natural world. I focus on narrator Angel, who learns to see and breathe, and dream nature (she is a “plant dreamer”); her education in nature occurs through elders Dora-Rouge, Agnes, and Bush. The characters journey to stop a hydroelectric project to divert the waters of two rivers. Angel’s lyrical language shifts to outrage as she confronts government workers. My paper’s theoretical framework is ecofeminist literary criticism: I explore how Angel’s lovely ecological language cherishes nature and women. This approach reveals the novel’s correlations between abuse of women and abuse of the land (iron mines and cut trees); analyzing the novel, I join in its protest. The feminist aspect of Angel’s language echoes Cixous’s “Laugh of the Medusa,” which encourages women to write in “white ink”-- the milk of the Mother. Angel’s grandmother Agnes launches the family tale “in white ink”: “I don’t know where the beginning was, your story, ours. Maybe it came down in the milk of the mothers” (40). Angel narrates the novel in white ink. Hogan’s Angel offers a linguistic template for protest: convey the beauty of an ideal nature in “white ink”; in “white hot” anger decry the despoiling of this ideal; then act against despoilers.

## Coral Wayland

### Biography

**Coral Wayland** is an Associate Professor of Anthropology and Women’s and Gender Studies at UNC Charlotte. [cwayland@uncc.edu](mailto:cwayland@uncc.edu)

### Title and Abstract Excerpt

#### “Where Are the Women?: Amazonian Women in the Ethnobotanical Imagination”

This paper explores the portrayal of women and their relationship to medicinal plant knowledge in three contemporary travel narratives written by ethnobotanists working in the Amazon. Numerous studies have shown that women often bear the primary responsibility for keeping their families healthy and often control a considerable body of knowledge about medicinal plants. As such, it is striking that women are largely absent from travel narratives about bioprospecting in the Amazon. The ethnobotanists who author these texts, Mark Plotkin, Wade Davis, and Nicole Maxwell, overtly privilege the esoteric knowledge of male shamans to the exclusion of female phytotherapeutic knowledge. The few women who are acknowledged as controlling medicinal plant knowledge are depicted as elderly witches or hags. When these women are discussed, the dangerous and destructive nature of their knowledge is emphasized and they are depicted as something to be avoided and feared. More commonly, when women do appear in these texts they are portrayed as beautiful maidens who lack any valuable knowledge (about plants or anything else). As such, they have no place in the production of ethnobotanical knowledge (other than to satisfy the male gaze).

## Penny Weiss and Wayne Moskop

### Biography

**Penny Weiss** is Director of Women’s Studies and Professor of Political Science at Saint Louis University. Her scholarship encompasses recovery of the history of women social and political thinkers, feminist activism, and feminist perspectives on childhood. [pweiss1@slu.edu](mailto:pweiss1@slu.edu)

**Wynne Moskop** is Associate Professor of Political Science at Saint Louis University. Her scholarship includes American political thought, feminist theory, leadership studies, and the global politics of care work. [moskopww@slu.edu](mailto:moskopww@slu.edu)

*Title and Abstract Excerpt*

**“(K)No(wing) Confidence: On Suspicion, Dialogue, and Self-Reflection in (Campus) Movements for Change”**

The College of Arts and Sciences at Saint Louis University led the charge that resulted in votes of “no confidence” in the Vice President and the President by their Faculty Council, and then by the general Faculty Senate, and the Student Government Association. Visibly at the front of this movement were faculty in Women’s Studies and Political Science. The actions at SLU have, to date, been successful by a number of measures. Momentum continues to grow, coalitions have been built, circles of trust have developed, conversations have been consistently civil, and people have been willing to learn from each other. Nonetheless, cracks have appeared that can threaten our continued success, and certain repeated curiosities in the process reveal something general and important about politics and political knowledge today. This presentation uses the still ongoing battle at Saint Louis University to explore what we are and are not comfortable with and knowledgeable about regarding political struggle. We focus on four dynamics which we sometimes found perplexing, and hope to explore here : (1) The repetition of certain questions including “What can we do?” and “What do we have a right to do?”; (2) Pervasive and even overriding worry with how various others would see and represent our concerns and actions, resulting in discourse, for example, about being “positive”; (3) Insufficient attention to our own processes and leadership, as if certain things would just happen; and (4) Comfort with familiar strategies and suspicion and wariness about less familiar ones in fact better suited to our circumstances.

**Alisha West**

*Biography*

**Alisha West** is a second year graduate student in Women’s and Gender Studies at the University of Louisville. Her interests include sexuality and LGBTQ studies. More specifically, her work examines pornography, prostitution, and gender relations in the early lesbian and gay movements. She is the winner of the Carolyn Krausse Maddox award for her paper, “The Absence of Socialist-Feminism in the Pornography Debates.” [alisha.relays@gmail.com](mailto:alisha.relays@gmail.com)

*Title and Abstract Excerpt*

**“Writing Protest, Public Feminism: Notes on The Feminist Wire”**

The dominant discussions concerning human trafficking around the world often focus on sex trafficking to the exclusion of other forms of human trafficking. Anti-trafficking workers often allege that all women who work as prostitutes have been forced into the industry. To many of the organizations and workers fighting human trafficking, prostitutes are always victims. Since 1985, the EMPOWER Foundation of Thailand has been fighting to educate the people of their country regarding these simplistic beliefs. EMPOWER argues that legitimate attempts to migrate in their region are often confused with human trafficking. They believe that sex workers have a right to speak on their own behalf and can legitimately make a decision to work in the sex industry. They explain that the laws regarding sex work treat it as though it is different from all other types of work. EMPOWER believes that sex work is not inherently different than other types of employment and workers in the industry should be given the same protection and benefits allowed in other industries such as overtime pay, health insurance, medical leave, vacation time, safe working conditions, social security or pension, etc.. EMPOWER argues that sex workers see themselves as providing a good income for their families, much better than they would make in other industries. This presentation explores EMPOWER’s legitimate reasons for their outrage concerning the treatment of sex workers in their country, while also attempting to reconcile their positions to those of the larger global conversation on sex trafficking.

**Sika Wheeler**

*Biography*

**Sika Wheeler** is a recent UNCG graduate with a degree in Media Studies and a minor in Women’s and Gender Studies. In recent years she has completed projects centering around gender, sexuality, and media such as the documentaries, *Lull* and *The Slutwalk Greensboro Documentary*, as well as interned as a field organizer for Planned Parenthood in the Triad. She currently lives in Eastern North Carolina and is awaiting acceptance into graduate school. Sika spends her free time writing, crafting, and blogging about gender, race, and fandom. [sikaw91@gmail.com](mailto:sikaw91@gmail.com)

## *Title and Abstract Excerpt*

### **“When Fools Become Kings: Shame and Excess in Fanfiction Communities”**

For decades, fanfiction and fandom in general was largely regarded as the fodder of obsessive teenage girls and the recent publication of *50 Shades of Grey* did little to alter that opinion. However, as fanfiction slips from the shadows of the internet into the light of widely known pop culture, it has been given the opportunity for critical analysis by academics, journalists, and professional fiction writers. Fanfiction is creativity for creativity’s sake. It is “democratic” rather than hierarchical, a primarily homo- rather than hetero-centric space. The creators are mostly young women, and – perhaps most significant – it is abundant and free. However, the recent idealism of fanfiction as a hyperdiverse, democratic, sex-positive, and subversive form of community, while true on the surface, is questionable at best. In this paper, I investigate the myths about what fanfiction is, why it is, and what it is for from the perspective of those who write and read it. I will delve into how these assumptions of this medium are both reinforced and struck down by both writers and original creators alike and how this has affected the way fanfiction writers write and communicate. Furthermore, how relevant are queer and feminist media theories in discussing how the shift towards ironic hipness has “closeted” fandom while simultaneously exploiting it? In what ways have recent trends in online queer/sex-positive/feminist activism changed the way fanfiction is written and shared? Most importantly, does fanfiction actually provide any significant challenges to the types of stories that get told in popular media and how can these challenges be harnessed to create a more progressive, inclusive media environment?

**Carla Wilson**

#### *Biography*

I am a second year student in the master’s degree program in the Women’s, Gender, and Sexuality Studies at Georgis State University. I am currently doing research on compassionate listening as a form of spiritual activism, specifically how the practice of compassionate listening is being used in the organization Teen Talking Circles. Using a womanist framework, I’m interested in previous circle participants’ experience in circle, their ideas on spirituality, use of compassionate listening, and how their “inner works” relate to “outer works,” a concept originating with Chicana, feminist, queer theorist Gloria Anzaldúa as well as the relationship between spiritual activism and social activism. I believe that by sharing our stories, we learn compassion for ourselves and ultimately for others.

**cwilson30@student.gsu.edu**

## *Title and Abstract Excerpt*

### **“Listening With the Heart”**

The term Compassionate Listening originated with Gene Knudsen Hoffman, international peacemaker, founder of the US/USSR Reconciliation program for the Fellowship of Reconciliation. Using a womanist framework, I will look at Compassionate Listening as a form of spiritual activism, a term pioneered by Gloria Anzaldúa within the field of women’s and gender studies and defined as a visionary yet practical form of activism based on a perceived interconnectedness among people. This paper explores the use of compassionate listening within the facilitator training materials developed and used by the organization Teen Talking Circles (TTC) as well as the goals they have for the use of compassionate listening within the talking circles. TTC is a 501-c3 nonprofit organization founded on the principle that both a mature self-identity and healthy relationships develop naturally when we learn to speak our truth from our hearts and hear the truth of others with our hearts. TTC provides high school aged youth with weekly talking circles where their mission is to create a safe space where youth can tell the truth about their lives and practice the skills it takes to maintain a healthy relationship with self and others through the use of compassionate listening. Along the conference’s topic of different avenues to change and transformation, I argue that the use of compassionate listening within the TTC facilitator training materials and the talking circles not only has the potential to transform individual participants but also can lead to social transformation in the world.

**Laura Woliver**

#### *Biography*

**Laura R. Woliver** is a professor of political science and women’s and gender studies at the University of South Carolina in Columbia. **Woliver@mailbox.sc.edu**

### *Title and Abstract Excerpt*

#### **“Keeping the Faith During a Backlash: National Women’s Rights Lobbying to Retain Progress on Women’s Issues”**

Based on eleven years of fieldwork and research on the National Council of Women’s Organizations (NCWO) this paper looks at the efforts of the NCWO after the 2010 elections to protect policies important to women and girls.

**Christine Woodworth**

### *Biography*

**Christine Woodworth** is an Assistant Professor in the Department of Theatre at UNCG and a cross-appointed faculty member in the Women’s and Gender Studies Program. She primarily teaches Theatre History and Feminist Theatre and serves as department dramaturg. She has recently directed several productions for UNCG including *Polaroid Stories*, *In the Blood*, and *If You Give a Mouse a Cookie*. Christine holds a PhD in Theatre from Bowling Green State University and an M.A. in Theatre and Drama from Indiana University-Bloomington. Her articles have appeared in *Theatre Symposium*, *Theatre History Studies*, *Southern Theatre*, *Theatre Annual*, and *Text and Presentation*. [cewoodwo@uncg.edu](mailto:cewoodwo@uncg.edu)

### *Title and Abstract Excerpt*

#### **“Raging in the Wings: Exploitation, Resistance, and First Wave Feminist Consciousness in the early Twentieth Century Theatre”**

In a 1909 *San Francisco Chronicle* newspaper interview, Anna Held, prominent stage actress and wife of theatrical mogul Florenz Ziegfeld, urged young women to “shun the stage.” She cautioned, “Conditions behind the footlights, especially for the chorus and show girls, are something horrible to think of. In most musical plays the girls are absolutely at the mercy of the owner of the show.” Held’s words launched a firestorm in the American and British press, as dozens of theatre artists wrote in support of her warning or to challenge her assertions. One performer was particularly outspoken in regards to her condemnation of the sexual exploitation running rampant in the wings. Actress and radical activist Kitty Marion recounted numerous run-ins with theatre managers and talent agents who refused to help advance her theatrical career after she resisted their sexual advances. In one instance, she wrenched herself so forcefully from the grip of a talent manager that she fell to the ground, knocking her head on his desk, and losing consciousness. For Marion, as with many relatively unknown British music hall and pantomime performers, chorus girls, and ballet dancers, these experiences of sexual harassment ignited a blaze of indignation that manifested itself into outspoken and militant political activism. This paper will offer an historical exploration of the sexual exploitation of young women in the late 19th-early 20th century theatre and the ways in which opposition to such instances fueled various iterations of first-wave feminisms including labor reform, suffrage, and birth control.

## **CONFERENCE PANELS**

**Hannah Dela Cruz Abrams; Kimi Faxon Hemingway; Barbara Frey Waxman**

#### **“Protesting against Women’s Invisibility”**

This panel will explore the marginalized position of women as writers and fictional characters. In feminism’s third-wave, the sublimation of the female position in literature, journalism, and publishing has prompted characters who age without surrendering their sexuality, journalists who break the code of silence, and writers who demand increased visibility.

### *Biographies*

**Hannah Dela Cruz Abrams** is a writer and English department lecturer. Abrams has most recently published *The Man Who Danced with Dolls* from Madras Press, and is currently at work on her memoir *The Following Sea*, which—in part—traces her childhood on a yacht in the South Pacific. Abrams is the recipient of the Rona Jaffe Writers Award, a North Carolina Arts Council Fellowship, and a Hartshook Fellowship. She currently lives and teaches in Wilmington, NC.



### *Title and Abstract Excerpt*

#### **“(In)visibility: Viewing the Position of the Female Writer in the Publishing Industry”**

In order to showcase the marginalized position of women within the publishing industry, I focus on the findings of organizations like VIDA: Women in Literary Arts and the critical response to three award-winning, female authors—Edith Pearlman, Jennifer Egan, and Jesmyn Ward. First, I examine the shocking discrepancy in numbers between male and female authors represented in major literary magazines from 2009-2011. I argue that these findings indicate an imbalance with complex and disturbing implications. While the VIDA count successfully illustrates the unacceptable reception by editors of female writing, it cannot address the disparity between male and female submissions. I revisit the oft-posed concern that female writers, socialized by a persistent sense of invisibility, are less likely to participate in an aggressive campaign to publish in literary magazines. While assessing the gendered rhetoric of the female response in literary societies and academic conferences, I also address and complicate issues of editorial gender bias and male overconfidence. In the book industry, I interpret the critical reception of award-winning female writers, specifically following the reaction to Pearlman’s National Book Critics Circle Award and Pen/Malamud Award; the grumblings about Ward’s National Book Award; and the bewilderingly cool media reception of Egan’s Pulitzer Prize and National Book Critics Circle Award. Ultimately, I demonstrate which modes of resistance a sisterhood of writers uses to navigate the current challenges of gender politics in the publishing industry in order to become visible.

**Kimi Faxon Hemingway** is a lecturer of English at the UNC-Wilmington. A founding editor of the literary journal *Ecotone*, her writing has been anthologized in *Choice: True Stories of Birth, Contraception, Infertility, Adoption, Single Parenthood, & Abortion*, and *Witness*. She is the author of the *Wasini Island Guidebook*.

### *Title and Abstract Excerpt*

#### **“Invisibility: Women Journalists and The Conspiracy of Silence”**

Examining the ubiquitous thread of violence to female foreign correspondents, I argue that despite the appearance of gender-balance in the news room, the traditionally male-dominated culture of journalism persists and contributes to maintaining silence for those who experience sexual assault. The vicious attack on CBS News correspondent Lara Logan last year in Cairo has brought the issues into sharp focus, prompting journalists worldwide to begin speaking out in numbers previously unknown. In the four months after the attack, 52 female reporters disclosed to the Committee to Protect Journalists that they had experienced varying degrees of sexual violence from rape by multiple attackers to aggressive groping—in retaliation for their work or during the course of their reporting. Until recently, the documentation of sexual assaults against journalists has been scarce. A handful of studies and investigative journalism reveal numerous reasons for this: implicit cultural stigmas and lack of faith that authorities would act upon their complaints. But time and again professional considerations played an important role; many female journalists were reluctant to disclose an assault to their editors for fear they would be perceived as vulnerable and be denied future assignments.

**Barbara Frey Waxman** is Professor of English at UNC Wilmington. She has written two books on literature of aging, *From the Hearth to the Open Road* and *To Live in the Center of the Moment*, and edited a collection of essays, *Multicultural Literatures through Feminist/Poststructuralist Lenses*. Her work on Richard Rodriguez, Maya Angelou, M.F.K. Fisher, Toni Morrison, and others appears in book chapters and her essays on literature by Allison Lurie, Carol Shields, Isaac Bashevis Singer, Philip Roth, Ruth Reichl, Eva Hoffman, Marie Arana, and others appear in such journals as *Melus*, *Autobiography Studies*, *The Gerontologist*, and *College English*. [waxmanb@uncw.edu](mailto:waxmanb@uncw.edu)

### *Title and Abstract Excerpt*

#### **“Protesting Against Women’s Invisibility: Sexy Elders in Literature by Edith Pearlman”**

Using a feminist literary critical perspective that explores intersections between gender and age (“literary gerontology”), I examine several short stories by Edith Pearlman. I argue that Pearlman creates female characters in these stories who resist American culture’s tendency to relegate them to invisibility and asexuality by expressing sexual desires of many kinds: same-sex desire is depicted in “The Little Wife” (between women and also between men), eroticized male-female friendship is explored in “Unravished Bride,” and “Capers” portrays the erotic titillations of shoplifting by an older married couple whose marriage bed is thereby re-charged. In these portrayals the narrators’ humor and admiration for these elders’ rule-breaking impulses are evident. When the characters move toward breaking the rules, the narrator observes with satisfaction that they sometimes achieve public visibility or they attain interpersonal visibility with the object[s] of their desire. A fourth story, “Elder Jinks,” also has erotic and a satirical element. The female protagonist offends her strait-laced new husband by entertaining in his absence her “elder-hippie” friends (who smoke pot and practice nud-

ism). Because he longs for her, he returns early to this hippie-invasion. At first this estranges the newly-wed couple, but the ending of the story suggests an erotic reconciliation important to the wife especially. In all four stories, the aim and subtext suggest a view of female elders as sexual human beings visibly open to joys of erotic experience.

## Stephanie Alvarado, Moya Bailey, Whitney Peoples

### “Theories of the Flesh: Uses of Women of Color as the Bodies of Knowledge Production in the Biomedical Industrial Complex”

Women of color have a long history as the subjects of medical experimentation, education, and abuse. This panel brings some of this painful history to light while also exploring the ways in which women of color have collectively challenged this subjugation.

#### Stephanie Alvarado

##### *Biography*

**Stephanie Alvarado’s** research is centered on studying the criminalization and policing of Latinas and immigrant bodies through a reproductive and social justice lens, while examining the impact on the national discourse about these groups in terms of policy formation, social justice movements, and media representation. Stephanie holds BAs in Psychology and Latino Studies from NYU.

#### Moya Bailey

##### *Biography*

**Moya Bailey** is a graduate candidate and scholar of critical race, feminist, and disability studies at Emory University. Her current work focuses on constructs of health and normativity within a US context. She is interested in how race, gender, ability, and sexuality are represented in media and medicine. She is the founder and co-conspirator of Quirky Black Girls, a network for strange and different black girls. She loves to talk about TV, Lil’ Wayne, Black Nihilism, all things queer, fierce, and transformative.

#### Whitney Peoples

##### *Biography*

I am a native of Ft. Worth, Tx. I received my BA in Political Science from Agnes Scott College in Decatur, GA. I earned an MA in Women’s Studies from the University of Cincinnati as an Albert C. Yates Fellow. I am currently in my fifth year of doctoral work in the Women’s, Gender and Sexuality Studies PhD program at Emory as a Diversity Fellow. My dissertation research is focused on representations of women’s reproductive health and female sexuality in the public sphere. I have published in the journal *Meridians: Feminism, Race, Transnationalism* as well as in the anthology *No Permanent Waves: Recasting Histories of U.S. Feminisms*.

## Jennifer Scism Ash, Justina Licata, Hannah Dudley Shotwell, Jess Alan Usher Simone Caron - Moderator

### “Turning Outrage into Action: Postwar Era Strategies for Challenging Male Domination and White Supremacy”

The history of postwar America is marked with struggles against racism, sexism, and classism, and women have often been at the center of these struggles. Women experienced anger, pain, frustration, and yes, outrage, at the sometimes seemingly insurmountable obstacles placed in their paths. African American women maintained their dignity despite the negative backlash caused by the Moynihan Report by building communities through black media and caring for the well-being of their children. Reproductive rights advocates taught each other to perform abortions to demonstrate that women would assert their rights regardless of state restrictions. Students at a historically Black college for women in Greensboro confronted the racist and sexist notions of white patriarchy off campus and traditional moral expectations on campus to redefine their own identities and standards of behavior. Middle class and poor black women in Winston-Salem expressed public outrage over the denial of civil rights, yet learned to speak the language of the traditionally all-white male corporate

boardroom in order to obtain funding for antipoverty programs. By placing studies of these seemingly dissimilar groups of women into conversation, this panel will expand notions about how direct-action protest might have been expressed and dispel myths that women's coalitions (regardless of race or ethnicity) were somehow monolithic. This panel will offer a sampling of localized studies that contribute to an overall synthesis of understanding for women's rights issues. The women, the causes, and the methods of organizing were diverse, yet they all shared a need and a will to push forward for change.

## **Jennifer Scism Ash**

### *Biography*

**Jennifer Scism Ash** is an Instructor of History at Bennett College in Greensboro, NC. She received her MA in American History in 2008 from UNCG and her BA in History at Western Carolina University. Her research interests include: twentieth century African American women's history, Black feminist theory and history, and the history of social justice movements.

### *Abstract Excerpt*

#### **"Defining Themselves: African American Women Students' Resistance to Segregation and Middle-Class Respectability at Bennett College, 1960s- 1980s"**

Based on case studies, interviews, and archival research, this paper explores individual and group-organized acts of resistance carried out by African American women students on and off the campus of Bennett College, a historically Black institution for women. Through the 1960s, white politicians, business leaders, and common citizens of Greensboro demanded that Bennett students adhere to the cultural and social expectations of Jim and Jane Crow off campus. In addition, the postwar administration at Bennett expected students to conform to middle-class notions of traditional womanhood both on and off campus. This research examines instances in which students resisted both of these long-established ideologies in an effort to define their own identities as Black women. Through their planning of and participation in the sit-in movement of the 1960s, Bennett students challenged not only racism, but traditional notions of gender and sexuality. Between the 1960s and 1980s, students also challenged and complicated notions of gender and sexuality embedded in the culture of the College. Students often executed acts of resistance that defied the politics of respectability on campus. Those challenges often targeted policies that policed reproductive rights, curfews, and dress-codes. Frequently those confrontations were met with reprisals; however, at times, students were able to organize for effective change. This research aims to place African American women students' experiences at the center of the historiography of larger national trends of student organizing in the postwar era, demonstrating that African American women college students were actively engaged in multifaceted struggles against multiple oppressions.

## **Justina Licata**

### *Biography*

**Justina Licata** is pursuing a PhD in U.S. History at UNCG. She completed her MA in American History at UNCG and her BA at Wagner College in Staten Island, New York. She is interested in understanding ordinary African American women's experiences during the Civil Rights Movement.

### *Abstract Excerpt*

#### **"Building Communities: How African American Women in Chicago Used an Advice Column to Find Their Voice: 1964-1967"**

In 1965, Lyndon B. Johnson's assistant secretary of labor, Daniel Patrick Moynihan, wrote an internal memo entitled, *The Negro Family: The Case for National Action*. The Moynihan Report blamed the increasing rate of joblessness and inequality of opportunity amongst African American men on the "unnatural" tradition of matriarchy in Black society. He believed that as long as these "unstable" female-headed family structures continued to dominate America's inner cities, African Americans would be unable to achieve economic equality. The belief that African American women had been a detriment to their own community caused a gender crisis among Black men and women, and the report damaged Black

women's image, forcing them to defend their parenting skills as well as their respectability. Around this time, the African American newspaper, *The Chicago Defender*, began printing an advice column titled, "Keep Your Family the Right Size." Leontyne Hunt, a representative of Planned Parenthood, wrote the column with the goal of providing her female readers with knowledge on an array of subjects relating to women and reproduction. The column gave its readers an opportunity to ask important questions within a safe environment and to gain valuable information. "Keep Your Family the Right Size" also built communities and established a unique form of communication amongst African American women. These communities aided women in the fight against the backlash surrounding the Moynihan Report by allowing them to ask uncomfortable questions, gain awareness through other women's experiences, and to empower them to create both personal and societal changes.

## **Hannah Dudley Shotwell**

### *Biography*

**Hannah Dudley Shotwell** is in the U.S. History PhD program at UNCG. Hannah received her MA in American History at UNCG and her BA in History and English at the College of William and Mary in Virginia. She is interested in studying women's health, reproductive rights, feminism, and education.

### *Abstract Excerpt*

#### **"No Going Back: Menstrual Extraction in the Post-Roe Era"**

Newspaper accounts from the early 1990s reported with alarm that women across America were learning "do-it-yourself" abortions using a technique called "menstrual extraction." This simple procedure began with the woman who needed an abortion reclining on a floor or sofa, while her friends gave her a pelvic examination. Then, another woman would insert a sterilized cannula, a thin, flexible tube, into the woman's cervix. During the next forty-five minutes, the assembled group took turns pumping a plastic syringe, which suctioned the contents of the woman's uterus into a glass jar. Fearing that abortions in clinics and hospitals might soon become unavailable, groups of women across the nation felt it was vital to master menstrual extraction. Scholars of reproductive rights have explored how menstrual extraction was an integral part of the feminist self-help community that emerged in the early 1970s out of women's lack of faith in the medical community and the growing women's health movement. While most scholars have assumed the legalization of abortion in 1973 rendered menstrual extraction unnecessary, this paper explores its reemergence in the late 1980s and early 1990s. As anti-abortion protest groups tried to restrict women's access to abortion clinics and new laws challenged and chipped away at Roe, many pro-choice activists began to worry that abortion would soon become illegal. Fearing that Roe would be overturned, they believed they needed a backup option. Menstrual extraction was just such an option. Outraged by the possibility that safe and legal abortion was disappearing before their very eyes, feminists flaunted the technique of menstrual extraction to remind the government and the public that making abortion illegal would not make it go away.

## **Jess Alan Usher**

### *Biography*

**Jess Alan Usher** is ABD (all-but-dissertation) in U.S. History at UNCG. He teaches a variety of History courses full-time at Winston-Salem State University, where he received his BA in History. Jess's dissertation is entitled *An Uneasy Peace: The Struggle for Civil Rights and Economic Justice in Winston-Salem, North Carolina, 1960-1985*.

### *Abstract Excerpt*

#### **"No Going Back: Menstrual Extraction in the Post-Roe Era"**

In the middle of a city council meeting in 1963, black civil rights activist Louise Wilson dramatically stood up to the white mayor of Winston-Salem, North Carolina and with a flourish of oratorical thunder explained repeatedly why she was "disappointed" in the leadership of her city. In the same exchange, she informed the city's most powerful black male civil rights leader that she knew quite well "how to raise my own children" and that she would not under any circumstances "stifle their ideas of freedom." Wilson went on to head the Experiment in Self-Reliance, Winston-Salem's antipoverty agency under the North Carolina Fund and to become a champion for the cause of economic justice. Wilson was quite capable of expressing indignation, yet she also learned over time to adapt her strategies to best serve her cause. She led women from public housing in protests against discriminatory merchants and grocers selling tainted meat. She supported poorer women in creating and organizing their own protests and helped them unravel the complexities of



government agencies and services. Louise Wilson passionately spoke out against injustice—but she also negotiated privately with top executives from R.J. Reynolds Tobacco Company and Hanes Knitting Company to secure desperately needed private-funding for the Experiment in Self Reliance and related programs. Wilson’s story, which also incorporates the stories of many other women around her, demonstrates that women advocates for civil rights and economic justice were not one-dimensional in developing and implementing strategies to achieve their goals. There was clearly a place for both public expressions of outrage and for private negotiations that confronted paternalism with diplomacy.

## **Simone Caron**

Chairing the panel is **Dr. Simone Caron**. Dr. Caron has been the chair of the Wake Forest History Department since 2005, and has been a member of the faculty there since 1991. Her wide range of research interests span from 1830 to the present and include American medical history, reproductive issues (birth control, abortion, sterilization), midwifery, alcoholic women, unwed mothers, and infanticide. Her teaching interests center on gender and medical history, the Great Depression, the long decade of the Sixties, and American political, social, economic, and cultural history since 1865.

## **Hannah Grace Austin, Marie Eszenyi, Justin Grandinetti, Katrina Miles**

### **“Blogging as an Outlet for Outrage: A Panel Discussion on Effective Strategies for Shouting Out Online to Create Lasting Feminist Change”**

The Internet is certainly no stranger to expressions of rage. In recent years, the Internet has become the primary outlet for many people who would otherwise not be able to express themselves or their feminism freely. The Arab Spring illuminates this phenomenon. Furthermore, as Dutta et al. indicate, the Internet provides a distinctive mixing bowl for cultural interaction that can have a lasting impact on individuals. “The convergence of cultures creates a shift in common social practices, which will ultimately lead to the transformation of typical patterns of perceptions and thoughts. This seems to be what is happening on the Internet now” (Dutta et al. 32). However, given the increasing use of the Internet to form and inform others about social protests, a new challenge arises: How do we both communicate our anger online effectively, while still maintaining the ability to create feminist change? ShoutOut! is James Madison University’s feminist collective blog. We presented at last year’s SEWSA conference at George Mason University. Since that conference, the blog has increased our active readership to more than 400 JMU students, faculty, and international readers. This past semester, ShoutOut! hit a milestone of 100,000 views. At SEWSA 2012, ShoutOut! lead a panel discussion on blogging as a space outside the classroom for student feminist discourse. However, this panel will offer a distinct perspective on blogging as an “Outlet for Outrage.” This panel is comprised of six undergraduate writers with diverse interests and backgrounds in feminism, but who have all come together to “Shout Out” for activism and social change. ShoutOut! is a locus for protest, outrage, and change at both the local and global levels. Panelists will discuss their experiences using ShoutOut! to motivate discussions and actions in the areas of race, class, sexuality, gender, disability, etc. They will articulate the challenges of using anger as a way to foster social change and what strategies of expression are most effective at initiating change. Finally, the bloggers will indicate how their posts have lead to community building and discussions of shared experience that have a lasting impact on both writers and readers. A panel discussion on the aforementioned topics will contribute to communication theory by providing insight into the minds of protest bloggers, supplying an account of successful Internet protest strategies, and investigating the complex relationships of a unique protest community.

## *Biographies*

### **Hannah Grace Austin**

**Hannah Grace Austin** is a Senior English major and Women’s Studies minor. During her time at James Madison University, she wrote for feminist ‘zine Sister Speak for two semesters and student-run blog ShoutOut JMU for three. After graduation, she hopes to teach English abroad before returning to the States to pursue an MA in Women’s Studies and Public Policy. Areas of interest include Southern literature, women in politics, gender in the media, and seeking justice for victims of sexual assault and other gender-related crimes.

### **Marie Eszenyi**

**Marie Eszenyi** is a senior at JMU. She is pursuing a BA in philosophy and a BS in communication studies. She has written for ShoutOut! for two years. Last semester, she was co-editor. Her feminist interests include Black feminism and the Civil Rights Movement, and feminism and pop culture.

## Justin Grandinetti

**Justin Grandinetti** is a senior at JMU. He is a writing, rhetoric, and technical communication major, with a minor in women and gender studies. He is a current co-editor of ShoutOut! On the blog, he writes a series called "The Feminist Lens: Movie Reviews."

## Katrina Miles

**Katrina Miles** is a senior at JMU. She is a Sociology and Communication Studies double major. She stays involved on campus through work with her sorority, Delta Gamma, and organizing events and meetings as secretary for Sociology Club. This is her first semester writing for ShoutOut!

**Wanda Balzano, Karina Bautista, Lynn Book, Rian Bowie, Alessandra Beasley Von Burg**

### "Feminist Politics of Dissent and Invention: Outsiders, Nomads and Disruptors"

The panel will address protest movements, literary and artistic tactics, and shifting identities that explore how contemporary discourses of migration, diaspora, and exile both resist and transform rhetorical and social practices in the US and abroad. This heterogeneous group of scholars from Wake Forest University—including practitioners of English, Theater and Dance, Communication/American Ethnic Studies, Romance Languages and Women's and Gender Studies—will present papers that range from the US legal discourse of immigration to the human rights advocacy and identity formation in Dominican society, from the literary and historical disenfranchisement of African Americans to cultural practices of feminist activism and performance art, focusing on acts of outrage in local and transnational communities and their influence on social change. The contributors to the panel are cohorts in a faculty seminar invested in scrutinizing feminist values and fostering creative scholarship that engages broader and under-recognized themes and works of dissent, outrage, creative action, and social change from multiple perspectives, with a special interest in how performances of rage and outrage are enacted or interpreted through bodies, technologies, and the arts.

## Wanda Balzano

### *Biography*

**Wanda Balzano** directs Women's and Gender Studies at Wake Forest University. Her published research focuses on the figures of the foreigner and the veiled subject in writing, art and film. *The Veiled Subject: Women and Religion in Irish Literature* is forthcoming with Irish Academic Press. With Moynagh Sullivan, she edited the special issue of *The Irish Review on Irish Feminism* (2006). With Mulhall and Sullivan she also edited *Irish Postmodernisms and Popular Culture* (London & New York: Palgrave Macmillan, 2007). With Silvana Carotenuto she is currently editing the special issue of *Anglistica* on Writing Exile: Women, the Arts, and Technologies.

### *Abstract Excerpt*

#### "Sextremism and Calendar Girls: Controversial Discourses of Exile"

Created in 2008, the FEMEN movement fights for the self-determination of women in Ukraine. Under the maxim "Our God is woman, our mission is protest, our weapons are bare breasts!" the activists protest topless against such institutions as sex tourism, marriage agencies, and political intolerance. More recently, on 8th March 2012, a group of exiled Iranian women appeared on an accompanying video to The Nude Revolutionary Calendar, which was produced by Maryam Namazie with the determination to defy Iranian leaders who condone oppressive discrimination towards women in their home country. In Namazie's words, "Islamism and the religious right are obsessed with women's bodies. They demand that we be veiled, bound, and gagged. In the face of this assault, nudity breaks taboos and is an important form of resistance." This paper will analyze how in contemporary society nudity used by protesters might help women's rights or, on the contrary, how it might be perceived to be counterproductive. On nudity and the calendar, Mallorie Nasrallah states: "When a tool of oppression can be turned in to an assertion of power, it is a beautiful thing. Nudity when celebrated harms no one, and when made shameful and barbaric harms everyone." Issues of race, ethnicity, age, religion, and constructed ideas of beauty will be taken into consideration for such assessment. My paper will also address how blogs and other digital platforms, redefine new and transnational discourses both inside and outside the boundaries of "home."

## **Karina Bautista**

### *Biography*

**Karina A. Bautista** is a Latin Americanist interested in the contemporary politics of identity. She investigates the correlations between Latino and Caribbean literatures on issues of diasporization and transnationalism, particularly as related to the Dominican diaspora. In the literary corpus of Latino/Caribbean writers that she examines, conflicts of globalization, citizenship, and human rights are prevalent matters. She is currently studying the writings of Haitian activist Solange Pierre, analyzing through this work the issue of race and identity in Dominican society.

### *Abstract Excerpt*

#### **“Haiti in the Womb: Haitian Diaspora and the Complexities of Identity Formation in Dominican Society”**

For communities that experience firsthand the complicated, and at times violent, process of migratory displacement, the rights of citizenship become an essential tool for survival. In the case of Dominican-Haitians, within the Dominican Republic, citizenship is no longer a birth right. New tactics of exclusion (many not legal) have been implemented to deny an identity to first, second- and even third-generation Haitians born in the Dominican Republic. The two neighboring nations that constitute the island of Hispaniola (Haiti on the west and Dominican Republic on the east) shared a complicated past of invasions and genocide. In current times, their complicated relations are strongly impacted and transformed by forces of globalization that push Dominicans and Haitians from their homeland and into a transnational limbo state. The objective of my work is to examine how the Haitian diaspora challenges the racial and cultural values of Dominican society at civic and literary levels. I will particularly explore how the activism of Dominican-Haitian Solange Pierre subverts the social and literary power of texts like *La isla al revés: Haití y el destino dominicano*, by Joaquín Balaguer, the ex-Dominican president and central literary figure in the Dominican Republic who was an advocate against the presence of Haitians in Dominican society.

## **Lynn Book**

### *Biography*

**Lynn Book** is a transmedia artist making performance, exhibition, and media projects centering on the transformational potentials between people, practice, and place. As a disciplinary immigrant, her work takes shape in city sites and galleries, clubs, theaters, and concert halls. Book is Associate Director, Program of Innovation, Creativity and Entrepreneurship and is Senior Lecturer in the Department of Theatre and Dance, Wake Forest University. She is a Graduate Advisor, Transart Institute, an international MFA/PhD program in contemporary art practice. She has received awards from the National Endowment for the Arts, New York Foundation for the Arts, and the Franklin Furnace Fund. [www.lynnbook.com](http://www.lynnbook.com)

### *Abstract Excerpt*

#### **“Outrageousness and Critical Practice in Performance Art”**

Contemporary performance art practices create spaces for experimentation, provocation, and transformation. Since emerging as a risky, alternative pursuit for artists in the West dissatisfied with status quo conditions of the 1970s, performative actions have expanded to include a multiplicity of practices and theories across cultures and sites, both real and virtual. This diverse and exploratory art continues to evolve and complexify through singular and collective efforts around the globe that give voice to resistance, complicate the performance of difference, and propose radical transformation of bodies, selves, sites, and societies. It's insistence on confronting cultural forms and challenging oppressive regimes through a multiplicity of outrageous and critical actions often re-views Body as the breakpoint of power. Because disagreement is built into the concept of performance art, how people reinterpret and renegotiate it's meaning and impact acquires permanent critical value (Carlson, 2003). Bodies in life-making, or in modes of becoming (Grosz, 1999) take on particular and startling significance when treated with exceptional fierceness through critical practices that publicly reinvent, dislocate' and otherwise disrupt deeply embedded images and ideals of Body to pursue potentiated Bodies in emergent, co-evolving states. In this paper, I will discuss outrageousness in performance art on a continuum that considers the privilege of critical investigation, the necessity of political urgency, and the potential of nowhere/everywhere in the digisphere through a few select artists, works, and groups. As an example of hybridity in contemporary art practices, I will include a recent media project of my own, *Unreading for Future Bodies* (2012-13) that transposes a set of performances into a video book that takes up questions of erasure, empowerment, and participatory engagement through mediated readings of three volumes: 1) “Escapes” which considers the Phaedra figure,

2) "Derangements" which takes up the Chimerical body, and 3) "Fragmenta" which composites living women and girls seeking parity and justice including education activist Malala Yousafzai.

## Rian Bowie

### *Biography*

**Rian Bowie** is an Assistant Professor of English at Wake Forest University, where she works on African-American periodical literature and culture across the nineteenth and twentieth centuries. Her current manuscript project entitled *Stand Forth and Declare: Nineteenth Century Black Womanhood and the Paradox of Public Visibility* untangles the complex arrival of African American womanhood in print discourse during the nineteenth century by examining the roles that conflicting narratives about women in public, both real and imagined, played in shaping black nationalist tenets and tendencies.

### *Abstract Excerpt*

#### **"dreaming the lives of ancestors': The Perils of Forgetting in Evie Shockley's *half-red sea*"**

Published in 2005, Evie Shockley's poetry collection *half-red sea* serves as a call to remember the contributions that African Americans have made to the development of the United States of America. A unifying element in the collection is the persistent focus on African American participation in the country's physical, social, and intellectual development. In such poems as "waiting on the mayflower" and "cause i'm from dixie too," her poetry reifies the connections that African Americans have to national and regional spaces and reconstructs histories that acknowledge their unquestionable belonging to the often violent land that they came to call home. Her play on the word "waiting" cleverly acknowledges the wait for freedom through centuries of disenfranchisement and for the arrival of complex narratives that might acknowledge their on-going participation in the uplift of the nation. Myriad poems in this collection unearth complex truths that are, to some extent, in danger of disappearing from public record or memory. In this presentation, I will examine the ways that poems in *half-red sea* resist erasure by "dreaming the lives of ancestors."

## Alessandra Beasley Von Burg

**Alessandra Beasley Von Burg** is Assistant Professor and Director of Undergraduate Studies in the Department of Communication and Director of American Ethnic Studies at Wake Forest University. Her research focuses on rhetorical theory, political theory, and migration studies. Her latest work develops a theory of stochastic citizenship, a new way of understanding discourses of citizenship based on the randomness of our origins and the practice of mobility. She has published in *Philosophy & Rhetoric*, *Advances in the History of Rhetoric*, and other national and international outlets. She has developed a series of Symposia on Citizenship and is the director of the Where Are You From? Project.

### *Abstract Excerpt*

#### **"On the wrong side of the border? Repositioning the Status Quo as Illegal No More"**

The United States is home to nearly 40 million legal migrants and around 12 million illegal immigrants, making it the largest recipient of immigrants in the world. North Carolina has "the largest and fastest-growing immigrant population in the nation" (2010 *Washington Post*), with 650,000 foreign-born residents (US Census), and 325,000 illegal immigrants (*News Observer*), including 51,000 youths brought here by their parents. North Carolina and other regions in the US are now faced with the challenges of being a "gateway community." The recent legislative battles in Arizona, Utah, Georgia, and Alabama reveal an inconsistency in the way policymakers define the rights and practices of permanent, legal citizens and those of immigrants, newcomers, legal, and especially undocumented migrants. New immigrants, however, including undocumented ones, are no longer willing to hide and be silent about their situation. This paper focuses on the campaigns that raise awareness about the situation of immigrants with no legal rights in the US and the movements that have turned discriminatory discourses upside down. Advocates push for new, more inclusive policies by using the language associated with those who oppose immigration, in order to demonstrate the absurdity of those arguments. Immigrants argue for human rights with the refrain that "no human is illegal," or fight against the policies designed to profile those who "look" illegal by provocatively asking "do I look illegal?" These and other "outrageous" strategies challenge the status quo and reposition undocumented immigrants as the ones shaping the discourse and the policies that impact them.



**“Channeling Rage: Stages of Personal Feminisms”**

This interdisciplinary panel shares the personal stories of three undergraduate students and their individual awakenings to and identifications with feminisms. Each presenter will situate their personal narrative within a theoretical framework, and detail their unique stories and unconventional journeys to feminist perspectives. The overarching framework of the panel is a situated “rhetorical listening,” a term coined by Krista Ratcliffe. This rhetorical strategy allows individuals to listen to others express their experience without collapsing those experiences into their own. As they listen to each other’s stories, they offer the audience opportunities to listen, and also to tell their own stories, creating a tapestry of experiences. The panelists each identified as feminists through experiences of marginalization. Yet, they recognize (a) that their experiences are individual and not necessarily representative of categorical groups, such as “rural Southerner,” “homeschooler,” or “Muslim;” (b) that “marginalized” is a categorical marker that essentializes feminisms; and (c) that their anger or “rage” can productively be channeled into creative acts that invite rather than close off dialogue. The process of rhetorical listening respects differences while reaching for common ground, thereby avoiding essentializing each others’ experiences within single identify markers. Further, each panelist will discuss her undergraduate experience within her individual major, what feminism has meant in terms of her experience within that major, and how feminism permeates every categorical marker of her experience.

***Biographies***

**Tasha Battaglini** will discuss her upbringing in a small, conservative Southern community and her immersion in art and art history. Her experience belies the media-perpetuated stereotypes of “hicks” and “hillbillies.” Yet she did encounter the racism, sexism, and homophobia that inhabit all communities that exist within a majority white patriarchal hegemony. As an adolescent, she did not identify as feminist, but found in retrospect that her attitudes and rejection of normative expectations of “feminine” behavior were implicit embraces of feminist attitudes. Once she began college as a studio art and design major, she found herself creating pieces that expressed her rage and aimed to spur dialogue about normative gender roles. During her presentation, she will share her latest work-in-progress, “Black Widows.” The prints satirize 1950s pin-up calendars by portraying prim housewives in domestic spaces, preparing to murder their husbands with various household implements. The violence is tongue-in-cheek, but gestures toward (and rejects) notions that women who use violence are masculinized and therefore robbed of agency. The project underscores the obliviousness of the males, who are equally normed and therefore unaware of their complicity in patriarchy and its subjugation of women. Finally, the project emphasizes women’s sexual agency and celebrates desire outside of the traditional “wife” and mother categories. “mother” categories.

**Sonila Noorani** is a Muslim woman who spent her first twelve years in Pakistan. She will discuss her eventual decision to unveil, and the occasional struggles she faces as a practicing Muslim who chooses not to veil. She is a Public Health major, and found several unanticipated challenges. According to the values under which she was raised, certain topics were discouraged from discussion. As a Public Health major, on the other hand, many of those same topics are considered very necessary to discuss. She also found various challenges as she moved among different social groups in a post-9/11 American community. She discusses her experiences as a high school student learning English and deciding to unveil, her selection of Public Health as her major, and her consideration that her own family upbringing as conservative but not representative of all Muslims. She has never identified herself as a feminist, yet she recognizes that her perspective on women’s roles and rights within society and Islam are decidedly feminist. Can one be a feminist and a traditional Muslim? Can one be a feminist and not identify with feminism? The speaker will explore both questions in an opened way, inviting audience participation in the discussion.

**Emma Troxler** Emma Troxler was homeschooled for most of her elementary and high school years. She will recount her awakening to feminism, identification as a feminist, and negotiation of the homeschooling community as a feminist. Her undergraduate work began in International Studies, but quickly shifted to a double major in English and Women’s & Gender Studies. She situates her homeschooling experience as a tightrope walk between the dominant ultraconservative Christian ideology of her homeschooling community and her own curriculum, which was ideologically conservative but not religiously affiliated. She tells the story of calling herself a feminist as early as age 10, and explores the possibilities she had to discover feminism within her social and schooling contexts. Next, she discusses her immersion in global and humanist Women’s & Gender Studies coursework and her application of theoretical texts to her lived experiences. In what ways is it possible, she asks, for feminism to exist within and productively dialogue with culturally conservative communities?

She suggests dialogues that channel rage, that is, recognize and foreground anger as the impetus for dialoguing about inequalities. First, this approach recognizes that the accepted values of communities and emotional reactions do in fact govern and guide rational dialogue and dispenses with patriarchal privileging of logos and disrupts the categorical dismissal of feminists as “shrill” or “man-hating.” It invites exploration of the sources of rage, and assumes valid reasons for anger, rather than triggering defensiveness. In the end, the hope is for feminist perspectives to utilize the master’s tools to dismantle—cooperatively—the master’s house.

**Will Dodson** (Moderator) is the Ashby Residential College Coordinator, a Writing, Literature, and Media Studies faculty-in-residence, at UNCG.

**Amanda Belue, Claudia Binding, Roxy Rosiaro, Rachel Shumpert, Kimberly Spade  
Tamara L. Burke - Moderator**

**“From In-Sight to Out-Rage: Leadership Discourse, the Politics of Practice, and Service-Learning Projects  
Designed for Social Change”**

Several undergraduate students will present service-learning projects designed as part of an honor’s course titled, “Women, Leadership, and Social Change.” Designed as an introduction to the ethical issues underlying leadership and social change from the perspective of women, this course explores the relationship among common good, justice as fairness, and major models of leadership as they apply to affecting social change historically and/or contemporarily. Through the design of a culminating service-learning project, students develop their own philosophy and praxis of leadership to address community needs. From a place of In-Sight to Out-Rage, these honor’s students will share their stories of not only community, but of personal, transformation.

**Kathleen Berkeley, Michelle Britt, Janet Mason Ellerby,  
Hannah Dela Cruz Abrams and Sarah Barbara Watstein**

*Biographies*

**Kathleen Berkeley** is Associate Dean in the College of Arts and Science and Professor of History at UNCW. A member of the faculty since 1981, her research and teaching interests include: gender and sexuality, feminism, social and cultural movements, and the relationship between the writing of history and literary texts. A founding member of the Women’s Studies and Resource Center, she currently chairs its advisory board. The author of several articles, book chapters, and two monographs, her most recent publication is *The Women’s Liberation Movement* (Greenwood Press 2000).

Originally from Western NY, **Michelle Britt** teaches a variety of classes in both the English Department and Honors College at UNCW. She thoroughly enjoys introductory literary and composition courses and their ability to cultivate a global perspective and discovery of self. Michelle strongly believes that reading, writing, and study abroad experiences positively foster one’s ability to critically examine and appreciate their connection to local, national, and international communities. She is thrilled to be a part of this conference and likes to see every opportunity as a chance to improve her pedagogy.

**Janet Mason Ellerby** is Professor of English at UNCW and the author of *Intimate Reading: The Contemporary Women’s Memoir* and *Following the Tambourine Man: A Birthmother’s Memoir*. Recently her interests in child adoption practices in the US have resulted in articles on choice, the film *Juno*, and *The Scarlet Letter*. She is working on a book about the representation of unwed mothers and illegitimate children in American fiction and film.

**Hannah Dela Cruz Abrams** is a writer and English Department lecturer. Abrams has most recently published *The Man Who Danced with Dolls* from Madras Press, and is currently at work on her memoir *The Following Sea*, which—in part—traces her childhood on a yacht in the South Pacific. Abrams is the recipient of the Rona Jaffe Writers Award, a North Carolina Arts Council Fellowship, and a Hartshook Fellowship. She currently lives and teaches in Wilmington, NC.

**Sarah Barbara Watstein** currently serves as University Librarian at the UNC-Wilmington. Academic libraries, writing, editing, dogs, hiking, and movies, particularly documentaries, are some of the passions in her life. She has worked in academic libraries for over 35 years, including both public and private institutions on both coasts. Sarah has published extensively in two broad areas - - academic librarianship and HIV/AIDS. Along with her colleague Eleanor Mitchell from Dickinson College, Sarah co-edits *Reference Services Review* (RSR). Professional service has focused on three areas - - publishing, reference and user services, and women’s studies.

*Title and Abstract Excerpt*

**“The Personal, the Political, and the Book Club: Reading with “OUTRAGE””**

Book clubs can be significantly more expansive than uncomplicated reading circles. Although originally just that, our book club, comprised of female academics, had languished but was recently reconstituted to address a workplace atmosphere that felt hostile to the concerns of women. Our goal was to dispense with the imposed hierarchies of academia and create a space where talking about books could become an occasion for building feminist alliances of trust and confidence, a space where we could broaden our awareness of injustice in literature and in life, a space where we could practice a politics of protest, even “OUTRAGE!” Each member of the panel will illuminate the confluence of book clubs, feminist consciousness raising, and activism. Moderator Berkeley will open with an overview of the history of women’s book clubs/ literary societies in the U.S. and the relationship between book clubs, empowerment, and social reform. Watstein will discuss the alliances between academic librarians and reading groups, alliances which promote reading while also nurturing and sustaining community literacy, diversity, knowledge, and partnership. Abrams will discuss the ways book clubs are reshaping the landscape of gender disparity in publication in favor of diverse, interdisciplinary, female perspectives. Britt will discuss book club democracy, demonstrating how the intersection of interests can lead to both tensions and alliances as book clubs aspire to democratic values. Ellerby will discuss the significance of trust and book club membership. As one of the stymied women who reconstituted the book club in 2010, she will provide a self-conscious discussion of our “club” as one of insiders and outsiders, as inclusive and exclusive, and as both a clique and a support group.

**Sarah Boeshart, Baillie Schantz, Collyn N. Warner, Reta Ugena Whitlock**

**“LGBTQ Caucus Panel II - The Queer South: Challenging Regionalisms”**

*Biographies*

**Sarah Boeshart** is an MA candidate at American University in Sociology. She got her undergraduate degree in Women, Gender, and Sexuality studies with a concentration in women and gender from UNC-Asheville. After going through a negative work experience, she became interested in employment rights of LGBTQ individuals, and thus chose to focus her senior praxis and thesis on bringing awareness to workplace discrimination.

*Title and Abstract Excerpt*

**“How the Matrix of Domination Influences Social Policy”**

Passage of the National Employment Non-Discrimination Act (ENDA) could establish a multitude of new policies, the primary being that it would make discriminating against a person of a different sexual orientation in the workplace illegal. While it receives high support from constituents and congressional representatives alike, it fails to pass Congress every year it has been introduced since the late 1990’s. In this paper, I will examine the reasons that various ENDAs fail or pass on the national level, the state level (specifically North Carolina) and at the local level (specifically Asheville, NC) through the lens of Patricia Hill Collins’ matrix of domination theory. My research shows that local and state levels have more room to maneuver in passing inclusive legislation complicating the notion that the national government best protects the interests of its citizens. Furthermore, my analysis shows that ENDA’s are crucial for maintaining an equitable balance in power, politics, and influence.

**Baillie Schantz** is an MA candidate in Women’s Studies in the Department of Gender and Race Studies at the University of Alabama. Her research interests focus on the US South and abjection. She is currently exploring the effects of abjection on immigrant bodies and fat bodies in the South.

*Title and Abstract Excerpt*

**“No Juan Crow: Rethinking Immigration in the South”**

In *The Latino Threat*, Leo Chavez argues the United States is commonly described as a human body. Referring to the nation as a body allows for undesirable regions, people, and events to be described as illnesses, infections, or parasites on the national body. Within the past two years, the Southeastern region of the United States has been depicted in the national news media as a “backwards” and undesirable racist pest. These depictions arose from anti-immigration legislation such as Alabama’s HB 56, Georgia’s HB 87. This paper explores how the treatment of the US South’s anti-immigration bill reflects larger patterns of abjection not only within the United States but also within the world. In order to show how the abjection of the

South reflects larger structural and institutional patterns of oppression, I trace the history of immigration legislation and the creation of racial categories in the United States. After tracing the history of immigration, the paper explores how legislation impacts the experiences of immigrants within the South. Drawing on Julia Kristeva's theory of abjection and Sara Ahmed's theories of affect, this research engages the ways abjection relegates the immigrant body into private spaces. Through tracing patterns of immigration and lived experience, it becomes clear the US South is not the only region of the country with racist immigration policies, though its style of resistance may be unique to the region.

**Collyn N. Warner** is completing her MA in English with an emphasis on Composition and Rhetoric at The University of Alabama, where she is teaching English and researching feminists' and LGBTQ activists' works. She graduated from Gardner-Webb University in 2011 with a BA in English (Professional Writing) and Social Sciences. In 2011 she co-founded Neighbors for Equality, a grassroots initiative for LGBTQ advocacy. She has also worked as a Media Coordinator for the Campaign for Southern Equality and Communications Intern at Amnesty International-USA.

*Title and Abstract Excerpt*

**“Southerners Who Wanna Do This are Badass’: An Ethnographic Study of the Activist Literacy of LGBTQ Activists in North Carolina”**

Activists from a variety of causes have gained what rhetorician Virginia Crisco labels as “activist literacy,” or “the rhetorical use of literacy for civic participation. Activist literacy is fundamentally action oriented, not just the act in and of itself but the thinking, planning, decision-making, reading, writing, action, and reflection that surrounds the act.” Lesbian-Gay-Bisexual-Trans\*-Queer (LGBTQ) activists have had to gain activist literacy as LGBTQ rights’ advocacy efforts have increased since the 1960s (Pan, Meng, and Zhou 2010). Regionally, the South is often “othered” and left out of the conversation about LGBTQ activism because of its unique identity (Howard 2009). On May 8, 2012, North Carolinians voted on Amendment One, a constitutional measure to define legal marriage as between one man and one woman. In this intense political climate, many advocates participated in civic engagement and fought against this amendment, using their activist literacy. This work will explore an ethnographic, community-based research study on how LGBTQ activists in North Carolina have gained their activist literacy in this intense social, political, and religious regional context. The ethnographic case study includes interviews, field research, participant observation, and rhetorical analysis. It looks at interviews with activists and how they have acquired their literacy through advocacy, reading, writing, and collaboration with others. Furthermore, this work also provides more voice to LGBTQ inequalities and its needs for justice, hoping to encourage more people to become involved in this activism.

**Reta Ugena Whitlock** is Associate Professor of Curriculum & Instruction and Gender & Women’s Studies at Kennesaw State University and Associate Chair of the Interdisciplinary Studies Department. She is the author of *This Corner of Canaan: Curriculum Studies of Place and the Reconstruction of the South* (Peter Lang 2007) and editor of the collection, *Queer South Rising: Voices of a Contested Place* (Information Age Press 2013). Her work regularly appears in curriculum studies collections and journals. Ugena’s autobiographical research explores how place informs curriculum through particular cultural practices and traditions that involve gender, sexuality, class, race, and religion.

*Title and Abstract Excerpt*

**“Queer South Rising: Voices of a Contested Place”**

“Queer South Rising: Voices of a Contested Place” is a performance in which I offer select interpretative readings from a new collection of essays about the South by people who identify as both Southern and queer. The idea that a queer South might rise undermines the Battle Cry of “The South’s Gonna rise Again!” embedded in the collective memory of a conservative South. This rising suggests instead ruptures, like furrows in a plowed field where seeds are sown. This is a queer rising akin to breaking and turning over meanings of Southern place. The title reminds readers of the complexities of the place as it calls into question notions of a universal, homogenous LGBT, queer, identity. The performance explores multiple intersections of Southern place—religion, politics, sexuality, race, education—that transcend regional boundaries. It is presented to invite an audience interested in the South and queer themes to engage with the narratives it holds—and perhaps question their assumptions. Rather than impose white supremacist confederate iconography onto contributors who identify in some way as “queer,” I invited each to consider his or her own queer interrelatedness with The South, including ways we are implicated in maintaining conventions of Southernness. Those of us who seek to plow its collective memory—and collective intransigence—in order to re-claim and re-consider Southern history fight for ground every day. This performance seeks to shatter perceptions about a nostalgic, romanticized Southern culture and invite others to consider Southern depictions of queerness.



**“Technologies of [Un]Belonging: Explorations of Race and Citizenship”**

Feminist and queer theorists have long called for sustained interrogations of citizenship formation and national identity and the ways in which these subject formations are heavily inflected by dominant discourses of race, sexuality, and class. This panel will critically engage these racialized and classed narratives of citizenship and heteronormativity, the ways these narratives circulate in the media, and their manifestations in material conditions/experiences. Taking into account the complexities of transnational identity formation and what Grewal and Kaplan describe as “scattered hegemonies” (1994), these presentations also note the inabilities of dominant narratives to sufficiently account for the multiple and varied ways in which the citizen-subject is embodied, negotiated, and translated into the realm of cultural discourse. Two of our presenters explore the relationships between affect and subject formation within public spaces and public art, examining the political deployment of affect as both means of containment and resistance. Our other two presenters examine narratives of citizenship as they are represented in the media, exploring the juridical construction of the subject and the ways it is mediated in ideological and repressive state apparatuses. All of our presentations, however, interrogate what it means to be a citizen-subject and the forms of resistance exercised within and in spite of dominant narratives of national belonging.

***Biographies***

**Hannah Carswell** is a graduate student at Georgia State University where she is earning her MA in Women’s, Gender, and Sexuality Studies. Her thesis focuses on the presentation of gender in Indonesian popular music videos.

***Title and Abstract Excerpt***

**“Music Videos and Belonging in Indonesia”**

This paper engages the fields of cultural studies and queer theory in a close reading of a Indonesian popular music video in order to explore the ways that this video simultaneously continues, reinforces, and challenges earlier Suharto New Order era messages about masculinity and femininity. I use Althusser’s concept of Repressive State Apparatuses and Ideological State Apparatuses to discuss how the New Order government deployed a rigid gender binary in order to reinforce and justify its powerful government through the creation of an “Indonesian Culture.” Although the way gender is presented by RSAs and ISAs has shifted since the end of the New Order in 1998, evidence of this ideology is still evident in this recent video. Through exploring this video through the lens of New Order era ideology, this paper explores the ways in which this ideology continues to permeate pop culture by creating the criteria for national belonging.

**Sherah Faulkner** is a graduate student at Georgia State University where she is earning her MA in Women’s, Gender, and Sexuality Studies. Her thesis will interrogate affect, biopolitics, and aesthetics in the Atlanta BeltLine project.

***Title and Abstract Excerpt***

**“Assembling an Affective Ideologeme: Art on the Atlanta BeltLine”**

The Atlanta BeltLine, one of the United States’ most expansive public works projects, centers on the development of a 22-mile loop of light rail transit paralleled by bike and pedestrian pathways that will link over forty in-town neighborhoods. Following the principals of New Urbanism, particularly the focus on promoting a “healthy” city, the BeltLine’s biopolitical revitalization project also includes plans for increasing greenspace and public artwork. Following Nigel Thrift’s assertion that systematized knowledges of affect are being increasingly deployed in city planning for political ends, this paper will consider how the BeltLine is utilizing aesthetics, particularly in terms of its public art exhibitions, in order to intervene in the affective registers of the neighborhoods marked for inclusion in the broader BeltLine project. Two works from the annual Art on the Atlanta BeltLine exhibition will be examined—*Couples: Reimagined* and *Untitled*—with a focus on how their respective aesthetics are instrumental to their function as subjectifying technologies. Considering that each of these pieces can be read as part of the BeltLine’s attempt to preemptively produce the desired residents for their as-of-yet redeveloped subareas, the reception of the pieces by current residents of the neighborhoods in which they were placed will be considered, particularly the vehement resistance that one neighborhood collectively displayed toward not only *Untitled* but also to the BeltLine itself.

**Maggie Franz** is a graduate student in the Institute for Women’s, Gender, and Sexuality Studies at Georgia State University. Her research interests include queer theory, globalization and migration, right-wing political rhetoric, and eugenicist discourses of reproduction. She is writing her thesis on the meanings of illegality and citizenship constructed in nativist anti-immigration discourse that advocates to reinterpret the 14th Amendment.

**“Loving the Nation: The Privatization of Citizenship and National Belonging in the ‘Anchor Baby’ Discourse”**

Citizenship is often described as a dual-sided tool that can be used by the state as an exclusionary technique and by racially and sexually marginalized peoples as a means to acquire inclusion in the public sphere. For this reason, citizenship is often a site of protest both for conservative activists who aim to privatize it, and for radical activists who envision more inclusive and just possibilities for citizenship. The “anchor baby” discourse, which constructs the notion that pregnant undocumented women migrate to the US in order to have citizen-children, is a key point of analysis in this public contestation over citizenship since it intersects with biopolitical discourses that reinforce white bourgeois heteronormativity. This paper analyzes the current struggle over the meaning of citizenship in the U.S. by employing a discourse analysis of the “anchor baby” discourse, specifically the attempt to reinterpret the 14th Amendment of the Constitution in order to cease granting birthright citizenship to the children of undocumented migrants. Using Sara Ahmed’s theory of the cultural politics of emotion, I find that these right-wing texts construct citizenship as only available to those who sufficiently love the nation. Importantly, love is constructed according to white supremacist and heteronormative logics, meaning that only “true” Americans (constructed as those who rely on the nuclear family, not the state) love the nation and thus, deserve citizenship. Given this affective reordering of citizenship, this paper suggests that feminists and other activists should consider alternate modes of belonging to the state that look beyond citizenship.

**Andrea Miller** is pursuing her MA in Women’s, Gender, and Sexuality Studies at Georgia State University. Her research interests include affect and spatial theories, queer theory, and Middle East and Southwest Asian American studies. Her thesis will explore the role of affect in the construction of national subjectivities and torture in the War on Terror.

**“Mohammed the Plumber: Race, Citizenship, and the Transgressive Work of Ambivalence in the Performance Art of Naveed Mir’s *The Cinco Sanders Show*”**

Through a close reading of “Mohammed the Plumber,” an episode of Pakistani-American performance artist Naveed Mir’s web-based *The Cinco Sanders Show* (2011), this paper will examine the ways affect is mobilized around dominant U.S. mythologies of Orientalized Muslim masculinities and the pedagogical value of ambivalence in beginning to rethink and dismantle those mythologies. The visual juxtaposition of the racially ambiguous characters Mir inhabits to the auditory experience of Mir’s telling of Jeff Foxworthy-esque “towelhead jokes” plays deeply on “the nation’s internal terrors around race, gender, and sexuality. . . conjuring the nation’s most dangerous citizens” (Muñoz 1999, 108). The affective responses of the audience—discomfort, confusion, anger, and an uneasy, at times hysterical, amusement—disrupt the spaces of Mir’s performance by constructing intense pockets of ambivalence. This paper will conceptualize the embodied and spatial characteristics of Bhabha’s “productive ambivalence of the object of colonial discourse” (Bhabha 1994, 96) by examining Mir’s performances as strategic political acts of terrorist drag (Muñoz 1999) that disrupt colonial narratives of otherness wherein the brown male body is coded as the already Muslim, terrorist, non-citizen site of horror/fantasy. The ambivalence generated by Mir’s performances, laying bare these submerged narratives, “reveals the boundaries of colonial discourse and. . . enables a transgression of these limits from the space of that otherness” (Bhabha 1994, 96). Ambivalence here, in the ways it works on and through spaces, reveals its pedagogical potential as we begin to imagine new possibilities of affect-based activism and resistance.

**Lynne Constantine, Rachel Lewis, Tracy McLoone, Suzanne Scott**

**“Visualizing Outrage: Media and Cultural Production as Flashpoints in the Struggle for a Just World”**

To what extent are media and cultural production part of the struggle for a just world? How do they reproduce repressive ideological formations, and how can they cut against them? This panel explores such questions by looking closely at recent media and cultural productions that engage with racism, the oppression of LGBT people, anti-immigrant violence, and the victims of disaster. Through the theoretical lenses of disaster studies, queer theory, feminist theory, cultural studies, and critical race theory, these papers imagine new models of tactical engagement with and through media.

**Biographies**

**Lynne Constantine** is Assistant Professor of Interdisciplinary Arts in the School of Art at George Mason University, Fairfax, VA.

*Title and Abstract Excerpt*

**“Apocalypse Refused: Disaster Studies and the Continuing Artistic Response to Katrina.”**

Recent studies by disaster researchers stress the overwhelmingly pro-social and even heroic actions of ordinary people in the immediate aftermath of a disaster. The initial artistic responses that grew out of the disaster called Katrina were a vital part of building what writer and activist Rebecca Solnit calls the “disaster utopia.” During the first few years after the disaster, many individual artists and artists’ groups worked with New Orleans’ residents to document losses, to create virtual spaces of remembrance, and to turn the mediatized and generalized experience of the disaster into the lived experience of individuals. As the work of rebuilding progressed, the ongoing artistic response went beyond simply making “Katrina art” to becoming part of the transformative creativity remaking the city from the grassroots up. These artists not only make daring and inventive work, they also are new paradigms for how such work is made. One example is Court 13, a new model of collaboration within the film community that resulted in the successful feature film *Beasts of the Southern Wild*. Court 13 and other artists’ groups follow the same pattern as the grassroots, collaborative insurgencies operating in the hardest-hit neighborhoods and wards. The new political and artistic models collectively bring about a circumstance in which a temporary “paradise built in hell” (to quote Solnit again) becomes a matrix for permanent and meaningful transformation.

**Rachel Lewis** is Visiting Assistant Professor in the Women and Gender Studies Program at George Mason University. Prior to joining George Mason, she was a Postdoctoral Fellow in Transnational Sexualities in the Women’s, Gender, and Sexuality Studies Program at the University of Connecticut. Her research focuses on sexual citizenship and immigration, with a particular emphasis on the human rights of LGBT refugees and asylum-seekers. She is currently working on a book-length manuscript entitled *Bordering on Desire: The Cultural Politics of Lesbian Asylum*.

*Title and Abstract Excerpt*

**“Bound by Desire: Queer Re-Imaginations of Sexual Citizenship and Asylum in Mónica Enríquez’s *Fragments of Migration* (2008) and *Un/binding Desires* (2011).”**

This paper will explore the role played by media and cultural production in counteracting the various forms of state violence inflicted upon queer and lesbian migrants in the context of the political asylum process. Through an analysis of the work of interdisciplinary visual artist and queer immigrant rights activist, Mónica Enríquez, I will discuss how media and cultural advocacy around lesbian asylum provides the basis for a new ethics of sexual rights. As I will argue, through Enríquez’s use of split screens which only display when spectators stand in proximity to the text’s erotic images and activate their sensors, *Un/binding Desires* generates important commentary on the nature of queer bonds, on what it means to be bound up with others, and on our own potential to be, quite literally, opened up to and by desire. By rendering visible the ways in which the body is both bound and unbound by desire, Enríquez’s work challenges us to think about what it might mean to claim something other than sexual autonomy as an alternative to state violence.

**Tracy McLoone** is a writer and scholar with interests at the intersections of gender and culture. She has taught in the Women and Gender Studies Program at George Mason University and holds a PhD in Cultural Studies. Her essay, “Knowing Real and Fake: A Girl’s Own Growth Chart,” was published earlier this year in *Girls, Cultural Productions, and Resistance*, edited by Michelle Bae and Olga Ivashkevich (Peter Lang, 2012), and an essay on addressing children’s cyber-safety education through a feminist cultural studies lens is forthcoming in the journal *Cultural Studies*.

*Title and Abstract Excerpt*

**“‘Drowning in Decades Past’: Crimes of Fashion and the Terms of Suffering”**

Fashion and personal style are often used to register protest, whether as passive denial of standards or active refusal to conform. Television series in which fashion is a major theme - whether unscripted/reality like *What Not to Wear*, *Say Yes to the Dress*, and *Fashion Police*, or fiction/scripted, such as *Gossip Girl* - rely heavily on language of crisis that suggests anger and suffering: “fashion victim,” “walking disaster” and “an outrage” are some of the phrases called forth to claim a person, usually a woman, is dressing in a manner deemed inappropriate for her status and context. *What Not to Wear* and *Say Yes to the Dress* are among series that featured women who suffered loss because of Hurricane Katrina. In one *What Not to Wear* episode, a New Orleans woman is described as “drowning in decades past,” because of her affinity for vintage clothing, and in need of “radical methods” for substantive self-transformation. The social and political issues in just these statements alone are extensive. Here, I hope to unravel some implications of how these narratives connect feminine visibility and the language of suffering through a lens of shopping and personal renovation.

**Suzanne Scott** is Director of Women and Gender Studies and Associate Professor of Integrative Studies at George Mason University. She is a performance, installation and mixed media artist whose work focuses on representations of the marginalized and disenfranchised people in our culture and around the world. Her interests are in feminist and cultural theory, and she seeks to find connections among art and literature and the social, cultural, and political currents of the time. Her work explores issues of social justice, race, class, and gender.

*Title and Abstract Excerpt*

**“I Think the Thing About Racism is That We Simply Love It: Transforming Attitudes and Exposing Whiteness Through the Black Silhouettes of Kara Walker”**

As blatant racism has expanded exponentially since the 9/11 attacks to demonize Muslims, and as white hegemony has grown during the Obama presidency, the need for new models of antiracist and social justice work has grown. This presentation explores the work of Kara Walker, an artist who uses a stereotypically “pretty” and non-threatening art form—the silhouette—to introduce unexpectedly a radical re-envisioning of the “facts” of American history, to spotlight our deepest assumptions about race, and to expose our collusion with oppressive regimes. Walker’s work demonstrates the way in which art functions not just as a way of communicating information, but also as a theoretically based model of social justice and anti-racist work. The presentation focuses specifically on Walker’s cut-paper silhouettes of the 19th century antebellum south, and considers the views of Janelle Hobson in *Venus in the Dark*, about the black woman’s need for an “alternative image of herself, free from the iconographic history in dominant culture that cast black female bodies as illicit, hypersexed, primitive, and obscene.” In addition, using the work of bell hooks as a lens, the presentation exposes the ways in which the histories of injustice and white supremacy have simply been transmuted into systemic inequalities and injustices that arc toward whiteness.

**Rhonda Chan, Mary M. Dalton, Sana Haq, Cindy Hill, Kelly McKenna, Jessica Pic and Hanna Teachey**

**“Documentary Film as a Forum for Social Transformation: Three Case Studies”**

During this panel session, filmmakers of three documentaries will discuss how their respective films serve as vehicles of social transformation through storytelling, and they will share illustrative clips from their films. In keeping with the conference topic, *Outrage!: Discourses, Practices, and Politics of Protest and Social Transformation*, each of the films explores the sexual identity of women, political issues associated with women’s sexuality, and – in two cases – related protest movements. Social transformation and justice are ultimate goals for these filmmakers, and they will discuss not only why they have chosen these particular topics but also how they approach the stories they are telling and what ancillary projects (such as websites) and collaborations (such as supporting entities) they are using to raise awareness in ways that complement the films.

*Biographies*

**Mary M. Dalton** is Professor of Communication and Women’s and Gender Studies and Co-Director of the Documentary Film Program at Wake Forest University.

**Cindy Hill** is Lecturer of Communication and Associate Director of the Documentary Film Program at Wake Forest University.

*Title and Abstract Excerpt*

**“Living in the Overlap: Making the Case for Same-Sex Marriage”**

This is the improbably true story of two girls growing up in Brooklyn eleven years apart, meeting and falling in love in the Midwest, and making a life together in North Carolina. *Living in the Overlap* refers to the philosophy Lennie Gerber and Pearl Berlin have developed about successful relationships. They see themselves as individual circles that remain distinct but overlap. Each has enjoyed a successful career. Pearl is a retired UNCG professor who was recognized as a leader in her field. Lennie had an academic career before going to law school, and she continues to practice law focusing mainly on LGBT issues. They remain individuals but share the routines of daily life and common interests in the overlap, the area that binds them together. Instead of compromising, they find activities and interests they both appreciate – travel, politics, nature, the arts – and enjoy them together. This is not to suggest they are the same. Looking at Pearl’s scrupulously neat desk then at the piles of organized chaos on Lennie’s desk demonstrates that Lennie and Pearl are different but perfectly compatible. The film includes interviews as well as observational sequences of the couple at home,



at the polls with anti-Amendment One materials, watching the election returns, taking a call about their booking on *The Last Word With Lawrence O'Donnell*, and celebrating their 46th Anniversary with close friends. Lennie and Pearl demonstrate that there is not one North Carolina ideologically and that the progressive impulse that motivates many North Carolinians is still strong.

**Kelly McKenna** is a Graduate Student in the Documentary Film Program at Wake Forest University

**Rhonda Chan Soo** is a Graduate Student in the Documentary Film Program at Wake Forest University

**Hanna Teachey** is a Graduate Student in the Documentary Film Program at Wake Forest University

### ***“Unconditional: Advocating for Second-Parent Adoptions”***

We identify with being children of our parents, and our parents identify with being a parent to us. What if that identity were taken away? Amazingly, this happens regularly in the U.S., and more specifically in North Carolina. Our film *Unconditional* follows the lives of two families in North Carolina who are experiencing this loss of identity first-hand. Catherine, a mother of three, is cut-off from her children when she separates from her partner. This estranged mother tells us of her struggle to gain custody as well as the constant fear that at any moment, she may lose her kids due to her lack of rights. Julie is also the non-legal parent in her family and shares similar fears. Despite their happy, healthy family-dynamic, they too live in fear of the effects of Julie's unrecognized parenthood on their children's safety and wellbeing. This film explores the laws, specifically second-parent adoption laws, which do not recognize Julie and Catherine as parents. Second-parent adoptions occur when an individual in an unmarried couple adopts their partner's biological or adoptive child. This is the only way in which a parent in a same-sex family can secure a legal parent-child bond. Through expert interviews and the interweaving of the struggles of both Catherine's fragmented family and of Julie's happily united family, we will see a hopeful story about a harsh reality. We will show the limitations of these laws and learn why these families are fighting so hard for their rights.

**Sana Haq** is a Graduate Student in the Documentary Film Program at Wake Forest University

**Jessica Pic** is a Graduate Student in the Documentary Film Program at Wake Forest University

### ***Title and Abstract Excerpt***

### ***“Wicked Silence: Speaking for Victims of Forced Sterilization”***

Raped at 13 by a neighbor, Elaine Riddick became pregnant. Following the birth, the state of North Carolina Eugenics Board performed a surgery without her consent that would prevent her from having more children. The government labeled her “feeble-minded” and “promiscuous,” legitimizing the procedure under state law. For years, Elaine suffered in pain, until she discovered the truth behind what had been done to her. Elaine's is just one of thousands of similar stories. For fifty years, the state of North Carolina sterilized nearly 8000 citizens in its eugenics program. Although the procedures ended in 1974, the victims continued to suffer in silence. In 2001, a North Carolina newspaper published an investigative report detailing the history that incited a decade of promises of restitution from the state, many of which went unfulfilled. Despite years of setbacks, several of the victims continued to be vocal, appearing at endless government meetings, tirelessly telling the story of the most painful chapter of their lives over and over again for the press. Behind them stood an unexpected advocate. John Railey, the journalist who exposed this story, has devoted his personal and professional life to the fight for justice for the victims. *Wicked Silence* explores the North Carolina eugenics program through the eyes of those who experienced it. We hear their painful stories, but we also see their strength and resilience in the face of incredible loss. A story of suffering, it is also a story of healing, and most importantly, a story of hope.

**Jeremy Cornelius, Jennifer Purvis, Juan A. Rios Vega, Sarah Young**

### ***“LGBTQ Caucus Panel I - The Queer South: Challenging Regionalisms”***

### ***Biographies***

**Jeremy Cornelius** is a recent undergraduate from Beloit College, where they received their BA in women's and gender studies and creative writing. They currently live and work in Philadelphia, Pennsylvania at a queer and trans sex shop, where they teach a sex education class entitled (Re)Constructing Sex and Gender Through Writing. They are applying to graduate programs in women's, gender, feminist, and sexuality studies this upcoming fall and are currently presenting at

various conferences on queer and U.S. Southern identity. They also like writing zines, dressing like a sailor, and writing for BitchFlicks.com.

*Title and Abstract Excerpt*

**“The Eternal Queer Child: Notes on Resistance from Below the Mason-Dixon Line”**

In the *Queer Art of Failure*, Judith/Jack Halberstam argues that “[f]ailure preserves some of the wondrous anarchy of childhood and disturbs the supposedly clean boundaries between adults and children, winners and losers” (2011: 3). Drawing on theories from *The Queer Art of Failure* by Halberstam, *Queer Child: Growing Up Sideways* by Kathryn Bond Stockton, *My Mama’s Dead Squirrel* by Mab Segrest, and *Body Talk* by Jacqueline Zita, I ask: What does it mean to be working class, white, queer, and from the U.S. rural South? My auto-ethnography offers some insight into androgynous and abject southern freakishness localized to Alabama, where I grew up. I analyze my past and my shifting geography as related to my identity through what Halberstam calls “geographies of resistance,” [which] are not symmetrical to the authority they oppose” (2005: 13). I analyze where my gender, class, racial, and sexual identity are located by tracing my history growing up in the U.S. South and then moving to the Midwest to attend Beloit College. Throughout my essay, I reflect on my connection to lesbian experiences and cultures as a way of becoming, what I call, “the eternal queer child,” one who insists on remaining “lost” rather than found as a form of resistance by conceptualizing my body, my history, and my identity using queer theorists such as Zita, Halberstam, Segrest, and Stockton.

**Jennifer Purvis**, Associate Professor of Women’s Studies in the Department of Gender and Race Studies at the University of Alabama, is currently serving as the LGBTQ Caucus Chair. She specializes in feminist theory—particularly in relation to gender, the body, and sexualities—French Feminisms, queer theory, and intergenerational feminisms, an interest that began with her treatment of alternative temporalities and the concept of intergenerationality in her article, “Grrrls and Women Together in the Third Wave: Embracing the Challenges of Intergenerational Feminism(s).” Her current book project, *Queer Feminist Futurity*, incorporates analyses of regional supremacy, a topic explored in the caucus panels.

*Title and Abstract Excerpt*

**“Queer(ing) Regionalisms”**

There are many ways in which the U.S. South is considered intrinsically queer in contrast to dominant perspectives that define the nation-state as patriotically, normatively, and homogeneously heterosexual. The South is often perceived as a “backwards” region, linked as it is in literature, mass media, culture, and politics to abject poverty, extreme ignorance, blatant racism, and abhorrent sexual practices, such as child marriage, bestiality, anality, and incest. Within the cultural landscape of the U.S., the South is positioned as the nation’s own “contemporary ancestor.” While Chandra Mohanty implements this term to identify certain nations or populations, globally, which are viewed as “throwbacks” to another time (in comparison to those deemed more “progressive,” or “secular”), more attention is needed in relation to internal U.S. regionalisms, including a heightened awareness and interrogation of North-South tensions as they are animated within reigning forms of heterosexual patriotism, homonationalisms, metrocentrism, ruralisms, anti-immigration legislation, and border politics. Alongside other modalities of conservative sexual and gender politics prevalent in the U.S., “othering” dynamics are intensified, or perceived to be intensified, both towards the South and within the South—particularly in the Bible Belt and other distinct southern regions, subcultures, and contexts. This paper traces the concept of regionalism (the subject of both LGBTQ panels)—a blend of ruralism (with attention to metrocentrism), queer theory/ terrorism studies, and postcolonial theory—and discuss not only its queerness but what it means to queer it.

**Juan A. Ríos Vega** earned his BA at the University of Panama and taught English in Panama before moving to North Carolina, where he has worked as a family service coordinator and a freelance writer, founded the Latino Coalition of Randolph County, and taught Spanish at local community colleges. His Master’s is in Education with an emphasis in ESL. Currently, a doctoral candidate at UNCG in Education (Department of Leadership and Cultural Studies), his dissertation research includes Latin@ critical (LatCrit) race theory and social justice in education, Latino masculinities, diverse learners, and teaching English as a new language.

*Title and Abstract Excerpt*

**“Soltero y maduro, joto seguro:’ Using testimonio to unveil Latin@ American queerness”**

Drawing from Latin@ critical race (LatCrit) theory, feminist, and queers of color theories, this paper analyzes how homosexuality in Latin America has been shaped by issues of colonization, race, gentrification, American imperialism, and capitalism. Using testimonio as a way to resist oppressive social systems, including heteronormativity, its author,

an immigrant to this country, challenges some aspects of hegemonic masculinity as they intersect with other forms of oppression. He explores Latino gay men and same sex binaries, such as top/bottom, macho/loca, and/or man/woman; and he analyzes how aspects of non-hegemonic masculinity, homophobia, and men who have sex with other men (MSM) reshape Latino men sexual identities. By exploring new and fresh scholarship on Latino male masculinities, this paper examines the multiple dimensions of gender, race/ethnicity, culture, class, and migration as they intersect and inform its author's queer Latinidad.

**Sarah Young**, LMSW is a Social Work PhD student at the University of Alabama. Born and raised in a rural town in Upstate New York, Sarah fell in love with the Deep South and lived in Mississippi from 2008 to 2012 working as a queer youth organizer. She is co-founder and former program manager of the Mississippi Safe Schools Coalition, a youth-led LGBTQ youth advocacy group working to make school climate safer for LGBTQ youth. Sarah is a Point Foundation Scholar and her dissertation will focus on expanding safe schools protections for LGBTQ youth.

### *Title and Abstract Excerpt*

#### **“It Gets Better,’ Just Not Here: Tolerance of the South within the LGBTQ Justice Movement”**

This paper explores how The South as a region operates as a repository for anti-queer animus and expressions of “backwards” and “unenlightened” ways of being queer when compared to dominant urban queer norms. The South is a place to be escaped from, creating a narrative for Southern queers that “it gets better, just not here.” Jakobsen’s and Pellegrini’s (2004) lens of tolerance and its operationalized violence against queer people is useful for exploring how within the queer community the violence of tolerance is directed regionally, specifically at the South. The South is relegated to that orbital position around the privileged queer meccas that exist on the urbanized coasts. The term “the South” is in itself essentializing, giving the appearance that this term is stable, and “The Deep South” is even more stable, conjuring up The Bible Belt, fried food, and poverty that exists in the clump of states centering around Alabama and its closest neighbors. Even Southerners don’t always agree on the boundaries of this region. The South isn’t one thing; there is no essential South. Yet it operates as a stable term that owns of much of the queer-bashing, backwoods, Bible-thumping animus toward queer people. It is a place to be escaped from, despite the occurrence of these types of violence in other regions. This paper explores the mechanisms that perpetuate this positioning of the South as inferior, including: false binaries, construction of the “good life” for queers, and unspoken assumptions about or against the South (compared to “queer friendly” regions like the Northeast and West Coast).

**Ann Dils, Melanie Greene, Kristen Lucas, Brianna Taylor, Michele Trumble**

#### **“Dancing As Moving On: Victoria Marks’ *Not About Iraq* and Social Change”**

Victoria Marks’ 2007 *Not About Iraq* is a dance about the media’s and the United States government’s handling of the War in Iraq. It is also about the wielding of power and the creation of “truth,” illustrated in the dance as the power of the choreographer, and the ability of those in power to shape what we hear, see, and think: to obfuscate, misdirect, and cover over. Our panel explores Marks’ dance. We will also explain and perform how *Not about Iraq*, as Randy Martin suggests, “discloses means to move on,” by providing us with a nexus of ideas and artistic materials on which to build our own inquiry and social action. The panel will read excerpts from research papers and perform movement from projects inspired by Marks’ work. The papers were all developed from critical analyses of Marks’ dance, including assessments of the work’s aesthetic information and potential meanings and informed by pertinent readings. The dances were developed in tandem with the written scholarship.

### *Biographies*

**Ann Dils, Moderator**, is a dance historian with interests in movement analysis and feminist and performance studies. Her recent essays are forthcoming in the *Oxford Handbook of Theatre and Dance* and *Investigating Dance on its Own Terms: Histories and Methodologies*. Dils is Director of Women’s and Gender Studies (WGS) at the UNC-Greensboro and Professor of Dance.

**Melanie Greene** is a MFA candidate in the dance department at UNCG. Beginning her dance career in high school, she has participated in a variety of performance endeavors including North Carolina School of the Arts summer intensive program, Modernextension Dance Company at UNC-Chapel Hill, the Martha Graham reconstruction of *Steps in the Street* at UNCG in spring of 2010, and the opera *Amahl and the Night Visitors* at UNCG. As an aspiring teacher, performer,

and choreographer, Melanie is excited to continue studies that facilitate the intersection of visual and performing arts, pedagogy, and intellectual scholarship.

#### *Abstract Excerpt*

I am a member of several subcultures in America that shape my identity, understanding, and perspectives of the world. These subcultures influence my perceptions when viewing and experiencing contemporary dance works, allowing me to provide insights that are individual, yet also useful as social critique. In my paper, "Not About Iraq: An Exploration of Truth Through Body and Authority," I investigate Marks' dance. Using choreography to navigate questions and frustrations about the War in Iraq and roles concerning the dissemination of information about that war, Marks reveals how authority and truth are executed, shared, and transferred. I studied a version of this work that was set in St. Marks Church in New York City, which extends Marks' questioning of power and authority to that sphere. In my remarks, I access my own knowledge surrounding religion and politics to consider the authenticity of truth and authority as it relates to bodily representation. Is seeing believing? What structures within the religious experience may we access to inform the presence of truth and authority in dance?

**Kristen Osborne Lucas** is currently in her 3rd year of pursuing her MFA from the UNCG Dance Department. She holds a BA in Dance as well as K-12 licensure for dance education. Kristen recently presented her thesis project, *Right to Matter*. Her love of teaching, creating, and sharing keep her interested in bridging gaps and building community through the work of dance.

#### *Abstract Excerpt*

In my paper, I develop the idea that bodies act as a source of evidence about political events. The final section of *Not About Iraq* is particularly persuasive in this regard. As with the opening of the dance, Taisha Paggett is alone on stage. She exaggerates certain movements with a painful slowness. We see her moving through broken shapes, on display with a forced smile, which is then wiped off with her left hand. Exasperated, she repeats two conflicting statements: "The is a joke. This is a prayer." When she finally says "you know what this is," repeating that now over and over, I list what I think I know about "this dance, "this" person before us: This is a woman, a black woman, a living, breathing body of evidence. "This" is humanity's body leaving traces, living, being adjusted, manipulated, ignored, moved, invaded, pushed, pulled, lied to, lied about, over-powered, and controlled. "Lights fade out," Paggett says, and as she descends into darkness she touches her hands, acknowledging her body, she touches her stomach, aware of her physical evidence. While I want to say that the bodies I have witnessed during the work present reliable evidence, I am left with images of what I might and might not know. I am well aware of the manipulation and power the dance just had over my experience watching, over my interpretations of what I was watching. And now, once again, I am in the dark.

**Brianna Taylor** is a multidisciplinary movement artist, performer, teacher, and investigator. She holds a BA in Dance from the University of Colorado, where she was a company member of The Skeleton Dance Project with Onye Ozuzu, and Logo Ligi West African Dance Ensemble with the Mensah Brothers. In Boulder she also co-directed the performance collective Separation Anxiety. In 2008 Brianna co-founded SoShe's Performance Collective in San Francisco, CA, where she continues to create work and perform. Brianna has taught dance and yoga since 2003, and is currently pursuing her MFA in Choreography from the UNC-Greensboro.

#### *Abstract Excerpt*

As a graduate student engulfed in academic life and focused dance study, I often feel removed from the larger society outside of the institution. But through my study of *Not About Iraq*, I realize the potential of dance to connect to larger socio-political issues. In my presentation, I investigate political bodily metaphors in *Not About Iraq*, the physical recalcitrance of the body in dance and in organized protest events, and the ways in which dance has the potential to mobilize people to action in order to create lasting political and social change. I look closely at the body as a vast reservoir of information, of signs and symbols, as well as messages about how we act politically: how we move as individuals and as groups to inform, inspire, disrupt, or reach consensus. As a dancer I cannot help but feel the energy of the act of dancing as a call to action. The question then is how to maintain that action and integrate it into our lives in a way that is real and palpable.

**Michele Trumble** is a third year graduate student in the MFA Choreography program and Teaching Assistant here at UNC-Greensboro. She has taught ballet, contemporary, and theory classes in university, studio, and community center settings. Trumble has had the privilege of performing and showing her own choreography in many states throughout the US and recent written work appears in the online journal World Dance Reviews and in *Dance Chronicle*.



## *Abstract Excerpt*

**Trumble--** Building on a viewing of *Not About Iraq* filmed in the sanctuary performance space of St. Mark's Church in New York City, I will investigate one of the central questions of Marks' work: Where do we find knowledge and how do we use it to decide personal truths? While the work emphasizes the arts, media, and the state as power structures, this site opens the dance to include the church as a shaper of meaning. Do the institutions that promote these ways of seeing the world shape particular, institution-serving knowledge? Do they also inspire self-reflexivity and critical investigation of images and texts?

**Carola Dwyer, Molly Knight, Brooke Kreitinger  
Susanne Rinner - Moderator/Commentator**

### **"Rage and Outrage in German Studies"**

#### *Biographies*

**Carola Dwyer** is a native German from a small town called Walsrode in Northern Germany. By profession, she is a medievalist and currently finishing her dissertation in Comparative Literature on the grotesque woman in German, English, and French medieval literature at the University of Illinois in Urbana-Champaign. Carola's research interests include Arthurian legends, studies in medievalism especially film, gender studies, the monster in medieval literature, medieval popular culture, and foreign language acquisition. Since August of 2012 Carola enjoys her new position as a lecturer for German at UNC-Greensboro, where she is also the university's first faculty-in-residence.

**cwdwyer@uncg.edu**

#### *Title and Abstract Excerpt*

### **"Ein veintlicher vngeheürer langer wûrm: Melusine's outrage."**

Melusine suffers a maternal curse for her rambunctiousness in the fairy world where she dared to avenge her mother's abuse by her mortal father. The infuriated mother punishes Melusine with a recurring transformation in which Melusine must endure becoming a serpent from the waist down every Saturday. For many years Melusine succeeds in hiding her condition and serves her community as a powerful and generous queen until her husband Remondin, whom she married in order to become a mortal woman, openly denounces his wife for the terrible secret. Melusine is outraged that the people, and most of all her husband, who is lower in status and has nothing but gained through his wife's company, seem to have turned against her. She self-destructively avenges her feelings. By furiously transforming into a giant serpent while flying away for good, Melusine reveals to all onlookers her true condition. This public spectacle is a woman's rebellion of being misunderstood and betrayed by both, her family and her community. Instead of lashing out toward her abusers, which would be intolerable for a medieval noblewoman, she harms herself. At the same time however, Melusine can claim her identity and frighten her taunters, a community of noblemen and rich townspeople – even if only for a moment. Her last public act is extreme and unique. It is the voice of female anger, expressed by self-punishment, in a culture in which women are seldom represented as raging or violent. In my paper, I will discuss that Melusine's revelation of her true physical form and her final transformation into a hybrid serpent are medieval forms of hyper visible outrage and protest against an abuse that brings forward a history of family violence.

**Molly Knight** is a Visiting Assistant Professor of German at Wake Forest University. She earned her PhD from Duke University in 2011 with a dissertation on masculinity and violence in German and American Pop literature. Her other research interests include film, the horror genre, and the literature and culture of the German Democratic Republic.

**knightml@wfu.edu**

#### *Title and Abstract Excerpt*

### **"Lashing Back and Looking Forward: *The End of Men* in German and American Popular Discourses"**

For over a decade, journalists, critics, and activists have celebrated – or mourned – the alleged decline of male dominance in Western culture. As the title of Hanna Rosin's recent bestseller – *The End of Men and the Rise of Women* – not so subtly suggests, this discourse has become increasingly polemic. In this paper, I will examine the arguments surrounding the perceived change in gender dynamics in Germany and the United States, including articles in both mainstream and feminist magazines and pop sociology books like Rosin's *End of Men*. Though the two national discourses are closely connected, and indeed interact with one another, I expect to find that the debate about the role of men in contemporary German society is at once more progressive and fraught with a particular potential for violent backlash.

**Brooke Kreitinger** is a German lecturer in the Department of Languages, Literatures and Cultures at UNCG. Brooke works on 20th and 21st-century German literature, film, and culture. Her research focuses on the literature of migration, travel literature, and East German literature and culture and its afterlife with particular emphasis on representations of space and spatial relations, gender, collective identity, and globalization discourse. She recently completed her dissertation entitled *The Spatial Imagination of Accelerated Globalization in Contemporary German-language Novels*.  
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*Title and Abstract Excerpt*

**“Masculine Malaise and Dislocated Women in an Age of Social Transformation ”**

This paper investigates how two recent German-language novels by postmigrant authors grapple with the challenges of living in relation to others in an age marked by social transformation and increasingly mobile lifestyles. *Land* (2007) by Perikles Monioudis and *Liebesbrand* (2008) by Feridun Zaimoglu both narrate journeys to the self undertaken by male protagonists with migration backgrounds. Going beyond the depictions of migrant minorities in earlier phases of German-language “migrant literature,” these postmigrant protagonists have mastered the social norms of their parents’ adopted home and tactically navigate the social strictures that continue to result in their marginalization on the basis of ethnicity. Their subversive acts of blending in under societal conditions associated with neo-liberal capitalism and globalization lead to a malaise that causes them to reject their homeland and seek a more fulfilling existence. Parallel to these male quests, the female protagonists are portrayed as setting out on journeys of liberation from reified and confining German gender norms. The authors’ exploration of subjectivity and interpersonal relationships along ethnic and gender lines further serves to question the supposed divide between the Occident and the Orient in the context of postnational Europe. This paper argues that the protest waged in these novels is achieved by the authors’ interrogation of inadequate and persistent approaches to interpersonal relations and postnational existence grounded in universalizing narratives of globalization, particularly cosmopolitanism and neoliberal capitalism. Drawing on recent theories on transnational literature by such scholars as Leslie Adelson and B. Venkat Mani, this paper seeks to answer how alliances depicted between postmigrant male subjects suffering from alienation and women who dislocate themselves from conventional gender regimes might provide alternative conceptualizations of fulfilling lifestyles and forms of agency in the current age of rapid social transformation.

**Susanne Rinner** is Assistant Professor of German Studies and regular program faculty in the Women’s and Gender Studies Program at the UNC-Greensboro. Most recently, she edited a special issue of *International Poetry Review* with a focus on poetry written in German by bilingual and multicultural poets. She has published several articles on contemporary German literature and her book *The German Student Movement and the Literary Imagination. Transnational Memories of Protest and Dissent* is forthcoming with Berghahn Books. Currently, she is working on a book-length study of intermediality and intertextuality in contemporary German culture.

**Kathleen Edwards, Kat Rands, Dana M. Stachowiak and Kelly Stanley**

**“Resisting Heteronormative Texts & Queering Manuscripts: Radical Publications with Scissors and Glue”**

Feminist and post-structuralist epistemologies meet frameworks of queer theory and gender studies for this panel presentation. The critical approach offered by the intersection of these epistemologies and frameworks creates possibilities to dislocate hegemonic structures. Thus, our focus is more centered on the actions that occur as a result of our project, not the philosophy. We seek dislocate the heteronormativity of gender, sexuality, and social experiences through the art-related methodology, A/R/Tography, which “interfaces the arts and scholarly writing through living inquiry” (Springgay, Irwin, & Kind, 2007). To accomplish this, each presenter created, published, and distributed a zine that offers queered conversation centered on gender, sexuality, identity, and/or social experiences. The zines were discussed and created collectively, but will soon be distributed among a select group of each presenter’s choosing for analysis of conversations elicited from the zine. The presenters will share and discuss the process and the actions that occurred throughout this project at the time of the conference. As this is currently a work-in-progress, is a collective project, and is hinged on a deep belief in resisting heteronormative rules and queering manuscripts, we opt to not provide individual abstracts of each zine.

*Biographies*

**Kathleen E. Edwards** is a PhD student in the Educational Leadership and Cultural Foundations Department at UNCG.

**Kat M. Rands** is an assistant professor at Elon University.

**Dana M. Stachowiak** is a PhD candidate in the Educational Leadership and Cultural Foundations Department at UNCG.

**Kelly M. Stanley** is a biochemistry student at UNCG.

**“Transforming Appalachia: Expressions of Resistance and Empowerment from Female Leadership in Appalachian Social Movements”**

Social movements in Appalachia have demonstrated the importance of female leadership in initiating change, fostering empowerment, and organizing communities in promoting social justice. This panel highlights women whose actions and tactics exemplify diverse forms of resistance in Appalachia including: performing and promoting traditional music forms; providing community-based services; leading anti-Mountaintop Removal protests; and developing methods for a more equitable food system. This panel will also discuss the way in which we talk about place and protest as the foundation for our understanding of social justice.

*Biographies*

**Kathryn Engle** is a graduate student at Appalachian State University, where she is pursuing her Master’s in Appalachian Studies with a concentration in Appalachian culture. She is currently researching Knox County, Kentucky, and plans to pursue a PhD in sociology. [engleks@email.appstate.edu](mailto:engleks@email.appstate.edu)

*Title and Abstract Excerpt*

**“Women and the Lend-A-Hand Center: Perceptions, Programs, and Possibilities”**

The Lend-A-Hand Center in Knox County, Kentucky, was begun in 1958 by schoolteacher Irma Gall and nurse midwife Peggy Kemner. A nonprofit organization established to “lend a hand,” by meeting needs of the community and serving as an example for those facing hard times, the Center has impacted thousands of people in the area and around the world for over 50 years with its pioneering home health programs, volunteer opportunities, kids programs, adult programs, Sunday School, agricultural programs, education programs, home improvement programs, and involvement with other organizations at work in the area. The Center has made countless other contributions to the county and the lives of people through acts of service, leadership, education, and compassion. Female leadership has played a key role in the history and evolution of the Center from its beginnings. Working in a rural, traditionally male-dominated community, the Center has been largely led and staffed by women and has used a variety of tactics to help and empower women in the area. Through teaching traditionally male occupations and skills, providing women’s health services, providing other services for women such as childcare and housing, and through working with individuals for personal empowerment, the Center has made a major impact on women in Knox County. In the face of prejudice, misconceptions, and even violence, the Center has worked to overcome barriers and has witnessed changes in attitude and culture in its 55 year history, giving opportunities and options for women and working to promote social change.

**Jordan Laney** is a graduate student at Appalachian State University studying Appalachian Roots Music and Influences. Her current research concerns bluegrass music’s online presence and political lexicon. She plans to continue her work in a doctoral program. [laneyjl@appstate.edu](mailto:laneyjl@appstate.edu)

*Title and Abstract Excerpt*

**“To Beijing and Back: How Abigail Washburn Offers a New Perspective with the Old Time Banjo**

This research addresses the following questions: How do women encourage international relations in the bluegrass community? And why do women predominantly serve in this capacity? In Appalachia, music is the core of communities and identities for many people. The history of music in the mountains is a confluence of ballads, church hymns, traditional techniques and the secular soundscape. Throughout history women have used music to gather people and initiate action. Hazel Dickens and Florence Reece wrote and sang the anthem for coal wars. Hazel Dickens and Alice Gerrard traveled to Wales, singing with miners. Music has been a tool of subversive activism, and the tunes carried by women. The tradition of women, music, and change continues today in non-traditional ways by various artists in the bluegrass industry. In the more entrepreneurial and commercial realm of bluegrass music women are serving as international spokespersons for the genre, using various mediums—tours, workshops, cyberspace, and more. Women utilize their banjos, mandolins, and guitars to create transnational spaces. The most prominent example of the “transnational movement” in bluegrass music is Abigail Washburn. Washburn was twenty three before she began playing the banjo, and had hopes of being a lawyer, studying Chinese language and culture. A meeting with industry leaders in Nashville led her down a different path, as an award winning song-writer and recording artist. Washburn evades definitions and boundaries, allowing music to offer a transnational space. Relying heavily on the work of Judith Butler, Nancy Love, Rosi Braidotti, and interviews with Washburn and other traveling women bluegrass musicians, this paper explores the places where music creates the opportunity to share and heal.

**Rachel Ellen Simon** is a graduate student at Appalachian State University, where she is pursuing her Master's in Appalachian Studies with a concentration in Sustainable Development. Originally from Lexington, Kentucky, Rachel also serves as External Communications Coordinator for the Raleigh-based Full Circles Foundation.  
**simonre@email.appstate.edu**

*Title and Abstract Excerpt*

**"Eco-Feminism and the 'Rape of Appalachia'"**

Women have played a significant role in environmental activism in Appalachia, particularly surrounding issues related to strip mining. In light of this history, I find the use of the phrase "rape of Appalachia" in describing its environmental destruction as problematic. As Chris Clarke states: "Women are the backbone of the environmental movement. When will our rhetoric reflect that?" In this paper, I investigate the roots of this question in the context of ecofeminist theory and women's activism in Appalachia. In order to do so, I also provide a brief history of ecofeminism, as well as a discussion of the word "rape" and the oppressive metaphors that simultaneously feminize nature and naturalize women in our society.

**David Houston Walker, Jr.** is a graduate student at Appalachian State University, where he is pursuing his Master's in Appalachian Studies with a concentration in Sustainable Development. Born in Burlington, North Carolina, David previously worked with a placemaking organization in Chattanooga, Tennessee and held an editorial internship with *The Oxford American* magazine in Conway, Arkansas. He currently serves as an Editorial Assistant with *American Anthropologist's* book reviews office. **walkerdh@email.appstate.edu**

*Title and Abstract Excerpt*

**"That Can't Be Done: Female Leadership of Northwest North Carolina's Sustainable Agriculture Movement"**

In the High Country region of southern Appalachia—representing Alleghany, Ashe, Watauga, and Wilkes counties in North Carolina and Johnson County in Tennessee—women lead the development for a more equitable food system. Founded in 2005, Blue Ridge Women in Agriculture (BRWIA) seeks to enfranchise female farmers and their families by creating a more just agricultural support network. With the recent support of a \$1.1 million dollar matching grant by Heifer, USA, BRWIA and the Appalachian District Health Department have developed the Seeds for Change Initiative in the High Country to continue BRWIA's small grants program, annual farm tour, and a series of public workshops about agricultural marketing, relevant legislation, and more. The campaign also seeks to empower emerging organizations, such as the High Country CSA (HC-CSA) and the Farm Incubator and Grower Project (FIG), that are dedicated to creating a vibrant and sustainable food system. In 2012 the HC-CSA—the northwest North Carolina's first multi-farm CSA—offered the area's first EBT/WIC/Medicaid-approved Cost Share program, providing greater access to local food for 33 families. And in the summer of 2012, FIG supported three emerging farmers as they began growing on the FIG commons. As these organizations develop, they seek to create a more sustainable food systems infrastructure in the High Country. All of these programs are led by women. My paper will map the creation of these organizations, the barriers they seek to destroy, and the landscape they envision.

**Ellen Ferguson, Margaret Friedline, Hannah Monroe, Laura Vance**

**"Research as Metamorphosis: Transformation Through Inquiry at Warren Wilson College"**

*Biographies*

**Ellen Ferguson** is a Warren Wilson College student whose senior research employs Middle-range and feminist theoretical frameworks as a foundation to create tools to allow better exploration of pre-historical women's plant cultivation activities as active and intentional.

*Title and Abstract Excerpt*

**"Exploration Toward Application:  
Engendered Plant Cultivation & Food Production In Southeastern North America"**

Food production in Southeastern North America has been historically understood through the accounts of early Spanish explorers, European missionaries, and through early ethnographic work done in the 17th -20th centuries on various Southeastern groups whose practices had since undergone extensive transformation as the result of colonization and capitalization (see Swanton 1946, Hudson 1997). As a result, plant cultivation and agricultural and land management systems – especially with concern to women's participatory roles – have been largely understated in the historic record, just



as they have often been overlooked in the prehistoric record (Fritz 1999:417. Wylie 1992:16, Watson and Kennedy 1991:269). Over the last several decades, paleoethnobotany has provided an important source via which questions concerning the engendering of food production can be posed and examined. Moreover, Lewis Binford's application of Middle Range Theory (1977:7), in conjunction with feminist theoretical work and ethnohistoric accounts, addresses problems concerning the gendering of, and women's participation in, plant cultivation and food production in Southeastern North America. The purpose of this paper is twofold: First, to discuss my use of Middle-range theory to create a paleoethnobotanical comparative collection for use as a laboratory-learning tool, and in paleoethnobotanical research at sites in the Southeast. Second, this paper explores my undergraduate study of Southeastern Indian women's participatory roles in the initiation and continuation of food production, and how I share that knowledge to improve archaeologists' knowledge of prehistoric gender and food production in the region.

**Margaret Friedline** is a Warren Wilson College student whose senior research focuses on the gendering of space, especially gendered aspects of thru-hiking the Appalachian trail.

*Title and Abstract Excerpt*

**"Negotiating Gender on the Appalachian Trail: Exploring Gender in Outdoor Space to Improve Access"**

Women face many constraints to their leisure, including gender-related fears, gender role expectations, and the notion of certain spaces as gendered. The wilderness is often thought of as a male-dominated space both physically and ideologically. Each year hundreds of women lace up their boots, grab their packs and embark on a 2,000-mile hike that spans the entire length of the Appalachian Trail (AT), though of the thousands who have completed the AT, only 25 percent are women. In this paper, I will discuss my undergraduate research exploring the experiences of female thru-hikers, which focuses primarily on the following: why women decide to hike the AT despite the constraints, how they negotiate gender while on the trail, and gendered aspects of the reentry process. My undergraduate research looks specifically look at how traditional gender discourse is reproduced, resisted, or both, on the trail in order to examine how leisure can be a catalyst for social change. Surveys and in-depth interviews are used to gain understanding of female thru-hikers' experiences. This research examines ways in which traditional gender discourse is both reproduced and resisted on the trail both intentionally and unintentionally, and considers ways in which I use my research to both explore and promote resistance to gender ideologies and practices that restrict women's uses of outdoor space.

**Hannah Monroe** is a Warren Wilson College student whose senior research employs quantitative content analysis and critical gender analysis to explore anthropomorphized animal characters in children's books.

*Title and Abstract Excerpt*

**"Gender and Animals in Children's Picture Books: Symbolism, Stereotypes, and Representation"**

Representations of animals in children's picture books may communicate gender stereotypes to children through sex-typed portrayals of animal characters. Anthropomorphized animals have the potential to naturalize the social norms they express due their association with nature (Giannini 2012). Existing research examines gender representation and stereotyping in these books and symbolic use of animals in society. However, there is a dearth of research on gender and animal characters in books and their communication of norms. This research examines gender representation and sex-typing of anthropomorphized animal characters in *New York Times* best-selling children's picture books. I will discuss results of content analysis of the top ten best-selling picture books per year from 2002 to 2012 that feature animals as major characters. My research measured pronouns and gender attributes each year and over the decade and examines the extent to which underrepresentation and sex-typing occurred with animal characters in the past ten years. I also discuss ways in which my experiences shaped my research, and how I hope to use research to encourage use of non-sex-typed books.

**Laura Vance** explores gender and religion in her research, focusing especially on Mormonism, Seventh-day Adventism, sexuality, and religious change and history. She teaches and coordinates Gender and Women's Studies at Warren Wilson College. Her most forthcoming book, *Women in New Religions in the West*, is from NYU Press.

*Title and Abstract Excerpt*

**"From Mormon Girl To Activist Scholar, or Why 'Mormon Feminist' Is Not an Oxymoron After All"**

In this paper I will discuss research I have completed on women's roles in the Church of Jesus Christ of Latter-day Saints, as well as the Mormon Church's changing position on LGBT adherents. Over the course of my two-decade-long career, I have examined gender and religion with emphasis on Mormonism and Seventh-day Adventism, and more recently, The Family

International and Wicca. In this paper I focus on my research on the evolution of gender ideology and ideal sexual norms in Mormonism with attention to ways in which my experience is both informed and is informed by my research. Specifically, this paper frames my research in the context of my experience growing up as a Mormon, being excommunicated by the Church as I undertook historical research on Mormon women, and as a former Mormon examining ideal sexuality in the Church at the time that the Church was working to pass Proposition Eight in California. I will also explore ways in which experience informs my activism. Specifically, this paper will contextualize research for an article on Mormon women that coincided with my excommunication from the Church, research for an article on LGBT Mormons that I completed after my excommunication, and my current research (for a book with NYU Press) on gender in new religions for a series for use in college courses.

**Ann M. Fox, Merri Lisa Johnson, Meredith Wiggins**

### **“Crippling Feminist Outrage”**

#### ***Biographies***

**Ann M. Fox** is a Professor of English and Gender Studies Concentration Coordinator at Davidson College, where she specializes in modern and contemporary dramatic literature and disability studies. A former AAUW Postdoctoral Fellow, her work on disability and performance has been published in several journals, as well as in the collections *Gendering Disability and Feminist Disability Studies*. In 2009, she co-curated two disability-related visual arts exhibitions at Davidson College: RE/FORMATIONS: Disability, Women, and Sculpture, and STARING. Most recently, she has team taught “Representations of HIV/AIDS” with Dr. David Wessner, focusing on the interdisciplinary exploration of the cultural representation of HIV/AIDS across the humanities and sciences. She has served on the executive board of the Society for Disability Studies and the MLA Executive Committee of the Division on Disability Studies. Her current book project traces the representation of disability on the twentieth-century commercial stage.

#### ***Title and Abstract Excerpt***

### **“ From Shooting to Skinnies: Crip Outrage in the Feminist Art of Niki de Saint Phalle”**

French-American artist Niki de Saint Phalle (1930-2002) is an icon of feminist art who is never discussed as a disabled artist, despite a history of mental disability and breathing problems late in her life when her lungs were damaged by working with fiberglass. Her “nanas” — whimsical, colorful, and lushly enflashed sculptures of women — celebrate a breaking beyond ideas of traditional bodily and gender normalcy. However, this work, for which she is most well-known, only emerged after her life took a major shift: after a nervous breakdown, a period of incarceration in a mental hospital, and ultimately, leaving her husband and small children. Her early works express rage and anger, from a first self-portrait, created from an assemblage of china shards, to her early “shooting paintings,” in which she shot with a rifle at balloons filled with paint affixed to canvases. Yet this period of intersecting disability and rage is not closely examined by scholars of Saint Phalle, except as an example of what she ultimately overcame. Her “skinnies,” works created late in her life as a response to her breathing difficulty, are likewise not discussed in terms of the disability aesthetic they create. This paper presentation asks: how does Saint Phalle crip feminist outrage at various points in her career? Most importantly, how does its presence in her work serve as a model for the playful and nuanced way the intersection of crip identity and feminist rage can meaningfully push back at ableism and patriarchy?

**Merri Lisa Johnson** is the Director and Associate Professor of Women’s and Gender Studies at USC Upstate. She is the author of the critical disability memoir, *Girl in Need of a Tourniquet*, and has edited four anthologies of feminist cultural studies, including a recent volume of essays on the literary nonfiction of Nancy Mairs. She is currently working on two editorial projects—a themed double issue of the *Journal of Literary and Cultural Studies* exploring the concept of “Cripistemologies,” and a special issue of *Periscope*, titled “DSM-CRIP,” that reflects on the forthcoming DSM-V, and she was recently appointed to the editorial board of *Disability Studies Quarterly*. She is now at work on a series of articles on borderline personality disorder.

#### ***Title and Abstract Excerpt***

### **“ A Surface Reading of Self-Cutting: Crip Feminism and the Descriptive Turn”**

Self-cutting, like the women who engage in this self-injurious behavior, generally comes across as hard to understand by those who have no first-hand experience with the practice. As with anorexia, some feminist theorists have reinterpreted self-cutting as protest against the constraints of gender role socialization for girls. More recently, one queer theorist has

interpreted self-cutting as a masochistic act that mimics violent historical regimes and shares some qualities with the self-shattering of queer sex (Halberstam 2011). This paper “crips feminist outrage” by advising caution toward such metaphorical claims, as they turn the self-injurious woman into a symbol of national conflict while undermining her personhood and disability status. Indeed, self-cutting is best understood as a symptom of emotion dysregulation, a chronic state of distress experienced by people with borderline personality disorder (BPD), rather than as a “symptom”—in the Jamesonian sense—of “deeper” political and historical tensions. This discussion of self-cutting also serves as an inquiry into recent debates about “surface reading” or “the descriptive turn” in literary history, as I wonder if feminist disability studies might benefit from the idea of reading “close but not deep,” in Heather Love’s words—or close and skin-deep, to turn her words a bit. Reading the BPD woman on the surface, looking at the cuts on her body and taking them for what they are, contributes to a larger epistemological project of rendering the self-injurious woman legible-as-such, against her frequent misuse as a “narrative prosthesis” (Mitchell and Snyder 2001) for other social concerns.

**Meredith Wiggins** is a graduate student in the Department of Gender and Race Studies at the University of Alabama, where she previously earned a Master’s degree in Literature. She will be starting her PhD in Literature at the University of Kansas in the fall. Her academic interests include African-American literature, disability theory, queer literature, feminist and queer theory, popular culture studies, and twentieth-century feminist drama.

#### *Title and Abstract Excerpt*

##### **“Let’s Sing about Sex, Baby: Representations of Sexuality in Disabled Characters on *Glee*”**

Despite the high visibility of *Glee*’s queer characters and its disabled characters, little work has addressed the intersections at which the two groups meet—or conspicuously fail to meet. This lack of scholarship is symptomatic of the outrageous silence (and silencing) of mainstream society on the subject of disabled persons’ sexuality—what Anna Mollow and Robert McRuer’s introduction to *Sex and Disability* calls the “frequent elision of the queerness of disability” (29). Bringing the two groups together, I argue in this paper that the sexuality of disabled characters on *Glee* is employed by the show to help uphold and reinforce the hetero- and homonormative and ableist standards that the show implicitly champions. Defying their potential to act as boundary-destabilizing figures in the dual worlds of McKinley High and Lima, Ohio, *Glee*’s physically and developmentally disabled characters instead often suppress queer potential, frequently serving as sites of what McRuer’s *Crip Theory: Cultural Signs of Queerness and Disability* terms “heteronormative epiphanies, continually making available, to the out heterosexual, a sense of subjective wholeness” (12). However, even as *Glee* acts to constrain the sexual agency of its disabled characters, it also points toward the possibilities of crip sexual subjectivity. I will therefore demonstrate how these disabled characters, whose sexuality is either denied or forced uncomfortably into heteronormative scripts, perpetuate damaging ableist ideas, while the disabled character whose representation is arguably most queer—the character, that is, who most actively resists the restrictions of heteronormativity on her sexual behaviors and desires—does neither.

**Beth Hauser, Victoria Lozano, Matt Prater**

##### **“Animals and Women: Linking Oppression through Literature”**

#### *Biographies*

**Beth Hauser** will graduate with a Master’s degree in English Literature at Appalachian State University in May of 2013. She is primarily interested in women’s studies, critical animal studies, and the connections between the two. In the future, she plans to expand her research on the linked oppression of women and animals to include the oppression of other minority groups. Her future goals involve developing a consciousness of animal cruelty among more people and publishing material that may aid in minimizing this oppression.

#### *Title and Abstract Excerpt*

##### **“Science and Technology as a Means of Oppression in Dystopian Literature.”**

Categorization has contributed to speciesism, racism, sexism, and classism; it results in discrimination and exploitation. We see this prejudice within dystopian novels, most commonly against women and animals. Women and then animals are on the last rung of the ladder because both are directly associated with nature, which is often considered mindless. Because human beings possess higher intelligence than other beings of nature, they consider themselves superior. Mind/nature dualism results in a lack of receptivity to the natural other and manifests itself in much of modern science. This dualism causes science to devalue nature and anything associated with it. The mastery of nature allows human beings to fit comfortably within their constructed culture. The otherness of nature has caused the oppression of women and animals

and a desire to distance humanity from nature. Modern science and technology are proof that this desire exists. Dystopian novels raise the debate over intelligence or emotion, civilization or nature, science or art. The value of intelligence, science, or technology causes oppression in George Orwell's *Animal Farm*, Aldous Huxley's *Brave New World*, and Margaret Atwood's *Oryx and Crake*. Within our modern world, science and technology increase as a means of value in life and producing goods to benefit a capitalistic society. These novels provide critiques and examples of worlds in which science has surpassed emotion, nature, and art, almost to the point that they are nonexistent.

**Victoria Lozano** is a creative writer and researcher from Surfside Beach, South Carolina. She is currently in the last stages of getting her MA in English Literature with certificates in Rhetoric and Composition, and Women's Studies from Appalachian University. Her work has appeared in *Archarios* literary art magazine and an anthology titled *Panik: Candid Stories of Life Altering Experiences Surrounding Pregnancy*. Her focus is on feminist rhetoric and Ecofeminism.

*Title and Abstract Excerpt*

**"Displacing the Absent Referent in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*"**

The rise of Animal study provides a discourse that compares the rhetorical significance between equating women and animals. We live in a patriarchal society that is rich in oppressive hierarchal value systems, places nature and all those associated—women and animals—at the bottom of society. This oppression reinforces the importance of replacing the absent referent as a means to replace apathy and increase the value of those oppressed. The absent referent is a theoretical approach, posited by Carol Adams, applied to situations where the consumption of an object is apathetic to the process of the object. Adams applies this term to the process of killing animals in order to create a meal. By recognizing the killing of the animal, the absent referent is replaced. The replacement, in hopes, would decrease apathy for the process and increase value to the object. However, this term can be applied to multiple activities, not just animal killing. For example, in Margaret Atwood's *Oryx and Crake* the creation of meat is processed in a petri dish. Even though animals aren't being killed, the absent referent fails because the animals' value never increases. We can extract this value because of its comparison to the women in Margaret Atwood's *Year of the Flood*. Women are still subject to sexism and lack agency, therefore they are treated like "animals" in strip clubs by literally wearing feathered suits to mimic birds. These costumes act as an absent referent. Since the men do not value women in the first place, women are doubly devalued due to their animal-like costume.

**Matt Prater** is a creative/research writer from Saltville, Virginia. His creative work has appeared in *The Hollins Critic*, among other publications, and his research work is forthcoming on CLCWeb. He is currently studying towards a Masters in English from Appalachian State University in Boone, North Carolina.

*Title and Abstract Excerpt*

**"All the Little Birdies and Beasties": Nature as a Discourse Community in the Works of Lou V. Crabtree"**

Lou Crabtree (who would have turned 100 years old this year) is a writer on the margins of the Appalachian literary canon. Though anthologized, and deeply respected by many of the region's most important writers (her relationship to novelist Lee Smith, for example, needs little introduction), the shortage of much serious literary analysis of her work amounts to a considerable gap in our critical literature. That this gap exists is especially unfortunate when we consider that the discourses with which her work can be most easily related—discussions on the development of women's voices in Appalachian literature, on the relationship between a writer's specific place and their work, on the relationship between ecology and the writer, and on the specific relationships between women and ecology—are the very ones this conference lends itself towards exploring. With this in mind, I intend to present an analysis of Crabtree's works—specifically, of the short stories "Homer-Snake" and "Price's Bewitched Cow" from her short story collection *Sweet Hollow*, which foreground their ecological content, and the relationship between the ecological world and women's developing voice. In this examination, I will lean on the critical works of Belinky (*Women's Ways of Knowing*), Engelhardt (*The Tangled Roots of Feminism, Environmentalism, and Appalachian Literature*), Abrams Locklear (*Negotiating a Perilous Empowerment*) and Awiakta ("Daydreaming Primal Space," from *The Poetics of Appalachian Space*).

**Amy S. Gerald, Kathleen McEvoy, Joanna Tepper**

**"Transforming Public Memory: The Grimkes, Rebecca Harding Davis, and Margaret Sanger"**

Sarah and Angelina Grimke, Rebecca Harding Davis, and Margaret Sanger all sought to transform their worlds, and they all used writing as one way to achieve this transformation. Today, scholars and students continue to analyze their works,



examining the rhetorical practices that helped combat ignorance and oppressive social systems, but while these women's words still exist, their public memories have not always survived intact. For the Grimkes, their memory has been largely unacknowledged, even in their own hometown. For Davis, her memory is mainly confined to local historians. For Sanger, her public memory has been tainted by accusations of racism and classism. In this panel, the presenters discuss the various ways they have attempted to rescue the public memories of these historical women.

### *Biographies*

**Amy S. Gerald** is Associate Professor of English at Winthrop University, where she teaches courses in writing pedagogy, rhetorical theory, and women and gender studies. She received her PhD from the UNC-Greensboro, as well as a graduate certificate in Women's Studies. Her research interests focus on the intersection of the concept of voice, writing, and feminist theory, and her work has been published in journals such as *Composition Studies*, *Journal of Advanced Composition*, *Writing Lab Newsletter*, and *Feminist Teacher* as well as a chapter in *The Teacher's Body: Embodiment, Authority, and Identity in the Academy*.

### *Title and Abstract Excerpt*

#### **"Fighting the Politics of Silence: Promoting Public Memory of Abolition in Charleston"**

Sarah and Angelina Grimke, 19th-century abolitionist agents and early women's rights activists, delivered nearly 100 speeches on their tour of New England, wrote public letters arguing for the right to speak out against the injustice of slavery, and lent their voices to the influential *American Slavery As It Is*. Yet in Charleston, SC, where they were born and raised, there is no public acknowledgment of the Grimkes. In the 19th century, their writings were burned and they were warned never to return to Charleston. Today, however, in a city of monuments, there is no monument to these women whose work helped to change the lives of all its citizens forever. This presentation tells the story of my journey into the archives and my work with the Museum of Charleston to create an exhibit about the Grimke sisters in their childhood home.

**Kathleen McEvoy** is Associate Professor of English and Gender & Women's Studies and Assistant Dean for Academic Affairs at Washington & Jefferson College. She received a PhD in Rhetoric and Composition from the UNC-Greensboro, as well as a graduate certificate in Women's Studies. Her research and teaching interests include composition, professional writing, American literature, and women writers.

### *Title and Abstract Excerpt*

#### **"Commemorating the Life and Literature of Rebecca Harding Davis"**

In April, Washington & Jefferson College will host a one-day symposium on the life and literature of Rebecca Harding Davis. Davis graduated from the Washington Female Seminary, which once stood on what is now the southwest corner of the W&J campus, and became an advocate for the rights of women, minorities and the working class. The symposium's main organizer wanted this event to be more than just an academic meeting, so she recruited colleagues and community members to find unique ways to commemorate Davis's life. In this presentation, I detail my work creating an original one-act play on Rebecca Harding Davis for the symposium, as well as the experience of collaborating with local actors and staging the production for an audience of academics, students, and community members.

**Joanna Tepper** is a graduate student at Winthrop University in English. She completed her Bachelor of Arts in English at Winthrop with a concentration in Secondary Education. Her area of interest is 19th-20th Century American literature with a focus on gender criticism. Women's rhetoric has become one of her research interests, and she has previously presented a paper on the rhetoric of Adrienne Rich, Gloria Anzaldúa, and Nomy Lamm.

### *Title and Abstract Excerpt*

#### **"Rhetorical Controversy: Margaret Sanger's Fight for Birth Control"**

For decades, women have been fighting for the right to have power over their bodies, be it with birth control or through abortion. The highly controversial Margaret Sanger has been remembered in many different ways: as Planned Parenthood founder, nurse, mother, speaker, writer, and even sometimes eugenicist. The most important role that Sanger tried to fill was that of an activist for women's right to contraception. Sanger believed that "there never can be a free humanity until woman is freed from ignorance, and we know, too, that woman can never call herself free until she is mistress of her own body." My paper addresses three of Margaret Sanger's early works that use the rhetorical strategies and techniques of rhetorical questions, personal illustrations, and the use of "we" to create an appeal to pathos and a sense of urgency to inform all

women (rich or poor, black or white) about reproduction and contraception. These published essays and articles do not demonstrate a Sanger that is a eugenicist, racist, or classist, but a Sanger who wants to transform society's beliefs on the use of contraceptives.

**Alexis Kapczynski, Amy Schlag, Cala Zubair,  
Chadwick Roberts - Moderator**

**“Marginalized, Territorialized, and Dismissed: The Rhetorics and Realities of Women’s Lives at Home and Abroad”**

This panel will discuss ways in which the language and rhetoric surrounding violence, reproduction, and sexuality in women’s lives obscure the realities of their existence, and often create an environment in which the health, safety and well-being of women are dismissed at best, and threatened and violated at worst. From Sri Lanka, where the language of ragging culture obfuscates its violence, to domestic abortion battles that leave women without vital health care, and discussions of sexuality filled with omissions and myth, women are consistently victims of a rhetoric of erasure and violence. In the battles with language and assumptions, we are constantly reminded of Audre Lorde’s admonition that, “The master’s tools will never dismantle the master’s house,” and pressed to develop tools and language that will better reflect the realities of our lives.

**Alexis Kapczynski**

**Alexis Kapczynski** is an undergraduate student at the UNC-Wilmington. She is a senior majoring in Communication Studies with a double minor in Women’s Studies and English. She is currently taking courses in the literature of gender and sexuality, media studies, and working on an independent study in lesbian narrative.  
[ank2135@uncw.edu](mailto:ank2135@uncw.edu)

**Amy Schlag**

**Amy Schlag** teaches courses in Women’s Studies at the UNC-Wilmington, and is the coordinator of UNCW’s LGBTQIA Center. Her research agenda focuses on queer and lesbian narrative in film, gendered violence, abortion, and reproductive health. Additionally, she serves as a volunteer at Planned Parenthood, an LTE for NARAL, volunteers as a first responder at the Rape Crisis Center of Coastal Horizons and has served on the New Hanover Sexual Assault Prevention Task Force. [schlaga@uncw.edu](mailto:schlaga@uncw.edu)

**Cala Zubair**

**Cala Zubair** teaches courses in linguistics including Introduction to Sociolinguistics, Language, Gender, and Sexuality, and Analyzing Style. Her research is directed towards various sociolinguistic and structural elements of Sinhala language varieties. Her ethnographic studies among Sinhalese youth examine register formation, gendered slang constructions, and language ideology. She also studies Sinhala syntax and semantics, including research on (in)volitive verbs, causative/inchoative alternations, and non-canonically case-marked subjects. [zubairc@uncw.edu](mailto:zubairc@uncw.edu)

**Chadwick Roberts**

**Chadwick Roberts**, moderator, teaches Engaging Contemporary Media and Rhetoric of Popular Culture for the Communication Studies department and Sexuality and Gender and Feminist Theory for the Women’s and Gender Studies program at UNC-Wilmington. His research agenda focuses on sexuality and gender in contemporary media. He has served on the New Hanover Sexual Assault Prevention Task Force, which works to prevent, and educate the public about, sexual violence, for the past three years.

*Abstract Excerpts*

**“Good Women Have Abortions: Revisioning Abortion Rhetoric and Narrative”**

The 2012 election cycle contained a number of startling comments about women and their access to a range of reproductive options. In few arguments was the rhetoric more outrageous than in discussions concerning abortion.

Missouri Representative Tim Jones compared reproductive services to procedures he had seen performed in veterinary clinics, and Georgia Representative Terry England compared women to farm animals delivering dead fetuses. These comparisons, along with discussions of legitimate rape, rape pregnancies as god's will, and birth control users as sluts, indicate that there is now officially a war on women. Faced with this heated rhetoric and legislative success in the decades since *Planned Parenthood v. Casey*, choice activists grapple with how to combat the horrifying rhetoric and imagery of the anti-choice movement. What is needed is a protest strategy that does more than protect abortion rights, but more importantly, creates a long-lasting and effective strategy that transforms the narrative surrounding abortion and choice. This paper aims to explore the proactive strategies employed by artists such as Heather Ault of 4000 Year for Choice, activists such as Jennifer Baumgardner and her "I Had an Abortion" project, and groups such as Faith Aloud, This Time It's Personal, The Guerilla Girls, and the Abortion Care Network. I will examine the effectiveness of pro-choice strategies offering empowering, humorous, and heartfelt rhetoric aimed at creating a positive reframing of abortion and choice.

### **"Gender, Place, and Ethnicity in Sri Lankan Student Discourses"**

In this paper I analyze gendered perspectives in a student community in regards to ethnic (non-Sinhalese) outsiders. I do so by exploring how place names are a discursive site where speakers adopt or dispute group ideologies linked to physical spaces. Students claim certain spots of campus as their own through place names (a process I caption "linguistic territorialization"). Yet while males use place names to support the insularity of their ethnic Sinhalese community, females either question these names or re-interpret their meaning, expressing a competing perspective on outside ethnicities. Through disagreement on place names, male and female Ragers draw different lines between ethnic student populations. Females reject ethnic insularity and males support it.

### **"The Phallic Fallacy of Bisexuality"**

Even in 2012, as we continue making progress towards reframing discourses on female sexuality, discussions of bisexuality are still littered with misogynistic perceptions that marginalize the experience of female bisexuality. Occupying a liminal space in discussions of sexuality, the experiences of bisexuals are consistently invalidated by the hegemonic ideals and needs of both heterosexual and queer communities, with female bisexuals barely clinging to the margins. A controversial 2005 report from Northwestern University claimed that male bisexuals do not exist, while a 2011 report, also from Northwestern, reversed those findings claiming, shockingly, that male bisexuals do exist. A question left out, however, is, what about women? Why was an exploration of female bisexuality not a part of these studies? Most often bisexual women are confronted by the belief that their sexual identities are merely a phase, a phase that will end when they inevitably partner with men and "become" straight. Interestingly, bisexual males are confronted with the same phase theory that will end with them also partnering with a male, thereby "becoming" gay. No matter the gender, the phallus conquers all. The goal of this paper is to explore some of the cultural theories and assumptions associated with female bisexuality that seem particularly rooted in patriarchy. Examining the chauvinistic notions of phallic supremacy and stereotypes of female bisexuality, I will discuss the implications of such rhetoric for contemporary attitudes towards female bisexuals and the impact on their lives and choices.

**Kathleen T. Leuschen, Leah Milne, Lauren Shook**

### **"(In)visible Ways: Protesting the Neutrality of Language and Form"**

#### ***Biographies***

**Kathleen T. Leuschen** is a PhD student in Rhetoric and Composition at UNCG. She received her MA in Women's and Gender Studies from Roosevelt University in Chicago. She is currently teaching composition courses, and works as an assistant administrator for the UNCG Writing Center. Current research interests include style, identity, and epistemology in rhetoric.

#### ***Title and Abstract Excerpt***

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**Anne Lock's Protest-ant Discourse"**

From a twenty-first century, American perspective, Protestantism is hardly what some would call radical, especially given its current mainstream image of fostering and perpetuating oppressive aspects of conservative Christianity. Yet, the modern

disjunction between Protestantism and radical thinking did not always exist. For its initial sixteenth-century leaders, the Protestant Reformation was inherently radical and heretical, and opened avenues for questioning long-established truths of the Catholic Church. As many feminist scholars have shown, the Protestant Reformation enabled women's access to protest. One such woman was Anne Lock (c.1530-after 1590) whose English translation of a John Calvin sermon promoted an English vernacular Protestantism. Even more intriguing is Lock's appended sonnet sequence, *Meditation of a Penitent Sinner* (1560). Approaching Lock's sonnets through the methodology of feminist formalism, I suggest that Lock's sonnet sequence performs important cultural work of reforming the sonnet, a newly introduced form, into an English Protestant poetic form. Lock's sonnets, while not overtly gender-conscious, reveal a unique subject position of a sixteenth-century woman that involves nationality, religion, and class, as her sonnets are invested in a larger national project of the English Protestant Reformation. This paper, in addition to considering how conservative discourses can be modes for protest, also asks a more pressing question: Are women who are not directly protesting gender inequality but who are critiquing other oppressive discourses that often affect women still valuable for a larger history of women and gender studies?

**Leah Milne** is currently a doctoral student in the English department at UNC-Greensboro. Her primary research interests include 20th-century American literature, as well as women's and gender studies. More specifically, her work examines the intersections between authorship and ethnic American literature. She received her MA from Old Dominion University in Norfolk, Virginia.

*Title and Abstract Excerpt*

**“: A Women Words Weave: The Revelation of Style”**

Mary Daly is one such scholar that argues that language is not neutral. In her work, *Gyn/Ecology: The Metaethics of Radical Feminism*, Daly purposefully plays with her writing style both to reveal the bias of stylistic choices and to create new meaning. Most importantly, Daly demonstrates that one's writing style can reify existing discourse community norms and accepted “legitimate” ways of being in the world, and/or one's writing style can tread over new ground. That is, style can disrupt norms and expectations while creating space for new meaning. Daly's work is radical in the sense that her own stylistic choices perform the content that her polemic portends. This move is radical, because it is a rhetorically risky choice. One sure way to advance one's argument in the academic community is to use existing and accepted discourse norms. However, to advance her argument, Daly uses academic norms and simultaneously critiques and refuses them, both advancing her argument and questioning the very grounds on which it is built. To explore the ways the stylistic choices in writing can reify and disrupt meaning, I perform a stylistic analysis of *Gyn/Ecology: The Metaethics of Radical Feminism* written by Mary Daly.

**Lauren Shook** is a doctoral student at UNC-Greensboro where she studies Early Modern English literature. Her main focus is on women's writing and modes of female authorship. She received her MA from Mississippi State University.

*Title and Abstract Excerpt*

**“A language that floats’: Loh’s *Breaking the Tongue* and the Consequences of Reading”**

How does one stage protest when one is unfamiliar with the dominant language? How does one enact protest when language itself becomes suspect, when knowledge becomes unreliable, and when writing leads to torture or death? In her novel, *Breaking the Tongue*, Vyvyane Loh uses the language of torture presented in the second person in order to move the reader from a passive to an active position of readership and protest. Loh also draws attention to the constructedness of language—particularly through the character of the Fifth Columnist—in order to show how history and fiction are not only interrelated but also interdependent. The Fifth Columnist, the protagonist Ling-Li, and Loh herself form an alliance of women storytellers whose protest is most effective when in collaboration with the reader herself. This paper will explore how, from its destabilizing of the genre of historical fiction, the novel admonishes readers to approach both the telling of history and the telling of fiction with an awareness of the intricacies of language and the ways it can be manipulated for purposes that are both cruel and humane.

**Caitlin Lilley, Erica Whitney Priest, Emily Worrell**

**“Minding the Body: Redefining Women’s Respectability in American Society”**

The female body has been an object of social control as well as a physical artifact of society. Throughout the twentieth century, American women sought to expand and redefine American society's notions of acceptable female appearance and behavior. While the focus and tactics often differed, these movements challenged the status quo and attempted to redefine



female sexuality on legal, social, cultural, and economic terms. Each of these papers examines methods of control and regulation of women's sexuality, as well as how women responded to such actions.

### *Biographies*

**Caitlin Lilley** will receive her MA in History from UNC-Wilmington in 2014. Fields of Interest: Modern US History (post-WWII) with an emphasis on women's history. She has been a Teaching Assistant at UNC-Wilmington since Fall 2012 She would like to eventually pursue a Ph.D. However, would also like to teach for a little while at either a community college or a high school before pursuing further education. [cb18762@uncw.edu](mailto:cb18762@uncw.edu)

### *Title and Abstract Excerpt*

#### **"Momma's Got the Pill: The Birth Control Movement of the 1960s and 1970s "**

In the 1960s and 1970s, women began to use the new and increasing birth control opportunities that were available to them as a means to expand and control their sexuality. By being able to effectively control the number of children that they would have, women were opening new dimensions to their sexuality, which was explored through the sexual revolution and women's rights movement of this era. The Supreme Court decisions of *Griswold v. Connecticut* (1965) and *Eisenstadt v. Baird* (1972) also helped to firmly establish the new rights that many women embraced during this time. With the approval of "the pill" by the FDA in 1960, women finally had a reliable means to control their sexuality. In addition to access to "the pill", the Supreme Court decisions of *Griswold v. Connecticut* and *Eisenstadt v. Baird* expanded first married women's and then single women's access to other methods of birth control. This expansion in the availability of reliable birth control methods allowed women to control their sexuality by being able to limit the number of pregnancies that they had and being able to control when they would get pregnant. This new control really helped to expand women's sexuality and the role that women could play in society as a whole.

**Erica Whitney Priest**, a graduate student at UNCW working on her Masters of Arts, History, expected December 2013. Her MA Thesis Title is "'I Came, I Saw, I Conquered.': Modernity and Southern Women in the 1920s. She is a graduate teaching assistant with fields of interest: Gender, Sexuality, Beauty, Fashion, Southern History, Consumerism. She plans to pursue a PhD in American history. [Ewp6475@uncw.edu](mailto:Ewp6475@uncw.edu)

### *Title and Abstract Excerpt*

#### **"Modernity Written on the Female Body: Beauty and Sexuality in the 1920s "**

1920s America was a battlefield for modernity and traditionalism and the attempts to reconcile modernity and traditional were visible in nearly every aspect of American life, including in the changing conventions and conceptions of womanhood and femininity. The female body has been an object of social control and a physical artifact of the society. The attempts to control and regulate female appearance can illustrate the changing conventions and ideals of the 1920s in regards to gender and sexuality. By examining the female body as a physical artifact of the 1920s and the battle between modernity and traditionalism, it becomes clear that while the physical appearance changed, many conventions and norms remained. Historians have failed to focus on the physical appearance of the New Woman as evidence of the social and cultural changes of the 1920s, rather including such information in larger surveys of the worlds of fashion and beauty. A more complete analysis of 1920s fashion and beauty is necessary to understand the ways beauty has influenced and been influenced by women and society. This paper will use advertisements and prescriptive literature, in addition to more traditional sources such as newspapers, to examine contemporary conceptions of femininity, beauty and sexuality which will provide a more complete understanding of the modernization of American women and the ways in which women have attempted to control their bodies and sexuality.

**Emily Worrell** is a graduate student attending the UNC-Wilmington. She received a BA in May, 2012 from UNCW. She majored in History with a Social Studies Licensure and minored in Sociology. Currently, she is pursuing a MA in History with a concentration in United States women's history. She is very passionate about history and is looking forward to teaching and sharing her knowledge with others.

### *Title and Abstract Excerpt*

#### **"The Abortion Controversy and a Woman's Right to Reproductive Freedom, 1973-1992"**

Abortion. Just seeing the word immediately brings to mind negative connotations and makes people uncomfortable regardless of that person's opinion about the subject. Why is this so? Perhaps family opinions or a person's religious

upbringing automatically holds some influence over how they feel about the practice. It may simply be because people may feel uncomfortable to voice their opinion for fear of being considered immoral by the majority. Abortion was, and still is, a contentious issue because it centers on a woman's decision to terminate her pregnancy. Many groups have emerged to debate this issue on whether or not a woman has that right, but in 1973 the United States Supreme Court made the groundbreaking decision in the case of *Roe v. Wade*, which legalized abortion. Due to the 1973 court decision, abortion and its legality would continue to be a sign of disagreement within American society. Using the following United States Supreme Court cases as a guide, *Roe v. Wade* (1973), *Akron v. Akron Center for Reproductive Health* (1983), *Webster v. Reproductive Health Services* (1989), and *Planned Parenthood of Southeastern Pennsylvania v. Casey* (1992), the paper will examine the following issues: the rise in the anti-abortion movement after *Roe v. Wade*, the pro-choice response to the rise of anti-abortion sentiment in the U.S., restrictions on abortion rights, and women's reproductive freedom.

**Margaret McColley, Sarah Peterson, Cybelle H. McFadden**

**“Media and Resistance in France and the Francophone World”  
(Women in French sponsored panel)**

This panel investigates the ways in which protest and transformation move from the streets to cultural production in French and North African contexts. We are particularly interested in how radical journalism at the end of the nineteenth century in Paris relates to acts of resistance in film and media over one hundred years later. We will analyze how different forms of media help articulate resistance to hegemonic power and then become the very vehicle of resistance. How do feminist articles, interventions, and films foreground both individual and collective resistance in different geographic spaces and historical and political moments? In the case study of Tunisia and the Arab Spring, the role of social media, new forms of technology, namely the Internet, and the television image expose the invisible restrictions on freedom that the global North places on the global South. We will show that different forms of resistance to dominant power within France and in a transnational and transcultural context open up space for social change at a grassroots level. Individual and collective acts of resistance engage with larger cultural discourses to enact change through the use of media and performance, demonstrating the relationship between resistance and forms of cultural production. Finally, we will analyze how a feminist praxis of activism, protest, and resistance is a driving force in these cases and evaluate how notions of feminist engagement and resistance change over time in French and Franco-Arab contexts.

**Biographies**

**Margaret McColley** is Assistant Professor of French at Rhodes College in Memphis, TN where she teaches courses in language, literature and culture. She has published several articles women's travel, environment and identity, including, recently, “Environmental Destruction and Narrative Reconstruction of the Algerian Desert in Isabelle Eberhardt's *Nouvelles*.” She is preparing a book on women's travel and concurrently working on a biography on Alexandra David-Neel, turn of the century feminist, Asian traveler, and scholar of Eastern religions.

**Title and Abstract Excerpt**

**“The Rights of Working Women in Alexandra David-Néel's *Pour la vie* (1898)”**

Alexandra David-Néel, journalist, scholar of Asian religious and culture, and human rights activist, achieved international renown in 1927 when her narrative, *Une Parisienne à Lhassa (My Journey to Lhassa)* was published simultaneously in London and Paris. This narrative recounts her clandestine passage into Tibet with Sikkimese traveling companion Aphur Yongden. Yet almost three decades prior to this well-known accomplishment, David-Néel was making her mark in feminist journalism in Paris, where her articles appeared in such publications as *La Fronde* and *Mercure de France*. My paper will interpret David-Néel's interesting way of combining Eastern philosophy and feminism in her manifesto on women and workers' rights and identities entitled *Pour la vie* (Paris: Plon, 1898). I will underscore, in particular, how David-Néel articulates her belief that everyone should lead a full life of personal growth and conviction regardless of gender and social class. I will also present her class-relative observations while attending an International Women's Colloquium in Italy in 1906, as recounted in *La dépêche tunisienne*. My analysis asks: what is the nature of the identity that Alexandra David-Néel aimed to construct for herself and her reader through radical journalism? Who was David-Néel's audience and what provocative new messages did she aim to convey to this audience? How did she hope to empower her readers, and what new evolution of identity did she hope to impart to her readers? This presentation will be accompanied by thoughts on the historical background of burgeoning feminist journalism in Paris at the turn-of-century.

**Cybelle H. McFadden** is Assistant Professor of French and is also a member of the Women's and Gender Studies Program faculty at the UNCG. She received her PhD from Duke University and has published articles on Monique Wittig and

Sophie Calle. Her article, "Reflected Reflexivity in Jane B. par Agnès V." appeared in *Quarterly Review of Film and Video* (2011). She is preparing her manuscript, *Gendered Frames and Embodied Cameras: Varda, Akerman, Calle, Cabrera and Maïwenn*, for publication and was also co-editor of an edited collection, *Francophone Women: Between Visibility and Invisibility* (2010).

*Title and Abstract Excerpt*

**"Tunisian Resistance and Arab Spring: Technology, Protest, and Franco-Arab Transculturalism "**

The development of social media use in Tunisia between 2008 and 2011, the protests that led to President Ben Ali's ousting from power, and the larger Arab Spring movement demonstrate the power of technology for global resistance. Planting the seeds of opposition to oppressive dominant power, Nadia El Fani's first feature-length film, *Bedwin Hacker* (2002), a cultural product of President Ben Ali's regime, foreshadowed and, to a certain extent, laid the groundwork for social media forms of resistance to emerge in 2010 and 2011. The significance of *Bedwin Hacker* lies in the fact that it showed the ways in which the image, communication, and media, especially the Internet and television, can be effective tools of revolution as early as 2002. In *Bedwin Hacker*, the main character, Kalt, a maverick hacker, disregards any national purview and diffuses subversive messages in Tunisian-Arabic dialect delivered by a cartoon camel on French national television. I argue that she reconfigures technology as a mobile citizen who defines freedom in her own terms, employing a feminist praxis of resistance. Moreover, *Bedwin Hacker*, as well as the Arab Spring, illustrates the ways in which individuals can speak against power to form a collective voice and to redefine themselves as citizens. The circulation of information via technology leads to unprecedented choices and relationships to authority: this redefinition creates the opportunity for social change. I will also link this film to El Fani's most recent politically engaged film, *Secularism, Inch'Allah* (2011), a controversial investigation of freedom in contemporary Tunisia.

**Sarah Peterson** is a doctoral candidate in French and Francophone Studies at UNC-Chapel Hill. She holds a master's degree in French from UNC-Greensboro. She is currently completing her dissertation on the city and spatial practices in contemporary French literature and film. Her research draws from such varied disciplines as literary and film studies, cultural geography, and social theory. Sarah has presented at several international conferences, including The 20th and 21st Century French and Francophone Studies International Colloquium, and Metropolitan Desires: Cultural Reconfigurations of the European City Space at Manchester Metropolitan University.

*Title and Abstract Excerpt*

**"Strategies of Visual Resistance in Contemporary French Essay Films"**

Within the last few decades, the essay film has become a significant genre of French cinema. The essay film combines the focus on real life found in the documentary film with autobiographical and self-reflexive elements, as the filmmaker expresses her subjectivity through visual choices and, often, voiceover narration. In my paper, I consider essay films by Agnès Varda and Chris Marker, whose works use visual strategies to resist both conventional cinematic codes and social hegemony in contemporary French public space. In his 2004 film *Chats perchés (The Case of the Grinning Cat)*, Chris Marker embarks on the trail of the graffiti phenomenon Monsieur Chat, a grinning yellow cat appearing mysteriously on structures throughout Paris. As a product of civil disobedience, M. Chat is a transgressive figure, defying urban whitewashing and social control, and thereby playing a role in Marker's broader theme of political resistance. In *Les Glaneurs et la glaneuse (The Gleaners and I)* (2000), Varda documents the anachronistic practice of gleaning food left on the ground after a harvest, picked up from the street at the end of a market, or pulled from the trashcan of a supermarket. The gleaners in the film are ultimately marginalized for not participating in the economy of consumption from which they have already been excluded for socio-economic reasons. These two essay films demonstrate the street-level strategies used by Varda and Marker to critique injustices of the day through the lens of an activist camera.

**Katie Peel, Phyllis Thompson**

**"Celebrating Karen L. Cajka, Feminist Mentor"**

*Biographies*

**Katie Peel** is an assistant professor of English at the UNC-Wilmington, where she teaches courses in young adult, children's, Victorian, and queer literatures.

*Title and Abstract Excerpt*

**“Karen Cajka, A Woman Who Knew Her Way Around Load-Bearing Walls”**

This paper will focus on Karen’s mentoring of fellow students, scholars, and people in general. In her no-nonsense, New Jersey way, Karen took it upon herself to help people in many capacities. Karen held administrative positions in the UConn Writing Center, a summer writing program for incoming freshman, the English Department’s study abroad program in London, the UConn Waterbury Writing Program, and later, ETSU’s Women’s Studies Program. While these positions allowed her to officially mentor students and colleagues, she also mentored many of us unofficially. Karen’s background, growing up working class and raising two brothers, gave her a hands-on approach. As a graduate student, student senator, teacher, and friend, if something needed to be done, Karen would do it. She knew everything, from which walls in a given building would be load-bearing, to which two adjectives in English follow nouns (regent and galore), and would use her knowledge to help in whatever capacity it was needed, from driving the moving truck to organizing a conference panel. Karen was a model graduate student at UConn and faculty member at ETSU, where she actively designed and taught many of the courses that would become part of the Women’s Studies major. Her commitment to diversity, particularly in issues of gender, sexuality, and class, was evident in her teaching, scholarship, and community engagement. At a time when some ask if feminism has become too entrenched in the theoretical and removed from the everyday lives of women, Karen was a person who made those connections between theory and action, the ideal and the practical. In putting her feminism into action via mentoring, Karen helped us all become better people.

**Phyllis Thompson** is an associate professor of English at East Tennessee State University, where she also serves as the director of the Women’s Studies Program. Her current project is *Kitchen Physik: Women’s Recipes and Rural Medicine in Early Eighteenth-Century Britain*.

*Title and Abstract Excerpt*

**“In Her Own Words”**

No one knew better than Karen that the classroom is a space for taking risks, transgressing boundaries, and transforming ourselves and our communities. No one I have ever met has been more of an advocate for others and a guide for finding and developing the voice inside than Karen. A bold, unapologetic, usually sassy, and always articulate feminist, Karen carried her message not only throughout the feminist community but also to undergraduates preparing to teach English in high schools and graduate students preparing to teach freshman composition and literature survey courses in colleges. This multi-media presentation that features two brief video clips provides an opportunity for Karen to tell us in her own words about the promise of a feminist education as “the practice of freedom” for all. My associated narrative will provide a theoretical context for Karen’s feminist methodologies and concrete classroom examples of how she achieved those goals in the classroom.

**Chadwick Roberts, Amy Schlag, Deanna Stoker  
Katie Peel- Moderator**

**“Creating New Discourses for Sexual Assault and Human Trafficking”**

Access to media sources and the number of media outlets continue to explode. Unfortunately, increased access, speed, and variety have not helped to create a media that is more accurate and forthright in its coverage of rape and human trafficking. Current discussions, by both the media and activists, of legitimate rape, the repetition of rape myths, trite victim blaming, and misrepresentation of the realities of both the lives and needs of victims of human trafficking serve to construct a problematic paradigm. This paradigm marginalizes the experiences of survivors, and perpetuates a narrative that often re-victimizes survivors and fails to offer an accurate picture of an ongoing crisis of gender violence. This panel will present an overview of the flawed framing of sexual assault in the media, its impact on cultural attitudes surrounding rape, and problematic characterization of survivors of domestic human trafficking. Ultimately, we will propose a discourse and model for meeting the needs of victims of human trafficking that serve to engage survivors in the healing process.

*Biographies*

**Chadwick Roberts** teaches Engaging Contemporary Media and Rhetoric of Popular Culture for the Communication Studies department and Sexuality and Gender and Feminist Theory for the Women’s and Gender Studies program at UNC-Wilmington. His research agenda focuses on sexuality and gender in contemporary media. He has served on the New Hanover Sexual Assault Prevention Task Force, which works to prevent and educate the public about sexual violence, for the past three years.



*Title and Abstract Excerpt*

**“Stranger Danger, Survivor Blaming, and False Accusations: How Reporting Rituals Frame News Reports of Sexual Assaults and Reinforce Dangerous Myths”**

News media represent one of the most powerful sources of information about sexual assault. One of the strongest powers news media outlets have is their agenda setting power, their ability to influence not only what issues the public is likely to discuss but also how those issues are discussed. This presentation will examine reporting rituals in accounts of sexual assault. Specifically I will examine how journalistic framing, the notion that every story is told in a particular way that influences how readers think about it, in situations of sexual assault often reinforces dangerous myths and also misses opportunities to educate the public and provide context. I will use a media literacy framework to examine exactly why stories are chosen and why they are framed in predictable ways that mischaracterizes many aspects of sexual assault, including circumstances in which sexual assault occurs, as well as sexual assault reporting and response. This framing happens with both the visuals that accompany stories of sexual assault and the words that are used (or not used) to describe these crimes. In short, what constitutes objectivity, fairness, and balance in these types of stories? Finally, I will touch on some of the ways in which the power of the media could be used to educate, raise awareness, and challenge myths about sexual assault, particularly through interpretive reporting, where the facts of the story are put into a broader context.

**Amy Schlag** teaches courses in Women’s Studies at the UNC-Wilmington, and is the coordinator of UNCW’s LGBTQIA Center. Her research agenda focuses on queer and lesbian narrative in film, gendered violence, abortion, and reproductive health. Additionally, she serves as a volunteer at Planned Parenthood, an LTE for NARAL, volunteers as a first responder at the Rape Crisis Center of Coastal Horizons and has served on the New Hanover Sexual Assault Prevention Task Force. [schlaga@uncw.edu](mailto:schlaga@uncw.edu)

*Title and Abstract Excerpt*

**“Sin and Salvation: A Rhetorical Overview of the Domestic Human Trafficking Movement”**

Recently, the Centre of Redemption, a home for survivors of sex trafficking, opened its doors in Wilmington, North Carolina. The Centre of Redemption states that its mission is to “introduce these girls to a heavenly father who is able to heal and restore them” with the goal of “healing and reintroducing the girls into society as healthy and functioning members.” The Centre of Redemption promises to facilitate this by using a faith-based curriculum to obtain a GED, faith-based counseling, and the opportunity to participate in daily and weekly devotions and churches. The COR plans to “focus on long term individual care for domestic minors survivors of sex trafficking, who are pregnant and wish to keep their baby or who wish to set up an adoption plan.” The website offers visitors the opportunity to “adopt a survivor,” and offers an image in which a survivor is conveniently pictured restrained in duct tape. The ability to help with the work of “setting captives free” is littered with biblical passages, such as Isaiah 61, which states that the Lord “sent me to bind up the brokenhearted, to proclaim freedom for the captives.” The Centre of Redemption is not alone in offering this deeply problematic rhetoric of redemption and salvation. Unfortunately the movement to end human trafficking is too often framed in a paradigm that relegates survivors to helpless victims in need, not of justice and services, but instead of salvation and redemption. This paper will offer a rhetorical analysis of salvation-focused human trafficking programs, the problems that arise from such framing, and suggest a replacement narrative that is both empowering and effective.

**Deanna Stoker** graduated from Appalachian State University with a BS in Psychology and a double minor in Sociology and Human Services in 2007. She currently works as the Advocacy Program Coordinator for the Rape Crisis Center of Coastal Horizons Center, Inc. which serves both New Hanover and Brunswick Counties. Deanna is the co-chair of the Cape Fear Rapid Response Team and serves on the North Carolina Coalition Against Sexual Assault’s board as a Regional Program Representative and Co-Chair of both the Legislative and Advisory Committees.

*Title and Abstract Excerpt*

**“Domestic Minor Sex Trafficking: Avoiding the Trap of Rescue and Redemption”**

Domestic minor sex trafficking victims are US citizens under the age of 18 who have been recruited, harbored, transported, provided or obtained to perform commercial sex acts, which are defined as any sex acts done in exchange for monetary or other non-monetary gain. According to the National Center for Missing and Exploited Children, 100,000 to 293,000 children are in danger of becoming sexual commodities in the United States each year. As a service provider, I would argue that

sex trafficking is a combination of the worst cases of domestic violence and sexual violence in this country. A survivor will leave their trafficker an average of seven times before completely leaving “the life”. With this in mind, how do service providers create an environment of empowerment that will help engage survivors in their healing process? Often coined as modern day slavery, domestic minor sex trafficking is a hot topic issue and many groups around the country have decided to adopt the “rescue” based model of service delivery. The disadvantages of creating an environment of rescue rather than empowerment can be many and often leads to disappoint for both the survivor and the individual who desired to be the “savior”. Domestic minor sex trafficking, as any form of gender violence, strips the survivor of any control of their lives; creating an atmosphere of dependency with the trafficker. As agencies desire to rescue they are only continuing this behavior and therefore creating further vulnerability with in the survivor.

**Katie Peel**, Moderator, is an Assistant Professor of English at the UNC-Wilmington, where she teaches courses in young adult, children’s, Victorian, and queer literatures. She holds her Ph.D. in English and graduate certificate in Women’s Studies from the University of Connecticut.

## *WORKSHOPS and ROUNDTABLES*

### **Patty Adams**

For over 15 years, Patty Adams has worked in solidarity with diverse communities in their searches for justice and autonomy. Patty has pursued her commitments to feminism, worker and human rights, and global justice through international solidarity and popular education; healing arts and community care; and advocacy and direct action. In her 10 years teaching yoga, she has been blessed to share the practice with amazing folks, including incarcerated gang youth in El Salvador; women survivors of violence in Nicaragua; yoga lovers in Colombia; queer folks in North Carolina; and healing artists, advocates/activists/organizers/rebels/revolutionaries and cultural workers the world over. [durhambodyworkandyoga.wordpress.com](http://durhambodyworkandyoga.wordpress.com)

**Yoga for Feminists, Queers and Misfits**  
**Suggested Love Offering to Yoga Teacher \$10-20 per person - No one turned away**  
**Beside the Walker Parking Deck, across the EUC Lawn**

This all-levels class will combine a heart-centered theme and accessible poses, with clear instruction, in a comfortable and light-hearted community space. Wear clothes suitable for movement, and bring a yoga mat if you have one--some will be available.

### **Risa Applegarth, Erin Branch, Heather Branstetter, Sarah Hallenbeck and Chelsea Milbourne**

#### *Biographies*

**Risa Applegarth** is Assistant Professor of English at the UNC-Greensboro, where she teaches courses in the history of rhetoric and rhetorical theory. Her research interests include genre theory, rhetorics of space, and feminist rhetorical historiography.

**Erin Branch** is a Lecturer in the Writing Program at Wake Forest University, where she teaches first-year writing, as well as courses in interdisciplinary writing and rhetorical history. She earned her PhD in Rhetoric and Composition from the University of North Carolina at Chapel Hill. Her research and teaching interests include women’s rhetorics, rhetorical education, food studies, and writing across the curriculum.

**Heather Branstetter** is a Visiting Assistant Professor at Wake Forest University, where she teaches themed first-year writing seminars entitled Revolution and Underworld. She earned her PhD from UNC in 2012. Heather’s research seeks to understand how marginalized or subversive networks of communities respond to institutionalized and systemic

rhetorical forces that have proscribed the available means of persuasion. Her interdisciplinary pedagogical approach prioritizes innovation, collaboration, and multimodal experimentation. She enjoys reading bell hooks, Judith Butler, Henri Bergson, Malcolm X, watching *Homeland* and *Breaking Bad*, and singing karaoke with her Writing Program colleagues.

**Sarah Hallenbeck** is Assistant Professor of English at UNC-Wilmington, where she teaches and conducts research in professional writing, feminist rhetorical theory, and the history of rhetoric.

**Chelsea Milbourne** is a teaching fellow and PHD candidate at the UNC-Chapel Hill.

### *Title and Abstract Excerpt*

#### **“Professionalization as a Means to Change: The Promise of Feminist Graduate Student Writing Groups” - Roundtable**

In the humanities, “graduate student professionalization” often refers to a series of discrete tasks that a novice must master before attaining full participatory status within the field. From presenting at a conference to publishing in a journal, these tasks are often introduced to students in a top-down fashion, through advice panels and individual mentoring by a graduate advisor. While such encounters help young scholars make initial sense of the academy, they rarely offer the deep and sustained professionalization that enables full participation in the field, and they often reinforce a model of scholarship that is competitive, individualistic, and linear in its trajectory. This roundtable features members of a long-running, graduate student-initiated and -led writing group that offers a different model of professionalization—one that empowers its members through feminist ideals to become not only agents of their own scholarly development, but also agents of change within the academy. To advocate for self-regulating graduate student writing groups that attend simultaneously to writers’ personal and professional lives, the five speakers offer a brief overview of the history of their group and the context in which it emerged (Speaker 1), a description of three specific feminist practices that they have found useful in their group (Speakers 2,3, and 4), and a consideration of how these practices might help to transform the individualistic and hierarchical culture of the academy (Speaker 5). Specifically, we identify the following practices: 1. organic, peer-to-peer mentoring that contests routine power relations within the academy, 2. attention to the material conditions that enable sustained and ethical personal and professional relationships, and 3. commitment to knowledge-making as a collaborative endeavor, even when composing single-authored documents. In general, we offer practical advice and point out philosophical implications of our feminist practices, arguing that such a writing group envisions and enacts the best habits and productive potential of the academy.

#### **Rebecca Chapin and Madeline Goss**

### *Biographies*

**Rebecca Chapin** is an accomplished artist, graphic designer, and IT professional who has been heavily involved with the LGBT Center since 2012. She authors the blog Ms. Never Say Never and the YouTube channel Neverheart devoted to educating the curious and empowering the trans community. As director of Transgender Initiative she has strived to create a positive and welcoming home within Raleigh/Durham for the entire gender spectrum.

**Madeline Goss** is a queer trans-female identified activist and advocate for the transgender community. She is currently active with the North Carolina Steering Committee for the Human Rights Campaign.

### *Title and Abstract Excerpt*

#### **“Trans: A Community Left Behind” - Workshop**

#### **“Trans 102: How to be a Trans Ally” - Workshop**

You care about issues that affect transgender people and you want to support them. So...what can you do? Join us for an interactive workshop about the role trans allies can play in supporting their trans friends and the community as a whole. This session will cover what you can do to support their rights and how you can take your role as an ally to the next level.

#### **Sarah Cobb, Leslie Dwyer, Jessica Heineman-Pieper and Elizabeth Mount**

### *Biographies*

**Sara Cobb** is a Professor at The School for Conflict Analysis and Resolution (S-CAR) at George Mason University, where she was also the Director for eight years. She teaches and conducts research on the relationship between narrative and

violent conflict and she is also the Director of the Center for the Study of Narrative and Conflict Resolution at S-CAR that provides a hub for scholarship on narrative approaches to conflict analysis and resolution. Formerly, she was the Director of the Program on Negotiation at Harvard Law School and has also consulted to and/or conducted training for a host of public and private organizations, including the United Nations High Commission on Refugees, United Nations Development Programme, La Caxia Bank, Exxon, the American Bar Association, Fox Learning Academy as well as a number of universities in Europe and Latin America. Her latest book, *The Politics of Narrative in Conflict Analysis and Resolution* is under contract at Oxford University Press. She has been a leader in the fields of negotiation and conflict resolution studies, conducting research on the practice of neutrality, as well as the production of “turning points” and “critical moments” in negotiation processes.

Institutional Affiliation: Professor, George Mason University School for Conflict Analysis and Resolution, Director, Center for the Study of Narrative and Conflict Resolution. [acastel@gmu.edu](mailto:acastel@gmu.edu)

**Leslie Dwyer** is the director of the Center for the Study of Gender and Conflict, and is an Assistant Professor of Conflict Analysis and Anthropology at S-CAR. Her work focuses on issues of violence, post-conflict social life, transitional justice, the politics of memory and identity, gender, critical medical and psychological approaches to social suffering, and globalizing discourses of human rights, social activism and psychosocial repair. From 2001-2003 she received a MacArthur Foundation International Peace and Security fellowship and a H.F. Guggenheim Foundation grant for field research on political violence in Indonesia. Her current research project, supported by a grant from the United States Institute of Peace, addresses the aftermath of political violence in Bali, Indonesia. Institutional Affiliation: George Mason University School for Conflict Analysis and Resolution, Assistant Professor of Conflict Analysis and Anthropology, Director, Center for the Study of Gender and Conflict [ldwyer2@gmu.edu](mailto:ldwyer2@gmu.edu)

**Jessica Heineman-Pieper** is an Assistant Professor at George Mason University’s School of Public Policy. Her research interests include peace and justice studies; conceptual, policy and ethical issues in the social, medical and human sciences and research; sustainability; local governance; processes for cross-cultural understanding; alternative perspectives on globalization and economics. She is a Rhodes Scholar and received a joint PhD in Psychology and in The Conceptual and Historical Studies of Science from The University of Chicago. She has served as a consultant to the National Institute of Mental Health, Booz Allen Hamilton, and medical specialty boards on assessment processes for physician Board certification. Institutional Affiliation: George Mason University School of Public Policy, Assistant Professor [jhpieper@gmu.edu](mailto:jhpieper@gmu.edu)

**Elizabeth Mount** is a Graduate Student pursuing a PhD at the George Mason University School for Conflict Analysis and Resolution. She is the Dean’s Fellow on Gender and Violence, and works as a researcher at the Study for the Center of Gender and Conflict. Her research interests include how public perceptions of survivors of sexual violence are formed, and how sexual violence stratifies gender relations. Her current project evaluates constructions of masculinity within military culture, and explores the relationship between these constructions and high rates of domestic violence both during and after military service. Institutional Affiliation: Graduate Student (PhD) at George Mason University School for Conflict Analysis and Resolution, Dean’s Fellow on Gender and Violence at the Center for the Study of Gender and Conflict [edegi@gmu.edu](mailto:edegi@gmu.edu)

#### *Title and Abstract Excerpt*

#### **“Dis/Empowerment?: A Critical, Transdisciplinary Roundtable on Theories and Uses of Women’s ‘Empowerment’”**

“Empowerment” notions increasingly shape interventions on behalf of women around the globe. Yet, compared to gender theory/activism constructs such as agency, marginality, difference and voice, empowerment has received slight critical attention. This roundtable seeks to address this lacuna, critically interrogating assumptions underlying women’s empowerment efforts in peace-building, education and international development domains. Convening six interdisciplinary scholars, we discuss how globalized notions of power and personhood are shaping gendered possibility across multiple domains. From the field of conflict resolution, we ask how inclusion models that solicit women’s participation in ostensibly gender-neutral programming may serve to strengthen dynamics of inequality and “narrative compression” that drive conflict. From the perspective of education theory, we disentangle conflicting notions of education for knowledge acquisition versus market preparation. From critical development and globalization perspectives, we question reductions of empowerment to the acquisition of neoliberal forms of political subjectivity, with power measured in economic terms and agency viewed as women’s responsibility to transcend structurally violent systems rather than press for their radical transformation. Together we aim to support the development of deliberative public spaces where the contradictions that permit gendered oppression can be named, challenged and addressed. The roundtable structure models a collaborative approach to critical work. For the first 30 minutes, three pairs of scholars will discuss the concept of empowerment as it has been framed and enacted in their own fields of engagement. The remainder of the roundtable will facilitate a discussion that invites the audience into a dynamic process of re-imagining empowerment.



## Alison Cox, Veronica Limeberry, Casey Walker, Jill Leroy-Frazier

### *Biographies*

**Alison Cox** is a graduate student at East Tennessee State University (ETSU) pursuing a Master of Arts in Liberal Studies in Gender and Diversity Studies. She works as a Teaching Assistant for Introduction to Women's Studies. Alison also holds offices in her campus's Amnesty International Chapter and the Graduate and Professional Students Association, and is an Alumna of Phi Sigma Pi Co-Ed National Honors Fraternity. Alison's personal research interests and work are in gender role performance as a coping mechanism in isolated societies, specifically in female correctional facilities, and the nontraditional ways women make their voices heard.

**Veronica Limeberry** is a graduate student at ETSU pursuing a Master of Arts in Liberal Studies in Gender and Diversity Studies and a Master of Public Administration in Economic Development and Planning. She works as a graduate research assistant for the Women's Studies Program on her campus. Ms. Limeberry's personal research interests and work are in international human rights and development, focused on rural women and food justice.

**Casey Walker** is a graduate student at ETSU pursuing a Master of Arts in Liberal Studies with a Gender and Diversity concentration. She is a tuition scholar and teaching assistant in the Women's Studies Department. Casey's research interests include women's spirituality, ecofeminism, and women-led social and environmental movements in the Global South.

**Jill LeRoy-Frazier** is an Associate Professor of Liberal Studies at ETSU, where she teaches in the Master of Arts in Liberal Studies and the Women's Studies programs. Her research interests include interdisciplinary cultural theory, modernism and gender, and gender and cyberculture. Next year will mark her 25th year in the inclusive classroom.

**Phyllis Thompson** is Director of Women's Studies at ETSU. She publishes on women and healing in the early modern era, focusing on medicinal recipe books of rural women in the U.K. for what they tell us about daily life and an 18th-century ethics of care. In addition to her interest in unearthing obscure women's manuscripts and claiming the new archive as a feminist space, Phyllis is also passionate about pedagogy.

### *Title and Abstract Excerpt*

#### **"Conscientization of the Classroom: Feminist Pedagogies of Transformation in Theory and Practice" - Roundtable**

Is the classroom a space for protest? Can instruction be transformative? If so, how would a feminist pedagogy of protest and transformation look? Author bell hooks challenges us to offer education as the practice of freedom — to transgress preconceived notions of the classroom. Three graduate students and two tenured faculty members from separate departments collaborated to do just that. In a radical classroom structure, they created an alternative teaching assistantship experience. Through collective selection of course materials and rigorous joint discussion, the course—Feminist Pedagogy—ultimately emerged with a dual focus on critical feminist pedagogical theory and hands-on teaching experience in an Introduction to Women's Studies classroom. The teaching assistants in this course were given ample room to discover their own feminist method of instruction, and put this into practice with a real-life, day-to-day class. Following bell hooks, Paulo Freire, and other pedagogical theorists, the participants in this course were encouraged to examine, dismantle, and realign traditional power structures through interrogating and re-conceptualizing their own body of practices. Ultimately, each participant practiced the process of conscientization of her own teaching philosophies, including building safe, counter-hegemonic classrooms that foster self-actualization as well as critical engagement for both students and teachers. By taking risks, grappling with pedagogical concepts, and questioning educational assumptions, we struggled to transform our classrooms into the practice of freedom. This roundtable will explore our process of transgressing educational boundaries, including traditional teacher-student dynamics, spatial organization of the classroom, the process of teaching, and learning itself.

## Avery Everhart, Derrick Foust, Kristina Gupta, Aretina Hamilton and Emily Ritter

### *Biographies*

**Avery Everhart** is an undergraduate at UNCG majoring in both women's and gender studies and religious studies with disciplinary honors. They also have a third major in French and a minor in sociology. They have conducted and are to publish research into queer and trans\* victims of intimate partner violence and their major lines of academic inquiry are critical sexuality studies, trans studies, queer theory, and critical race studies.

**Derrick Foust** is an artist, educator, and blogging-enthusiast based out of Greensboro, NC. Derrick is a senior at UNC-Greensboro dual majoring in Women's and Gender Studies and English and is currently working on a capstone paper exploring how theories of the self will help critique collaborative spaces in Western academia and the University. Derrick is the publisher of the school newspaper, *The Carolinian*, and a part-time obituary writer for the *Greensboro News & Record*. Derrick's academic interests include collaborative arts-based education and practice, queer theory, and food studies.

**Kristina Gupta** is a PhD Candidate in the Department of Women's, Gender, and Sexuality Studies at Emory University. Her interests are in the areas of feminist theory, feminist studies of science and medicine, sexuality studies, and disability studies. She is working on a dissertation titled "Compulsory Sexuality and Its Discontents: the Challenge of Asexualities." She has articles published in the *Journal of Lesbian Studies*, the *American Journal of Bioethics (AJOB) Neuroscience*, and the *Journal of Medical Humanities*. She is a co-chair of SEWSA's Student Caucus and received the SEWSA Dissertation Research Grant in 2011. She has an MA in Women's and Gender Studies from Rutgers University and a BA from Georgetown University.

**Aretina Hamilton** is a doctoral candidate in Geography at the University of Kentucky, and also holds a Certificate in Gender and Women's Studies from the same institution. Her research focuses on African American lesbians and the creation of symbolic and material spaces in Atlanta, Georgia. Through this work, she hopes to identify how various parts of the city act as both centers of belonging and places of resistance for this population. In June 2010, she began a partnership with the Auburn Avenue Research Library on African American Culture and History where a number of her oral interviews will be deposited in their African American Lesbian and Gay Print Culture Collection. She is also interested in understanding how black women use performances of race, class and sexuality to present a counter narrative to mainstream images of femininity.

**Emily Ritter** is a senior at UNCG double majoring in English and Women's and Gender Studies. She is president of UNCG's Feminist Majority Leadership Alliance, and an opinion writer for *The Carolinian*. She is currently involved in an independent study focusing on political rhetoric regarding women's bodies and reproductive rights. She is interested in art, music, and books with a strong eye to fellow feminist artists of all genders and backgrounds. She loves the outdoors and *Mad Men*.

### *Title and Abstract Excerpt*

#### **"Student Caucus Roundtable"**

We invite all students to join us for this informal roundtable and networking event. This roundtable will allow students to form connections across institutions and across the undergrad/grad divide. We will discuss the issues faced by students who are grappling with feminist and women's studies concerns in their scholarship and/or who are engaged in feminist activism on their campuses. Potential topics for discussion include: how can we address feminist questions in our scholarship and activism if we are located in a department or environment that is not friendly to these kinds of questions? What kinds of mentoring do we need as undergrad and grad students grappling with feminist and women's studies concerns and how can we find the mentors we need? How can we take care of ourselves as we grapple with these sometimes difficult issues in our scholarship and activism?

#### **Kelly Finley, Jennifer Purvis and Coral Wayland**

### *Biographies*

**Kelly Finley** has been a Lecturer for the Women's & Gender Studies Program at UNC-Charlotte since 2002. With research interests in female adolescent sexuality as well as feminist activism, Finley teaches courses ranging from "Introduction to Women's and Gender Studies," "Female Adolescence in America," "Virginity: Power, Politics and Pleasure," to "Gender, Activism and Leadership." From 2007 to 2011, Finley was the Director for the Gender Excellence First-Year Learning Community, and she now serves as the Undergraduate Advisor to one of the largest WGST minor programs in the nation.

**Jennifer Purvis** is an Associate Professor of Women's Studies at the University of Alabama, where she has served as the Director of Women's Studies. She specializes in feminist theory—particularly in relation to gender, the body, and sexualities; French Feminisms; queer theory; and intergenerational feminisms. She is currently working on the topic of queer feminist futurity, an interest that began with her treatment of alternative temporalities and the concept of intergenerationality in her article, "Grrrls and Women Together in the Third Wave: Embracing the Challenges of Intergenerational Feminism(s)." She is currently serving as the SEWSA LGBTQ Caucus Chair.

**Coral Wayland** is an Associate Professor of Anthropology and Women's and Gender Studies at UNC-Charlotte. She currently serves as the Graduate Director for the Anthropology Department. Prior to this she served as the Director of the Women's and Gender Studies Program at UNC-Charlotte for eight years. She has conducted research in the urban Brazilian Amazon on the gendered politics of health knowledge. Her current research examines the politics of homebirth in the Carolinas.

*Title and Abstract Excerpt*

**"Program Administration and Development Workshop: Best Practices, Strategies and Innovations"**

This is a hands-on, facilitated discussion for WGST administrators and other interested parties. Facilitators and participants will convene to share common challenges and innovative solutions for sustaining and growing their WGST programs. In particular, facilitators will briefly highlight successful strategies for several key issues such as: recruitment and promotion; online teaching and technologies; civic engagement; deploying existing resources and budget challenges; and much more. Workshop emphasis will be placed upon the opportunity for all participants to engage in a lively and meaningful exchange of substantive and practical solutions.

**Kate Gadsden, Ivanna Gonzalez, Rachel F. Seidman and Ashley Tsai**

*Biographies*

**Kate Gadsden** is a senior at Duke University originally from Philadelphia, Pennsylvania. After a few eye-opening experiences with gender inequity on campus, she decided to take her first Women's Studies class and stumbled upon Professor Seidman's Women in the Public Sphere. The class and its campaign intensified her interest in feminism and gender issues. Last summer she interned for the National Women's Law Center in Washington, D.C. and Everyday Feminism, an online platform that helps people apply feminism to their everyday lives. She plans to attend law school next fall and eventually find a career in public interest law.

**Ivanna Gonzalez** is a senior at UNC-Chapel Hill majoring in political science and public policy. She is originally from Caracas, Venezuela and raised in Miami, FL. Ivanna is interested in the phenomenon of gendered work and the role of labor policy in addressing systemic poverty. Through experiences with the campus organization, Student Action with Workers and internships with the National Domestic Workers Alliance and the Southern Oral History Program, Ivanna continues to observe the interconnectedness of feminism and labor by exploring the dynamics of domestic work. She hopes to pursue a career that allows her to organize alongside working women.

**Rachel F. Seidman**, PhD, is Associate Director of The Southern Oral History Program at UNC-Chapel Hill, and a lecturer in women's studies at Duke. She co-founded and directs The Moxie Project: Women and Leadership for Social Change. Seidman is a U.S. historian specializing in women's history. With a BA from Oberlin College and a PhD from Yale, Seidman is particularly interested in connecting history to current concerns through civic engagement and community-based research.

**Ashley Tsai** is a senior at Duke University majoring in Women's Studies. She is a photographer, a designer, a dancer, a filmmaker, and a passionate social activist. In addition to co-founding the Who Needs Feminism? campaign, she has also directed multiple activist campaigns including the No Homo(phobia) Photo Campaign, WHO Speaks Photo Campaign and the recent Duke protest against racist party themes. She is a member of multicultural fusion dance company Defining Movement, for which she has choreographed several multi-media pieces focused on gender and sexuality. She is a former Co-Director of Common Ground, a semi-annual retreat hosted by Duke's Center for Race Relations that brings students together to immerse themselves in discussion on race, gender, sexuality, and socioeconomic status. After Duke, she plans to pursue a career that allows her to combine her love for the arts and exploring possibilities for social change.

*Title and Abstract Excerpt*

**"Who Needs Feminism? Lessons from a Digital World"**

Outraged by anti-feminism on campus, in the spring of 2012 Duke students asked Who Needs Feminism? To their surprise, the world answered them. What started out as a final project in Professor Rachel Seidman's class Women and the Public Sphere: History, Theory and Practice, exploded into a worldwide internet phenomenon and continues to build as a student-led movement for feminist dialogue and action. The original posters that the students created, with individuals from a wide variety of racial, ethnic, and gender identities holding up signs about why they need feminism, spawned an incredible outpouring of energy and excitement online. Today, Who Needs Feminism has over 26,000 "likes"

on Facebook, thousands of submissions to the Tumblr from around the world, and the attention of media giants. In this roundtable discussion, Professor Seidman and three students from the class, Ivanna Gonzalez, Ashley Tsai and Kate Gadsden, will discuss the origins of the project, their goals and how they have changed, and lessons they have learned about feminist pedagogy, public scholarship, and online activism. They will open up a discussion with the audience about the promise and challenges of feminist movement building in a digital world, and ask for feedback and ideas for the new website, [www.whoneedsfeminism.com](http://www.whoneedsfeminism.com)

## Melissa “Nubian Sun” Green

### *Biography*

**Melissa “Nubian Sun” Green**, Social Worker/Spirit Filled Artist, and native of Memphis, TN, has been committed to social justice since the age of six. Her grandmother instilled in her at a young age the importance for caring for one another and “doing the right thing because it is the right thing to do.” She obtained her BSW from the University of Tennessee-Chattanooga, MSW from the University of Tennessee-Nashville and is currently pursuing her PhD in Social Work at the Whitney M. Young Jr. School of Social Work at Clark Atlanta University. She is passionate about promoting the wellbeing of incarcerated women and their children. She has worked with Reconciliation Ministries (children of incarcerated parents), Fulton County Second Chance Reentry Program (offender re-entry), Tennessee Re-Entry Project, National Alliance for Children of Incarcerated Parents, Better Decisions (mentoring/literacy for incarcerated women), MaHAT Mental Health Ambassadors (Clark Atlanta University), Girl Scouts Beyond Bars, Project SAFE/ Vanderbilt University, Sacred Women Project (HIV prevention/incarcerated women), Prevent Child Abuse Tennessee (parenting classes for offenders) and Nashville CARES. Interests include theater, dance, healing arts, visual arts, social welfare policy, correctional social work with women and children, reproductive health/justice, womb health and environmental justice.

### *Title and Abstract Excerpt*

#### **“Correction Fluid: Uncovering Multiple Injustices Towards Women of the American Correctional System Through Panto Mimic Poetry”**

The practice of shackling women during childbirth in federal prison was outlawed by the Federal Bureau of Prisons as a result of the strong voices of healthcare professionals, prison health, civil rights and women’s rights advocates. Additionally, the 8th District Court of Appeals held that “the U.S. Constitution protects pregnant women in prison from the unnecessary and unsafe practice of shackling during labor and childbirth.” However, the practice still exists and the mass incarceration of predominately low-income women of color is alarming. This session utilizes a pantomimic performance of Correction Fluid—A Panto Mimic Poem to dramatize the plight of a woman who falls captive to a life of incarceration, drug culture/behavior, correctional injustices surrounding treatment of pregnant women (shackling during childbirth/prenatal care), and access to sustainable/transitional services. We will address historical and current policies that affect incarcerated women, especially poor women of color, and discuss tools for advocating for all women regarding reproductive justice.

## Claudia Horwitz

### *Biography*

Claudia directs stone circles at The Stone House, the organization she founded in 1995 to strengthen and sustain people working for transformation and justice. The Stone House is a center for spiritual life and strategic action on 70 acres of land in Mebane, NC. Claudia’s book “The Spiritual Activist: Practices to Transform Your Life, Your Work, and Your World” (Penguin Compass 2002) is a guide to individual and social transformation through spirit and faith. Claudia has a master’s degree in Public Policy from Duke; she practices meditation and teaches Kripalu yoga.

### *Title and Abstract Excerpt*

#### **“ Transforming Movements: Breakthrough from the Inside Out” - Workshop**

The SEWSA conference provides a great context for us to explore the relationship between inner work and outer transformation, the inextricable links between individual and collective liberation. In this interactive workshop, we will discuss how attention to the internal experiences of anger, fear and grief allow our work for change to have greater impact over time. We will look specifically at how and where past approaches to movement work and leadership have and have not manifested the changes we want to see. Using awareness and relational practices, we will explore the difficult internal



experiences that arise in social transformation work, how we manage these, and what are the positive roles they can play in the work. Finally we will look at what creates the conditions for breakthrough, at the levels of organizational work and movement building. I will also introduce specific transformational practices and concrete examples of application. This session will use presentation and interaction to probe how we can transform our work for change.

## Anne Keefe and Andy Mazzaschi

### *Biographies*

**Anne Keefe** holds a PhD in literature from Rutgers University and an MFA in poetry from the University of Maryland, College Park. Her research focuses on contemporary poetry, feminist theory, and the visual arts. She works at Rutgers University as Manuscript Editor and Acquisitions Coordinator for *Signs: Journal of Women in Culture and Society*, published through the University of Chicago Press. Her book of poems, *Lithopedia*, won the Bull City Press first book award and was released in 2012.

**Andy Mazzaschi** is Deputy Editor at *Signs: Journal of Women in Culture and Society* (University of Chicago Press) and a PhD candidate in Women's and Gender Studies at Rutgers University. His dissertation, "Bodies of Value: Transnational Practices of Plastic Surgery," critically examines plastic surgery as a technique for investing in bodies—mixing monetary, social, and aesthetic forms of value—within neoliberal paradigms of medicine. He recently co-edited the Comparative Perspectives Symposium on gender and medical tourism that appeared in *Signs* 36.2.

### *Title and Abstract Excerpt*

#### **"Feminist Scholarly Journal Publishing: A Workshop and Discussion"**

This workshop will offer practical advice for publishing in academic journals including: choosing the right journal; what makes a good abstract (and why abstracts are important at the submission stage); how to appeal to the interdisciplinary readership of many feminist journals; how to revise a dissertation chapter into an article-length manuscript; and how to interpret reader reports for revision. Led by two current editors at *Signs: Journal of Women in Culture and Society*, the workshop will provide an opportunity for participants to ask specific questions about presenting their research in a journal article or general questions about the publishing process. Participants are welcome (but not required) to bring a draft abstract for discussion and feedback.

## Julie Novas

### *Biography*

**Julie Novas** is a Bronx native and a 3rd year student at CUNY School of Law where she is practicing as a student-attorney in the Community & Economic Development Clinic. She is inspired by alternative economies, women's empowerment, youth development and supporting others to launch their own businesses in ways that sustain individuals, families, communities and Mother Earth. Upon exiting the corporate arena in 2004, Ms. Novas has dedicated herself to supporting transformative healing with and within communities that have been historically marginalized based on race, class and/or gender. Ms. Novas is an Ordained Interfaith Minister, Reiki Teacher and Holistic Health Counselor. She holds a bachelor's degree with honors from New York University, is a Turner Fellow with a license and Master's in Social Work from SUNY at Stony Brook. Julie Novas is passionate about meditation, cooking, the arts, music, travel and spending quality time with family and friends.

### *Title and Abstract Excerpt*

#### **"Self-healing and Social Action"**

In the movement, it is often said that the personal is political and the political is personal but what exactly does that mean? The world's most oppressed people are women of color and their children. It is a well-known fact, although seldom discussed, that many women in the movement for justice are struggling with the internalization of oppression in the midst of organizing their work. Often, this looks like either imploding (rage directed inward towards the self) or exploding (directing that rage away from oneself to the outside world) both of which cut of the human dignity we seek to foster and neither of which is sustainable for the individual woman and her community. Because of the predominant systems of patriarchy, capitalism and white supremacy we often stay caught on the grid of oppression and because we personally feel disempowered it limits our vitality and effectiveness in our organizing work. This workshop explores

power and is based on the premise that every human arrives on the planet knowing exactly what we need and how to get those needs met. We will explore different concepts and techniques to identify oppressive causes and to (re)claim strategies for self-care and nurturance to further our well-being and support the healing of our families, communities, our nations and ultimately the world. This is an experiential workshop based on participatory learning, movement, guided meditation and holistic self-care techniques.

## April Parker

### *Biography*

**April Parker** is earning a MLIS from UNC-Greensboro and anticipates graduating May 2013. She graduated with a bachelor's degree in Sociology from Kean University in 2010. April is an ACE (Academic and Cultural Enrichment) scholar. April views librarianship as activism and is the founder/president of UNCG's Student Chapter of the Progressive Library Guild (UNCG PLG). Throughout her coursework in the LIS program she has been deeply invested in conducting research that investigates barriers to access, and the accessibility of information produced for, about, and by sexual and gender minorities, particularly, individuals of color. April specializes in special collections/libraries that hold marginalized literature.

### *Title and Abstract Excerpt*

#### **"We Are Apart of the Story: A LGBTQ Legacy Literacy Campaign" - Workshop**

The narratives, history, and literature of LGBTQ people has historically and presently been criminalized and omitted. The 'We are apart of the story: LGBTQ Legacy Literature Campaign' challenges the dominant culture, combats heterosexism, heteronormativity, and homophobia by opening up public space, particularly libraries, making LGBTQ literature accessible, our images and identities visible through the means of art activism, creation of inclusive library programming, and highlighting LGBTQ literature as tools for the revolution, gifts from our ancestors, and a connectedness to our history and selves. The presentation will be in the form of a workshop to describe the components of the self guided tour. The self-guided tour will bring the participant to several locations to view the campaigns outcomes achieved. The workshop explains in detail the curator/presenter experiences, research and campaign.

## Alicia Sowisdral

### *Biography*

**Alicia Sowisdral** is a pop-culture lover with a critical eye and a feminist heart. An interdisciplinary artist and educator, when opportunities arise Alicia finds herself a writer, editor, professor, performer, radio host, and cultural commentator. As a "girl enthusiast," Alicia pays particular attention to representations of female adolescence and is committed to facilitating dialogue that engages girls in thinking critically about the media. Alicia holds a BA in Sociology & Women's Studies from UNC-Wilmington and a MA in Women's & Gender Studies from UNC-Greensboro. She is a regular contributor at Love YA Lit and Rebellious Woman Magazine and can be seen performing stand-up and storytelling around the city of Chicago. [popgoesalicia@gmail.com](mailto:popgoesalicia@gmail.com)

### *Title and Abstract Excerpt*

Research suggests that pop culture, more than current events, is what adolescent females look to in the media to help them define their role in the world around them (Durham, 1999). This an alarming insight if you consider that in the 100 top-grossing films of 2007, 2008, and 2009, women represented only one-third of speaking characters across all three years (Smith, Choueti & Gall, 2012) In addition to a severe lack of representation, when we do see female roles, especially adolescents, they are constructed in ways that support hetero-normative ideals and traditional female gender roles. The portrayal of girlhood and adolescence through such a hegemonic lens produces genuine consequences for real girls when we consider the harmful effects of internalizing media images. Adolescents form ideas about their own lives by observing how girls and women in the media are depicted—how they look and behave - "When the portrayals they see deny respect or reinforce stereotypes, they can undermine girls' self-images, erode their confidence, even limit their future potential (Signorelli, 1997)." This presentation will catalyze discussion about adolescent female identity and how it is represented in the Hollywood feature film. In order to enable girls as active agents in their identity development we must increase

their media literacy and encourage them to think critically about the images they ingest. Participants will view a feature film targeted to a teenage audience. They will receive a viewing guide and, with the help of the facilitator, engage a dialogue that shares their opinions and responses to the film.

## Joy Williams

### *Biography*

**Joy Williams** is currently a Dance Choreography graduate student at UNCG. She is passionate about exploring dance to bring people together. Studying the African Diaspora has been part of her journey since the early '90s. She most delights in using her faith in God, dance, and pursuit of good health to express her desires of unity. She is thrilled to have this opportunity to present.

### *Title and Abstract Excerpt*

#### **“What Race Says About Dance”**

This workshop investigates thoughts, perceptions, and ideas surrounding race and dance. The purpose is to explore dance as a tool to discuss racial social justice as well as if/how dance can be used for racial reconciliation. The workshop will present examples of how race intersects the field of dance and how to use those as starting points to spark discussion. We will look at a documentary in which a current graduate student explores the topic of teaching West African Dance. What are the implications of that for ‘black’ people or other races? What does it mean if a White person teaches West African Dance? To further dissect these questions, actual examples from students’ experiences in the UNCG dance department will be used. Activities will include sharing these above stories through video, listening to stories from the audience, and physical illustrations.

## ***FILMS and PERFORMANCES***

## Samantha King and Jill Moffett

### *Biographies*

**Samantha King**, PhD, Associate Professor, School of Kinesiology and Health Studies, Queen’s University; author of *Pink Ribbons, Inc.: Breast Cancer and the Politics of Philanthropy*, University of Minnesota Press. 2006.

**Jill Moffett**, PhD. Writer and Health Blogger, Durham, North Carolina.

#### **“Pink Ribbons, Inc. Film Screening and Panel Discussion”**

The ubiquitous pink ribbons of breast cancer philanthropy—and the hand-in-hand marketing of brands and products associated with that philanthropy—permeates our culture, providing assurance that we are engaged in a successful battle against this insidious disease. But the campaign obscures the reality and facts of breast cancer—more and more women are diagnosed with breast cancer every year, and face the same treatment options they did 40 years ago. Yet women are also the most influential market group, buying 80 percent of consumer products and making most major household purchasing decisions. So then who really benefits from the pink ribbon campaigns—the cause or the company? And what if the very companies and products that profit from their association have actually contributed to the problem? In showing the real story of breast cancer and the lives of those who fight it, *Pink Ribbons, Inc.* reveals the co-opting of what marketing experts have labeled a “dream cause.”

## Gretchen Alterowitz, Alison Borg, Amanda Hamp

### *Biography*

**AGA Collaborative (Gretchen Alterowitz of UNC-Charlotte, Alison Bory of Davidson College, Amanda Hamp of Luther College)** is an experimental research/performance group. We collaborate at geographical distance, and through residencies together, to create dances, conference presentations, and written work. While we are each engaged in our

individual practices, we come together to investigate the collaborative process, creating work that we wouldn't make individually, and examining ways of working that we couldn't do on our own. Through our work of exploring our overlaps and inquiring into our differences, we seek to probe what is possible and put forth what is pertinent.

### *Title and Abstract Excerpt*

#### *Like a turtle without a shell, or crow's feet*

An approximately thirty minute piece for three experienced performers/creators, this innovative dance work confronts discourses of bodies and psyches in pain. Like a turtle without a shell, or crow's feet contemplates the sensations and motivations of the (female, dancing, aging) body, as it deteriorates, reinvigorates, and reimagines its own possibilities. Three women dancers demonstrate, through vigorous dancing and quiet contemplation, both the visibility and invisibility of pain, using their bodies to physicalize and comment upon the passage of time, and to object to common beliefs that aging simply means decline. They perform empathy for themselves and each other, and provoke it from viewers. The dance recollects and articulates quieted histories by putting traces of them on stage, and it asserts alternative ways of watching women perform by prioritizing intimacy and connection over bodily display. The piece layers individual and communal histories of hurting (for others, for ourselves, about the past, in the present, and in anticipation of the future) in order to command time and space for healing, both within and beyond the confines of the stage. It occasions audience members to examine their own relationships to the passing of time and its effects on the body, probing how we might all engage empathy in our living of the everyday.

**Deana Coble**

### *Biography*

**Deana Coble** is a filmmaker who uses real stories to engage, entertain, and bring awareness. The film medium is her form of protest. Since we are all one, there is no need to hate but to educate. Once a person is exposed to new information, they can present the same on the outside, but internally they are forever challenged. Her films are known for their realism and complete openness during the interviews.

### *Title and Abstract Excerpt*

#### *Kings and Queens*

*Kings and Queens* presents two drag moms and a band of drag orphans. Don't know what this means? Well, the Channel family begins by answering the question "who's your momma?" With dressing room hilarity, *Kings and Queens* reveals what is a drag mom and kid. The second family, the Jacksons, dives deeper into the family cultures of drag. LaWanda Jackson (reigning Ms Gay US of A) opens her heart and joins the soulful stories of drag, evolution, and love. In the last part of the film, drag orphans present why they operate outside of drag families. This feature comes with a warning label: These drag queen buddhas are real! Their realism and mindfulness are bejeweled with color, style, and hilarity. You will not be disappointed and you will not leave the same as you entered.

**Tia Chanel** - Tia has performed as a Drag Queen for over 10 years. She started when she was 16 and through her performance art form her form of protest is living OUTLOUD. She used to shy away from the attention she got as a transgendered individual, but performing gave her confidence and lead to her total comfort with who she is. That self awareness given her confidence in her female essence and even if she goes out to shop in sweatpants and a t-shirt with a little beard growth, people refer to her as "ma'am!

**Kelly Setliff** - Kelly continues to grow himself through multiple art forms. In the film he refers to how being a male stripper taught him how to present as a confident male. He brings to light through his experience how hard it is for gay men to be respected when they present as feminine. He also discusses how feminine gay men are affected by the discrimination against women in our society, and how that affects gay males raised to seek the respect of their male peers.

**Devonte Jackson:** Devonte has a unique perspective on being gay, loving self, and loving God. She sees the masculine side of herself as another display of the image of God. She does both drag and male impersonation, and is finishing her seminary training and preaching.



## Duane Cyrus

### *Biography*

**Duane Cyrus** is an Associate Professor and Artistic Director of Cyrus Art Production LLC. He has performed with Alvin Ailey American Dance Theater, Martha Graham Dance Company and The Lion King (original London cast). Co-author and editor of the book *Vital Grace: The Black Male Dancer* a photographic celebration of black men in dance, he is a graduate of the Juilliard School (BFA) and University of Illinois (MFA) and recipient of the Princess Grace Foundation Award, Coleman Entrepreneurship Fellowship, and North Carolina Arts Council's Choreographer Fellowship. For more information visit: [www.cyrusartproduction.com](http://www.cyrusartproduction.com)

### *Title and Abstract Excerpt*

#### *Promotion & Tenure*

Dance performance artists working in higher education often have to translate their activity, which is movement based, into words and text in order for the institution to understand (and evaluate) what they are doing. The goal of P & T is to return or reverse that translation from words and text back into movement. P & T is a live solo performance created and performed by Duane Cyrus. This work runs with scissors while romping through a maze of touchy subjects that may or may not be comfortable in juxtaposition to each other. P & T will tackle, interrogate, and cast stones at some areas of conflict in social interaction, expectation, and behavior paradigms for the individual as we navigate life in gigabytes per second. P & T is part of a larger work being developed by the presenter. This presentation will include live performance and discussion.

Promotion & Tenure (2013)

Created by Duane Cyrus

Music: Richard Bennett & Angus Tarnawsky

Costumes: Gregory Horton

Rehearsal Assistants: Anya Russian, Amy Smith

## María DeGuzmán

### *Biography*

**María DeGuzmán** is professor of English & Comparative Literature and Director of Latina/o Studies at UNC-Chapel Hill. She is the author of numerous articles and two books, *Spain's Long Shadow: The Black Legend, Off-Whiteness, and Anglo-American Empire* (University of Minnesota Press, 2005) and of *Buenas Noches, American Culture: Latina/o Aesthetics of Night* (Indiana University Press, 2012). She is working on two more books, *The Photographic Thought of Latina/o Cultural Critique* and (with Carisa R. Showden) *Conjuring Worlds: A Queer Phenomenology of the Miniature*. She is also a conceptual photographer who produces photo-text work as Camera Query (<http://www.cameraquery.com>).

### *Title and Abstract Excerpt*

#### *Sixties Dream Followed by a Hazmat Suit: A Photo-Fiction Performance*

Outrage! The word belongs to the imperative mode—what catches on fire and demands the spread of that fire, that others may also feel the searing heat and burn willingly, fueled by visions of justice. With regards to women, gender, and sexuality, there is much to be outraged about in the state of North Carolina. Here women make at least seven thousand dollars less than their male counterparts. This is a “right to work” state, which means, essentially, that labor unions have been outlawed. The state’s most exploited workers are women of color, especially Latina women who earn the lowest wages. This state also voted to pass Amendment One to North Carolina’s constitution to ban same-sex marriages and civil unions, stripping rights and privileges from couples (and their children) who do not conform to marriage between a man and a woman. Queer women of color have the fewest protections against the patriarchal capitalist plantation-like economy and social hierarchies of the state. I, as Camera Query, will give a visual presentation and reading of one of my photo-fiction stories involving macro-photography of diminutive or visually peripheralized / subordinated “objects.” This photo-story engages obliquely but impressively with “visions” generated by outrage over the aforementioned social inequalities and injustices. My visual presentation and reading will be interleaved by musical compositions that I have composed.

## Emily D. Edwards

### *Biography*

**Emily D. Edwards** was a reporter for NBC and ABC affiliates before she received her doctorate in Journalism and Mass Communication from the University of Tennessee, Knoxville. She has been the writer, director, editor or animator on many films, ranging from short animations, to documentaries and narrative feature films, and has published books and articles on popular media. She is currently a professor of Media Studies at the UNC-Greensboro and the director of the Center for Creative Writing and the Arts.

### *Title and Abstract Excerpt*

#### *Music and the North Carolina Marriage Amendment: Music Videos, the Internet, and Outrage for Amendment One*

Political protests are complicated because leaders must simultaneously appeal to multiple constituencies: the members of the group, the media, third parties, and decision-makers. Because of its ability to incite profound emotional responses within performers as well as audiences, music has historically been a widespread and effective tool for political protest. Music helps to build collective identity, engage participants, simplify messages, and encourage creative exchange, especially as it engages with video, the Internet and social media to build momentum for the cause. This article follows the musical protest, "Vote Against Amendment One" a song written by Laurelyn Dossett with a music video produced by Harvey Robinson, against the proposed "marriage amendment" in North Carolina, which declared that the only domestic legal union valid or recognized by the State would be marriage between one man and one woman. The research tracks the month-long journey of the music video, which appeared on the Internet on April 10, 2012 along with the response generated through the use of social media to build momentum with inspired exchanges and covers of the song posted in Tumblr, Facebook, YouTube, Soundcloud, and Vimeo. Although the campaign to defeat the Amendment failed on May 8, 2012, the campaign was successful in creating a community of awareness during a month of intensive media drive, ending with calls for an additional musical campaign to help repeal the amendment.

## Melanie Greene, Kristen Osbourne Lucas, Brianna Taylor, Michele Trumble

### *Biography*

**Melanie Greene** is a MFA candidate in the dance department at UNCG. Beginning her dance career in high school, she has participated in a variety of performance endeavors including North Carolina School of the Arts summer intensive program, Modernextension Dance Company at UNC-Chapel Hill, the Martha Graham reconstruction of Steps in the Street at UNCG in spring of 2010, and Amahl and the Night Visitors Opera at UNCG. As an aspiring teacher, performer, and choreographer, Melanie is excited to continue studies that facilitate the intersection of visual and performing arts, pedagogy, and intellectual scholarship.

**Kristen Osborne Lucas** is currently in her 3rd year of pursuing her MFA from the UNCG Dance department. She holds a BA in Dance as well as K-12 licensure for dance education. Her love of teaching, creating and sharing keep her interested in bridging gaps and building community through the work of dance.

**Brianna Taylor** is a multidisciplinary movement artist, performer, teacher, and investigator. She holds a BA in Dance from the University of Colorado, where she was a company member of The Skeleton Dance Project with Onye Ozuzu, and Logo Ligi West African Dance Ensemble with the Mensah Brothers. In Boulder she also co-directed the performance collective Separation Anxiety. Brianna has taught dance and yoga since 2003, and is currently pursuing her MFA in Choreography from UNC-Greensboro.

**Michele Trumble** is a third year graduate student in the MFA Choreography program and Teaching Assistant at UNC-Greensboro. She has taught ballet, contemporary, and theory classes in university, studio and community center settings. Michele has had the privilege of performing and showing her own choreography in many states throughout the US and recent written work appears in the online journal World Dance Reviews and Dance Chronicle.

### *Title and Abstract Excerpt*

#### *Our Truths? Investigations and Revelations*

*Our Truths* is a collaboration of four contemporary dance solos that investigate boundaries, manipulation, subjugation, and truth. Connecting the creative voices of four unique women, each independently created solo will be presented in an overlapping format to reveal common threads of information and insight.

Enough questions how history, gender, ethnicity, and politics influence perceptions of the performing body. How do outside perceptions influence preservation, consideration, power, and presentation of the performing self? How do these influences transfer from the stage to the world and back again?

POW asks a series of questions pertaining to performer/person/citizen identity and power of authority. Do we erase the identity of the performer through objective viewing and choreographing? Do the dance arts allow for real human identity to be preserved or erased as we perform an idea? Are we as performers/people/citizens empowered or dis-empowered to remain autonomous and have voice and identity? How capable are we really to change?

Boundary is a solo performance piece integrating dance, spoken word and audience participation that questions the nature of boundaries, rules and regulations. In a society driven by progress, the media and consumerism, it is often difficult to know the truth behind what we are told and the regulations put upon us, versus listening to our inner truths, and the boundaries we place upon ourselves.

OverPOWer is a solo work that lives at the intersection of the manipulated becoming the manipulator. Through movement and text, OverPOWer examines the transference of personal power and how can one regain personal power that was taken or freely given?

### Toni Harman and Alex Wakeford

#### *Freedom for Birth*

The film premiered on Sept 20th 2012 with 1,000 screenings in 50 countries in 17 languages and has sparked global press and social media coverage. *Freedom for Birth* is a new 60 minute campaigning film that re-frames Human Rights as the most pressing issue in childbirth today. The film features a Who's Who of over 40 leading birth experts, lawyers, academics, midwives, doctors and campaigners, including Ina May Gaskin, Sheila Kitzinger and Michel Odent. In many countries around the world, women are being denied the most basic human right of autonomy over their own bodies. They cannot choose how and where to give birth. Those that persist in their desire to have a normal, physiological birth are sometimes forced by judges to surrender to surgery or threatened with having their babies taken away by child welfare services. In many countries, if a woman wants to have a home birth supported by a midwife, those midwives face criminal prosecution. Some midwives, like Ágnes Geréb in Hungary, are even imprisoned. *Freedom for Birth* calls for radical reform to the world's maternity systems so that these Human Rights violations stop and women are afforded real choice as to how and where they give birth. <http://freedomforbirth.com>

### Carrie Hart and Rick Dillwood

#### *Biography*

**Carrie Hart** is a doctoral student in UNCG's Educational and Cultural Studies program. She earned an MA from UNCG's Women's & Gender Studies program in 2011. She is interested in feminist pedagogies and visual literacies. She directs and co-produces *KiQ*.

**Rick Dillwood** is an independent filmmaker and a media technician in UNCG's Digital Media Commons. He earned an MFA from UNCG's Media Studies program. He completed his first feature-length documentary, *Between Friends & Family*, in 2012, and is currently co-producing *KiQ*.

#### *Title and Abstract Excerpt*

#### *KiQ (Keepin' It Queer)*

*KiQ (Keepin' it Queer)* is a non-fiction web series that explores the idea of queerness as it manifests in various cultural patterns and practices. Through the series, we hope to explore queerness as both a current and a potential space of possibility that draws attention to and often subverts dominant norms. We aim to look at how people use, speak about, and embody the term, to explore convergences and divergences in these various uses, and to work reflexively by constantly interrogating our relationship to the subjects who participate and the ways we frame their ideas in relation to the overarching theme of queerness. The first four episodes include a profile of a folk singer who identifies as genderqueer, an interview with a transgendered man about the process of legally changing his name in North Carolina, and a two-part episode dedicated to exploring definitions of performativity. Our hope is that the length (under ten minutes) and the distribution format (web-based) will make the show accessible to a broad audience, and that the

content will be useful to and spark dialogue within audiences who are interested in queerness within both academic and community-based settings.

## Elizabeth Johnson

### Biography

**Elizabeth Johnson** is the artistic director of her company, Your Mother Dances (Milwaukee)—her choreography having been produced in New York City, Washington D.C., Chicago, and beyond. She has performed with David Parker and The Bang Group (NYC) and Sara Hook Dances among others. Her education includes training at North Carolina School of the Arts, George Mason University (BFA), the University of Illinois Urbana-Champaign (MFA), and Columbia College Chicago (Graduate Laban Certificate of Movement Analysis). She has served as faculty at the University of Illinois Urbana-Champaign, UW Madison, UW-Milwaukee, and is a Visiting Professor in the UNCG Department of Dance.

### Title and Abstract Excerpt

#### “Cut Off Your Hands”: Complicity and Rage in the Embodied Poetry of Marge Piercy

“We sat across the table. he said, cut off your hands. they are always poking at things. they might touch me. I said yes.”  
From “The friend” by Marge Piercy

In 2008, I choreographed the dance *Constructed Woman Up Above (Ode for a Dakini)*. The central choreographic ideas evolved from the lush, sometimes violent and hyperbolic imagery of three Marge Piercy poems and were fueled also by other autobiographical elements. Dependent on suitable performance spaces, I will present this dance and open up discussion regarding its underlying conceptual, aesthetic and political values. I am interested in locating the underlying “simmer” in this work: how is rage—repressed or overt—expressed choreographically and performatively and perhaps gendered in these specific female bodies and voices? The text/poem driven sections are easily excerpted and emphasize ideas of women manipulating and excluding each other as well as their complicity in and acquiescence to repressive, volatile, and subjugating relationships. Though Piercy’s words and images can be explicit and brutal, I chose to approach the spoken text with initial lightness and wit—an entrance into the anger via sardonic comedy, a kind of happy yielding to the weight of the ideas. I also chose to costume the dancers in hyper-feminine red baby doll dresses, and to emphasize blatant female stereotypes that gradually deconstruct; complicity becomes seething rage becomes full bodied, empowered movement becomes protest against the diminishing violence we both perpetrate and tolerate.

## Kathryn Kirkpatrick

### Biography

**Kathryn Kirkpatrick** lives in the Blue Ridge Mountains of North Carolina, where she currently holds a dual appointment at Appalachian State University as a Professor in the English Department and the Sustainable Development Program. She has a PhD in Interdisciplinary Studies from Emory University, where she received an Academy of American Poets poetry prize. Her poetry collections include *The Body’s Horizon* (1996), which was selected by Alicia Ostriker for the Brockman-Campbell award; *Beyond Reason* (2004), which was awarded the Roanoke-Chowan Poetry Prize by the North Carolina Literary and Historical Association; *Out of the Garden* (2007), which was a finalist for the Southern Independent Booksellers Association poetry award; *Unaccountable Weather* (Press53, 2011), and *Our Held Animal Breath*, just out from WordTech Editions. As a literary scholar in Irish studies and the environmental humanities, she has published essays on class trauma, eco-feminist poetics, and animal studies.

### Title and Abstract Excerpt

#### “The Outraged and Outrageous Female Body: A Poetry Reading”

Drawing from my three most recent collections, *Out of the Garden* (Mayapple Press, 2007), *Unaccountable Weather* (Press53), and *Our Held Animal Breath* (WordTech Editions, 2012), this reading presents poems in which the female body acts out and acts up in the face of patriarchal oppression and exploitation of the self, animal bodies, and the natural world. Through fever, buckling knees, back pain, nightmare, disassociation, and finally, breast cancer, the narrators in these poems are led to a fundamental awareness of the necessity of resistance. Taking common cause with suffering animal bodies who have no voice, these poems, in the words of poet Kelly Cherry, “grieve, rage, console, sass back, praise, and, though they keep a wary eye on the passage of time, triumph.” By reconfiguring and reasserting the female body’s alliances with other



women, non-human sentient nature, and the land, I hope to suggest that protest includes reclaimed and re-imagined relationships that move beyond binaries of nature/culture, man/woman, reason/feeling, self/Other, human/animal, and consciousness/dream.

## Sowjanya Kudva

### *Biography*

**Sowjanya Kudva** is a queer desi filmmaker with a passion for social justice documentaries. *All of Us North Carolina* is the first feature she produced, directed, shot and edited, and it's her fourth feature documentary as an editor. She's also edited numerous short documentaries and music videos that have premiered at Sundance and on Boing Boing, MTV, Pitchfork, and Spin. She studied at UNC School of the Arts, graduating with a degree in editing in 2003.

### *Title and Abstract Excerpt*

#### *All of Us North Carolina*

*All of Us North Carolina* is a documentary about a community of activists, organized in the fight against Amendment One. Combining educational and storytelling elements, the film captures a radical grassroots movement that uses relational organizing to engage North Carolina voters about the harms of the Amendment. Taking us from the first day of early voting through the election, the film offers a comprehensive explanation of the Amendment itself, which defines legal, domestic unions as only a marriage between one man and one woman. The film also delves into the minds of the courageous activists who are committed to a vision of a new North Carolina. These activists highlight the narrative of queer people of color. They use storytelling, leadership development, and popular education as tools to build a statewide base and infrastructure. They believe in transforming the anti-Amendment One fight into an inclusive, longitudinal, and intersectional movement that stands up for all human rights and the dignity of marginalized people. When mainstream media depicts the LGBTQ movement, or the political South, it tends to paint with broad, white, stereotyped, and heteronormative strokes. *All of Us NC* serves as a platform for the silenced voices, radical voices, and queer POC voices of North Carolina.

Panelists: **Afiya Carter, Tiffany Holland, Serena Sebring, Emily Chávez, Holly Hardin, Noah Rubin-Blöse, Jade Brooks**

## Ray Miller

### *Biography*

**Ray Miller** is a professor in Dance Studies and Theatre Arts in the Department of Theatre and Dance. He currently serves as the Interim Director for Interdisciplinary Studies at Appalachian State University. He has directed and choreographed productions for the Cincinnati Playhouse in the Park and the Octagon Musical Theatre in NYC. Most recently, he has directed and choreographed productions including *The Fantasticks*, *The Exonerated*, *Metamorphoses* and *Stop Kiss*. As a scholar, he has served as President for the Congress on Research in Dance and has published in the areas of musical theatre, dance history and pedagogy. He served on the editorial board and was a contributor to *Broadway: An Encyclopedia of Theater and American Culture* (2010). Currently, he is completing a book on the history of dance on the American musical theatre stage and collaborating with folk singer, Doris Bazzini, who is contributing music to his play - *The Tragedy at Kent State*.

### *Title and Abstract Excerpt*

#### *Tragedy at Kent State: Then and Now*

I am submitting a proposal for a performance/discussion based on the killing of four students on the Kent State campus in May 1970. The reason for submitting this for your consideration is not so much about revisiting the past but engaging with this particular event as a way in which to interrogate ideas and issues related to the themes of this conference. The goals, means, and methods engaged in 1970 resulted in this instance in a tragic outcome. Revisiting that in light of contemporary problems, strategies and methods of engaging meaningful social action might create a dialogue in which "lessons may be learned" and a more refined strategy for social action today might be laid out. Clearly, the problems and dangers are no less consequential today than they were then.

## Katina Parker

### *Biography*

**Katina Parker** is a filmmaker, photographer, writer, designer, and cultural curator. Through her work she speaks to the multi-dynamic possibilities of technology to spark cultural change for communities that have traditionally been under-represented in media. Parker teaches at the Center for Documentary Studies at Duke University. In addition to *One Million Strong*, her recent releases include *Devil's Teeth* and *Kissin' and Cussin'*, two music videos she directed for Justin Robinson, formerly of the Grammy-Award winning Carolina Chocolate Drops. Her film *Peace Process* is currently airing on The Documentary Channel (Channel 267/DirecTV, Channel 197/Dish Network). To read more about Katina visit: [www.katinaparker.com/katina-parker](http://www.katinaparker.com/katina-parker).

### *Title and Abstract Excerpt*

#### *One Million Strong Traveling Photo Exhibit*

Katina Parker will offer a multi-media presentation from *One Million Strong* accompanied by a discussion about the role of cultural arts in sustaining social justice movements. The *One Million Strong Photo Essay Exhibit* captures the essence of the Million Man March (Washington, DC) and the 10 years of subsequent political/cultural gatherings it inspired: The World Day of Atonement in New York City (1996); The Million Women March in Philadelphia (1997); The Million Youth March in Harlem (1998); The Million Youth Movement in Atlanta (1998); The Million Family March in Washington, DC. (2000); and the Millions More Movement March in Washington, DC (2005). From Oct. 2, 2012 through Feb. 25, 2013, the exhibit was on display at The Hayti Heritage Center in Durham, NC and has been featured in such publications as *Ebony* magazine. The *One Million Strong Exhibit* consists of one hundred 12" x 18" photos, text, and video, and caters to community and educational groups.

## Summer Pennell

### *Biography*

**Summer Pennell** is a doctoral student in education at UNC-Chapel Hill. She has an MA in folklore and teaching experience with English conversation in Japan, college composition in Oregon, and high school English in rural Northeastern NC. Her current research focuses on making school a safe and welcoming place for LGBTQ youth and school staff, teacher education, performance integration in the classroom, ethnography, and English education. She is a board member of Safe Schools NC, a nonprofit organization working for LGBTQ youth and staff in North Carolina, through which she works with Gay-Straight Alliances.

### *Title and Abstract Excerpt*

#### *A Protest in Disguise*

How is protest possible in a rural place, where engaging in it could result in real consequences? When you are a teacher, you sometimes have to compromise your activism with the need to keep your job and keep working with your students. This two-part performance will include a performative reading of a personal teaching narrative. Cindy (a pseudonym) was one of a few students outed by their principal to their parents. Cindy's mom picked her up at school immediately after the principal called her. I thought she was dead, and felt helpless, like I had failed her. Happily, Cindy was fine, and her mother had only picked her up so she could find out what was going on with her daughter. This moment happened on Sept. 23, 2010, one day after Dan Savage launched the It Gets Better Project. The same day I worried for my student's life, a friend and I made our own video for Cindy and all the students we wanted to talk with openly but could not due to our circumstances. We covered our mouths with bandannas, like bandits we thought, and wrote our message on paper so that we wouldn't be recognized. I will show the video after the narrative reading, and discuss how this video's effects were farther-reaching than we could have hoped, as it was used to spark conversations with teachers in Eugene, Oregon. This project shows the complexity of protesting in rural and conservative communities, and the potential for performance as transgression.

## Meg Scott Phipps

### *Biography*

After a thirty year career in law, government, mediation, and education, **Meg Scott Phipps** returned to UNC-Greensboro to obtain a Masters in Women's and Gender Studies. After completing the MA in May 2012, she entered the PhD program

in Educational Leadership and Cultural Foundations where she is concentrating her studies in Peace Education: Theories, Methodologies and Praxis. Her goal is to teach, ponder, and write.

*Title and Abstract Excerpt*

**“Paper Dolls: Transnational Feminist Perspective in Music Video Media”**

Sometimes music and pictures provide a visual circuitry that speaks louder than words. With the help of my son who sat in front of his computer with a guitar, a recording microphone, and his voice, my words relating to transnationalist feminism were put to music. Then with the music, I was able to explore the tense embodiment of alterity in a postcolonial world with a selection of images of mannequins, mirrors, and antique paper dolls. The result is my first music video production. The words of the first verse are: Here I am standing naked in my cage/ While you walk around and freely gaze/ Don’t expect me to just stand in one place/ All I have to do is change the image on my face/ To mimic, to mime, what you expect to see/ But what you expect to see, I may not be. The main theme is expressed in the chorus: Mirror, mirror on the wall/ Who’s the fairest of them all?/ There’s no need to pretend/ because after all, in the end/ we’re all just paper dolls.

**Georgia Rhoades**

*Biography*

**Georgia Rhoades**, who directs the Writing Across the Curriculum Program at Appalachian, is one of the founding members of Black Sheep Theatre, a performance troupe based in Boone, NC and performing at The Playhouse in Derry, N. Ireland, since 1995. Black Sheep’s work is original political drama and has included Rhoades’s *Witchwork*, *Sheela-na-gig*, *Waterwoman*, *The Mermaid Play*, and her newest piece, *The Cook*, to be premiered in Derry in 2013. Rhoades has been a women’s studies teacher at Appalachian since 1992.

*Title and Abstract Excerpt*

***Waterwoman: The Message of the Mermaid***

This performance will include scenes from an original play about mermaid lore and intersections with women’s issues, offered by a performance troupe whose work is original political theatre. This piece is informed by ten year’s research into mermaid lore in England, Ireland, France, and Scotland at original sites such as Zennor, Cornwall, where a mermaid appeared in the church and whose image was carved on a bench, and at Chartres Cathedral, where figures appear to be intersections between mermaids and sheela-na-gigs. The accompanying talk will be supported by slides of mermaids and related sites and will encompass scholarship, including the work of Henry Louis Drewal on Mami Wata and Meri Lao on sirens, and the connections between mermaids and rhetoric. Mermaid props and attributes are significant in their message, and stories about mermaids reflect patriarchy’s fascination with how mermaids, sheela-na-gigs, banshees, and sirens have been presented as liminal figures, with knowledge not considered available to males. Mermaid stories based on transformation also indicate a traditional belief in women’s nature as closer to animal and spiritual than males. In Mami Wata and other stories from the Caribbean and southern US, as well as European stories of the rusalki, mermaids have been instruments for avenging women’s deaths and betrayals and for elevating women as priestesses of water spirits. There will be time for audience discussion after the performance and talk.

**Shannon Silva**

*Biography*

**Shannon Silva** is an Associate Professor of Film Studies at the UNC-Wilmington. An experimental and documentary filmmaker, her principal areas of interest include consumerism, girlhood, celebrity culture, and fandom. Her next film, a short, experimental piece titled *Built to Kill*, looks at the evolution of “girl power,” and female agency, by means of glorified extreme violence in contemporary action films starring tween girls (i.e., *Hannah*, *Badass*, *True Grit*, *Let the Right One In*, *Brave* and more). In addition to teaching and filmmaking, she is also the Executive Director of the Visions Film Festival and Conference.

*Title and Abstract Excerpt*

***It’s A Girl Thing: Tween Queens and the Commodification of Girlhood***

Since the birth of Mary-Kate and Ashley Olsen in 1987, the girls’ tween market has evolved from almost non-existent into a \$43 billion-dollar-a-year money-making machine. Framed by the structure of a faux interactive website for tween girls,

*It's a Girl Thing* speaks with consumer critics, tween brand marketers, girls, moms, and educators to explore the seemingly benign cultural universe of candy-coated, pastel-colored, hyper-commercialized girl culture (and the tween queen phenomenon) to reveal the complex and contradictory messages directed at today's young girls. Historical research, playful reenactments and found footage allow the film to look closely, and critically, at the tween market's evolution and the role of Disney and Nickelodeons' tween queens (Mary-Kate and Ashley Olsen, Britney Spears, Hilary Duff, Miley Cryus, Miranda Cosgrove, Kiki Palmer, Selena Gomez, and more) in the market's explosion.

## Jeni Smith

### *Biography*

**Jeni Smith** is an artist, activist and scholar. She received her Juris Doctorate from UNC-Chapel Hill and has worked for the North Carolina Coalition Against Domestic Violence. She was given the Special Achievement for the Humanities Award from the *Independent* for her monologue concerning sexual violence. Jeni is currently a graduate student in the English Department at UNCG.

### *Title and Abstract Excerpt*

#### *Kissing Flags: Amendment 1 Monologue*

The autobiographical story weaves together my personal response to North Carolina passing Amendment One. I will expand this story by bringing in the radical work of bell hooks.

*Poetry Isn't Revolution But a Way of Knowing Why It Must Come": A Poetry Reading*

Here is a collection of poems that deal with issues of sexuality, gender roles, religion and sexual violence.

## **NC Premiere of "Anne Braden: Southern Patriot"**

*Anne Braden: Southern Patriot (1924-2006)* is a first person documentary about the extraordinary life of this American civil rights leader. Braden was hailed as a white southerner who was "eloquent and prophetic" by Dr. Martin Luther King Jr. in his 1963 Letter from Birmingham Jail. Ostracized as a "red," she fought for an inclusive movement community and mentored three generations of social justice activists.

### *Panelists*

**Faith Holsaert:** When she was 19, Faith S. Holsaert joined the staff of The Student Nonviolent Coordinating Committee (SNCC), where she met Anne Braden. She worked as a board and then staff member of Braden's organization, SCEF/SOC and they remained friends until Braden's death. Holsaert spent most of her adult life in West Virginia where she raised her children and continued to work as an activist. In addition to her activist work, Holsaert is a published writer of both fiction and poetry.

**Joyce Johnson:** A mother and a grandmother, Joyce Johnson's activism began as a high school student in Richmond, VA during the 1960s struggle for civil rights and open accommodations. She deepened her involvement in college at Duke University, while supporting campus non-academic employees and the movement for relevant education. A former university business professor and transportation research director, Johnson is currently Director of the Jubilee Institute of the Beloved Community Center, a community-based leadership development and training entity. Johnson and others established the pace-setting Greensboro Truth and Community Reconciliation Project in 2001. Modeled after the South African process, this initiative is designed to encourage truth, understanding, and healing throughout Greensboro related to the tragic murder of five labor and racial justice organizers by Ku Klux Klan and American Nazi Party members on November 3, 1979. Johnson and her husband, the Rev. Nelson N. Johnson, play a leading role in this ground-breaking model for pursuing racial and economic justice. They are currently immersed in the implementation aspect of that work through an initiative, entitled "Our Democratic Mission." The Johnsons were recognized for their work in 2005 through the prestigious Ford Foundation "Leadership for a Changing World Award" and the Faith and Politics Institute of Washington, DC "St. Joseph Day Award." They also received the Purpose Prize Award in 2008. In 2012 they received the North Carolina A&T State University "Human Rights Award."



**Anne Lewis** (filmmaker): is an independent documentary-maker associated with Appalshop and currently a Senior Lecturer at the University of Texas-Austin School of Radio/Television/Film. Her work reveals working class people fighting for social change. Anne was associate director/assistant camera for Harlan County, U.S.A., the Academy Award-winning documentary about the Brookside strike. After the strike, she moved to the eastern Kentucky coalfields where she lived for 25 years. Documentaries she produced, directed, and edited include: To Save the Land and People (SXSW, Texas Documentary Tour) a history of a militant grassroots environmental movement; Justice in the Coalfields (INTERCOM gold plaque) about the community impact of the Pittston strike; On Our Own Land (duPont-Columbia Award for independent broadcast journalism) about the citizens' movement to stop broad form deed strip mining; Chemical Valley, co-directed with Mimi Pickering (P.O.V., American Film and Video Blue Ribbon) about environmental racism; and most recently, Morristown, a working class response to globalization. Her documentary Fast Food Women about women struggling to raise families in minimum wage jobs with no benefits received national airing on P.O.V. and was part of a Learning Channel series of films about women by women.

*Additional Invited Panelists include:*

**Alexis Pauline Gumbs** (Eternal Summer of the Black Feminist Mind, Durham, NC)

**Al McSurely** (lawyer and civil rights activist, featured in the film)

**Monica Walker** (Greensboro Undoing Racism Black Caucus)

## UNCG Program in Women's and Gender Studies

Since 1972, the Women's and Gender Studies faculty has been dedicated to continuing UNCG's historical concern with the lives of women and with the roles they play in society. The program in Women's and Gender Studies offers an undergraduate major and minor, a graduate certificate, and an MA degree. The program includes faculty for whom Women's and Gender Studies is a tenure home, as well as thirty-two cross-appointed faculty and over one hundred faculty affiliates from seventeen departments, making Women's and Gender Studies the most well-established interdisciplinary program in the university.

The central mission of the Program in Women's and Gender Studies is to use gender, along with race, sexuality, and class, as categories of analysis, helping students investigate the role that gender plays in our history, art, politics, education, sports, health, religion, and family. The program grew out of the limitations that instructors perceived in the liberal arts curriculum as it was traditionally structured. The program addresses issues of neglect, omission, and bias in curricula while honing critical thinking skills vital to a liberal education.

In Women's and Gender Studies, faculty research is honored through the Linda Arnold Carlisle Distinguished Excellence Professorship of Women's and Gender Studies and through yearly Carlisle Awards for research. Student scholarships, special projects grants and awards for outstanding work are supported by the Sally and Alan Cone Scholarship Fund. Working together, the community-based Friends of Women's and Gender Studies, faculty, and students, create a productive environment for teaching and learning, research, and community-activism.

Ann H. Dils, PhD

Director Women's and Gender Studies, Professor, Department of Dance

Danielle Bouchard, PhD

Assistant Professor, Undergraduate Program Director, Women's and Gender Studies

Sarah Cervenak, PhD

Assistant Professor Joint Appointment, Women's and Gender Studies/African American Studies

Gwen Hunnicutt, PhD

Associate Professor, WGS Graduate Program Director, Department of Sociology

Beth Walker, MA

Faculty, Women's and Gender Studies

Isabell Moore, MA

Program Administrator, Women's and Gender Studies



## SEWSA 2014 Call for Papers (11/01)

### The Ebb and Flow: Navigating the Changing Landscapes of Feminism

The past few years have marked the anniversary of a number of landmark moments, publications and legislation crucial to feminism, including the passage of Roe v. Wade, the publication of *The Feminine Mystique* and *The Bell Jar*, and the legalization of birth control. What potential do we have for new creation when we revisit historical, cultural, and physical space? **SEWSA 2014** provides a forum to analyze, discuss, and represent diverse histories, theories, and actions that revisit and reexamine feminisms. The conference invites conversations surrounding **The Ebb and Flow: Navigating the Changing Landscapes of Feminism** that are transformative in the interdisciplinary study of women, gender, and sexuality. The conference will foster a vigorous, open and inclusive dialogue about different avenues to change and transformation. Reflections on changes in feminisms, and all forms of political action, from rage to compromise, will be considered. All disciplines and levels of scholarship are welcome.

SEWSA 2014 is hosted by the University of North Carolina Wilmington, and its Women's Studies and Resource Center. The Southeastern Women's Studies Association (SEWSA) is a regional affiliate of the National Women's Studies Association.

Contact: [sewsa2014@uncw.edu](mailto:sewsa2014@uncw.edu).

See also CFPs from People of Color, Student, and LGBTQ Caucuses CFP, due November 1st.

**Proposals for papers, panels, poster sessions, performances, stagings, and showings accepted until November 1, 2013. Notifications will be sent out by December 15, 2013.**

# SEWSA PLANNING COMMITTEE

## Core Planning Team:

Dr. Ann Dils  
Director, Women's & Gender Studies  
Professor, Department of Dance

Dr. Gwen Hunnicutt, Conference Co-Chair  
Associate Professor, Sociology Department & Women's & Gender Studies  
Graduate Director, Women's & Gender Studies (outgoing)

Dr. Carisa Showden, Conference Co-Chair  
Associate Professor, Political Science Department & Women's & Gender Studies  
Graduate Director, Women's & Gender Studies (incoming)

Isabell Moore, MA  
Conference Coordinator  
MA, Women's & Gender Studies  
Program Administrator, Women's & Gender Studies

Carole Lindsey Potter, MFA  
Conference Registrar, Logistics Co-ordinator & Scheduler  
MFA, Department of Dance  
Program Administrator, retired, Women's & Gender Studies

## Committee Members:

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Dr. Donna Duffy  
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Program Director, Program for the Advancement of Girls and Women in Sport and Physical Activity,  
UNCG Center for Women's Health and Wellness

Dr. Emily Edwards  
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Sara Forcella  
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Dr. Janine Jones  
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Marissa McMinn  
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Women's & Gender Studies and Psychology Major



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Assistant Professor, Department of Teacher Education and Higher Education & Women's & Gender Studies

Beth Walker, MA  
MA, Liberal Studies  
Lecturer, Undergraduate Advisor, and Master's Admissions Advisor, Women's & Gender Studies

## **ACKNOWLEDGEMENTS**

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