

FDEV

zine

A PUBLICATION BY THE OFFICE OF
FACULTY DEVELOPMENT

SCHOLARSHIP ON AND BY WOMEN

This new Zine is an occasion to celebrate International Women's Day with an issue that focuses on scholarship on and by women. This month we share pieces from three Chico State scholars that have completed research and published books on various topics that include a look at women in diverse environments: Dr. Janell Bauer's co-edited anthology *Badass Feminist Politics: Exploring Radical Edges of Feminist Theory, Communication, and Activism* (2022), Dr. Danielle Hidalgo's monograph *Dance Music Spaces: Clubs, Clubbers, and DJs Navigating Authenticity, Branding, and Commercialism* (2022), and Dr. Hope R. Munro's monograph *What She Go Do: Women in Afro-Trinidadian Music* (hardcover 2016, paperback 2019).

I encourage you to read about how these scholars approached their research and how they centered women in their investigations, and more so, to learn about their findings!

With the exception of the photos provided by the authors (included in their essays), most of the illustrations for this Zine were generously made available by the [Janet Turner Print Museum](#). This is a collaboration that I have greatly enjoyed, and I want to thank Dr. Laura Nice for her impeccable taste and professionalism in choosing images that truly speak to the content for the Zine.



Leticia Tarragó | Observando | etching

BADASS FEMINIST POLITICS (JANELL BAUER)

From a pedagogical perspective, intersectional feminist teaching can create a more collaborative and inclusive environment where we are mindful of complex power dynamics and how unconscious bias shapes how we acquire and process knowledge. We wanted to help students dig in and figure out what badass feminism looks like in their own lives while being part of the movement to decolonize classroom readings. The book includes a chapter on classroom activities and semester projects, and at the end of each chapter we include discussion questions and activities. Our goal, as we see feminism as integrating theoretical concepts, material experiences, and activist endeavors, was to facilitate more of these important conversations in many different aspects of our lives.



Jerril Dean Green-Kopp | Nina | serigraph

The Blessed Madonna navigate

Almost immediately after I announced my new book on Twitter, the trolls came out, attacking one of the women DJs I studied directly and, in the process, making clear why the book I just wrote and books like it are desperately needed. *Dance Music Spaces: Clubs, Clubbers, and DJs Navigating Authenticity, Branding, and Commercialism* takes a close look at the working lives and branding practices of three successful women DJs in dance music today: The Blessed Madonna (@Blessed_Madonna), Honey Dijon (@honeydijon), and Peggy Gou (@peggygou_). I wanted to investigate how dance music spaces were reflecting a PLUR/rave ethos (as DJ Seth Troxler (2014) describes: a philosophy that “stems from the values of original club culture: respect, being positive, communal unity”) established by the original house music scenes, and to what extent DJs, clubs, and the clubbers themselves were creating (and abusing) these roots. So, I followed the DJs both physically in clubs across Europe and the US and digitally, especially on Instagram.

Mon, 14

OUTMANEUVERING THE TROLLS (DANIELLE HIDALGO)



There was a clear tension for the DJs: crafting a brand that’s stretched between both authenticity—storied and reflective of house music’s history—and commercialism—

accessing new income streams and audiences willing to pay more. This tension is enabled by a set of strategies I call authenticity maneuvering, where these DJs and others align their own histories to craft “authentic” personas to establish themselves with new audiences, level themselves in the DJ hierarchy, and get more prestigious shows. Largely dominated by cisgender white men and increasingly made up of an entertainment machine that looks and feels very different from rave’s DIY roots, dance music is often hostile territory for women DJs. Thus, women DJs who challenge the status quo and are committed to shaking things up have to be especially savvy.

Magazine

A new book explores how Honey Dijon, Peggy Gou and The Blessed Madonna navigate authenticity versus commercialism

Published

Mon, 14 Feb 2022, 03:30

Words



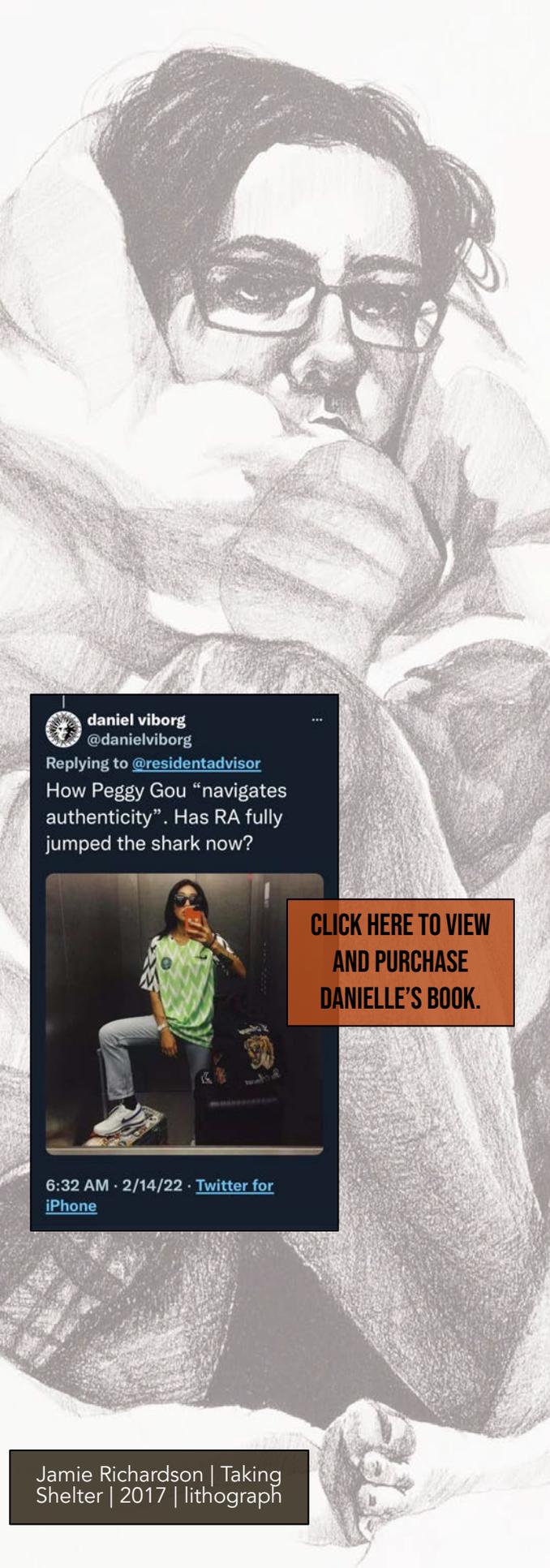
Katie Thomas



Written by Danielle Antoinette Hidalgo,
Dance Music Spaces is available now.

Share





As I show, all three DJs have to carefully curate their brand-building and those who do it masterfully—skillfully authenticity maneuvering—utilize a PLUR/rave ethos so well that any and all commercial practices are made less or totally invisible. Masterful authenticity maneuvering distracts folks from seeing how DJs are also selling themselves and their brand. DJs who engage in a more muted form of authenticity maneuvering, focusing instead on taste (rather than an explicit reference to a rave ethos) to justify their contributions to dance music leave themselves open to criticism because their commercial practices (selling their brand and themselves) are more obvious and less opaque. Peggy Gou’s muted authenticity maneuvering, therefore, has left her more open to criticism than her colleagues while also exposing how deeply sexist and problematic dance music continues to be. Returning to the troll (referenced above) who tweeted only after seeing the title of my book (“How Peggy Gou “navigates authenticity”. Has RA fully jumped the shark now?” coupled with a selfie she took in an elevator), while Gou’s muted authenticity maneuvering has left her especially open to these attacks, the attack also reflects a culture of ongoing misogyny. This plays out in the book through my experiences in the rave scene dating back to the 90s (yes, that’s an example of authenticity maneuvering), and confronts capitalism and misogyny as much as it reflects the beauty and bliss that can happen on dance floors. Often all at once. The Blessed Madonna, Honey Dijon, and Peggy Gou are squarely in the center of these tensions, their stories often revealing how much work we have left to do.

daniel viborg
@danielviborg

Replying to [@residentadvisor](#)

How Peggy Gou “navigates authenticity”. Has RA fully jumped the shark now?

CLICK HERE TO VIEW AND PURCHASE DANIELLE'S BOOK.

6:32 AM · 2/14/22 · [Twitter for iPhone](#)

WHAT SHE GO DO (HOPE R. MUNRO)

The primary research for my book was during the time period 1998-1999, when I was in Trinidad and Tobago studying the impact women were having on the nation's music and related expressive forms. I was drawn to doing my research in Trinidad and Tobago because of the vibrancy of Caribbean music and expressive culture, which I had loved since I was a teenager. What was serendipitous for me was that during Carnival 1999 two events occurred that had not happened for over two decades: female performers won the two most coveted song competitions of the festival. During the Dimanche Gras show, Singing Sandra won the Calypso Monarch crown; the last woman to achieve that feat was Calypso Rose in 1978. Over the course of Carnival Monday and Tuesday, as the various mas makers passed the judging points for the Parade of Bands, the song most frequently played was "De River," sung by Sanelle Dempster, one of the frontline singers of the band Blue Ventures.



Listen to Calypso Rose singing *Calypso Queen*

Listen to Sanelle Dempster singing *De River*

This earned Dempster the Road March title for 1999, which again had been preceded only by Calypso Rose in 1977 and 1978. "De River" acted as an anthem for the thousands of female masqueraders who were reveling that season. It also described the rivers of color that flowed through the streets, and the sheer physical space these mas bands took up in the streets of Port of Spain. My findings were that women's contributions to the national culture was vast: as mothers, teachers, and eventually performers, arrangers, bandleaders, and composers. There were amazingly creative people such as Beryl McBurnie, who started a theatre at her family's home to showcase local music and dance. I focused mainly on Carnival music, and artists such as Calypso Rose and Singing Sandra. However, I also found that women are influential in many types of both sacred and secular music, especially as "hidden figures" in their significant role as music teachers and educators. They have been crucial to the birth and sustainment of the nation's steelbands, which include bands consisting of school age youth.

CLICK HERE TO VIEW AND PURCHASE HOPE'S BOOK.

CLOSING THE EQUITY GAPS

(ERIK WASINGER)

風流七小町

What can I do to make equity an intentional priority in my classroom? Have you asked yourself that question? An equity gap can be defined as unequal outcomes from equal groups. There are myriad places from which equity gaps can arise, and there are an equal number of places in which we can address and minimize the effect of equity gaps, including our classrooms. I'm not suggesting the entirety of equity problems can be addressed by academia. I am suggesting we have the ability – and the responsibility - to do our part. In order to do that, we first must identify the extent of the problem.



Kitagawa Utamaro | Mother and Child | woodcut

What equity gaps do you have in your classroom, and I in mine? And how do I measure those gaps in relation to other classes, or other sister campuses? While solving the equity issue may be difficult, thankfully identifying where gaps exist is quite easy with tools already available! Have you checked out the Grades and Equity Gaps Dashboard on the FDEV Grades and equity website? Here you can study your equity gaps, filtering by class, year, and semester. You can see which of your classes are producing equitable outcomes, and which ones could use a little attention. Using the student demographics on the dashboard, your own student evaluations, and perhaps private discussions you've had with students, you can contextualize your equity data. What about comparisons to similar classes at our sister campuses, or to other classes in your own department? For that, you can investigate the CSU Student Success Dashboard. Using GPA units instead of DFW rates, the CSU dashboard breaks data down by class, not instructor, so you won't see your data, but data from a course, regardless of who taught it. If you're interested in being intentional about reducing equity gaps in your classroom, as we are in the Closing Equity Gaps FLC, these dashboards are two great places to start!

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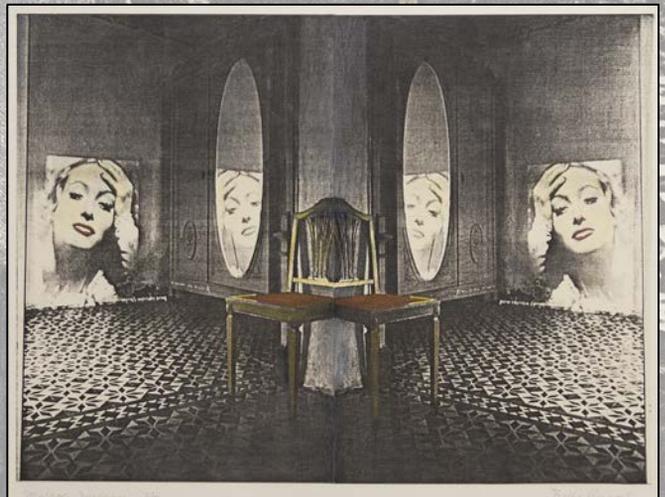
HYFLEX & INCLUSIVE PEDAGOGY (JAMIE GUNDERSON)

A good time is being had by all in the HIP FLC (Hyflex and Inclusive Pedagogy, that is)! So far, we have explored the Universal Design for Learning framework, identified practices that we employ in our teaching that align with UDL principles, guidelines, and checkpoints, AND we found that we are all implementing components of UDL in our teaching!

Once we discovered how we were already applying UDL, we set goals for future implementation using the Plus-One Approach (Towbin & Behling, 2018). This approach encourages educators to consider adding an additional checkpoint, guideline, or principle to their practice which is a great starting point for any educator who is seeking to provide more inclusive and accessible instruction and assessment. Pairing what we have learned about UDL and the goals we set for our practice, our next sessions will focus on creating resources that not only align with UDL but also promote access across modes of instruction (MOI).

Specifically, our community will be leveraging technology that we already have available through the Google Suite to create Virtual Learning Spaces and Interactive Journals that can be accessed by students across MOI and designed to support multiple means of engagement, representation, and expression. We are excited to engage in this creation and we are looking forward to sharing our work with the campus community through FDEV Teaching Guides and the Model Course Design Database. For faculty who are interested in UDL and who are teaching courses this semester, you can begin your UDL journey by exploring the framework available through wCAST and pinpointing a principle, guideline, or checkpoint that you are already implementing with your teaching practice.

From there, we challenge you to apply the Plus-One Approach (Towbin & Behling, 2018) and select an additional principle, guideline, or checkpoint to embed into your teaching practice. You too can implement UDL, in fact, you probably already are!



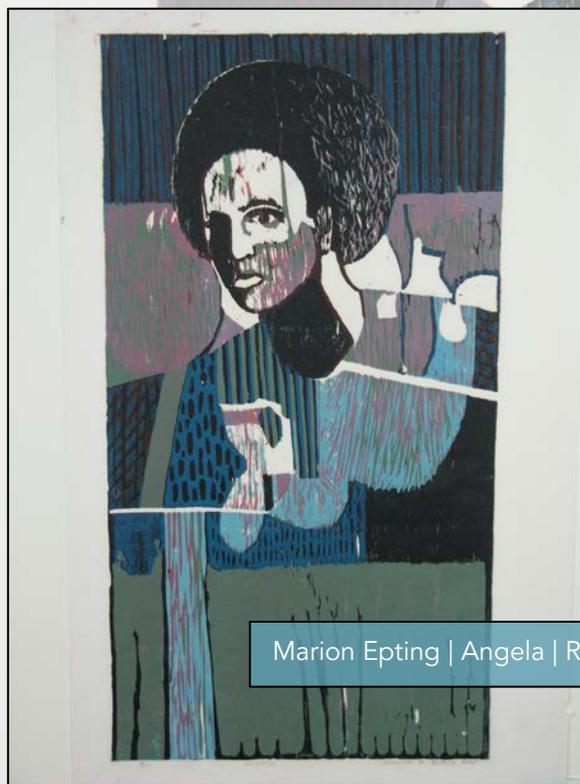
Belle Sorotskin Osipow | Mirror, Mirror | xerograph

TEACHING CLIMATE CHANGE & RESILIENCE (MARK STEMEN)

To implement the President's Strategic Goal of integrating sustainability and resilience into the curriculum, the Campus Sustainability Office partnered with the Office of Faculty Development to offer a Faculty Learning Community in Teaching Climate Change and Resilience. This FLC will bring together 65 faculty on six campuses: San Marcos, San Luis Obispo, Stanislaus, Monterey Bay, Humboldt, and Chico.

We designed the FLC with busy and burdened faculty in mind. The seven sessions are only 90 minutes long, and each will help faculty step by step to easily incorporate climate change and resilience into a course they teach. Our goal is to connect faculty with a broad range of approaches and ideas, as well as resources that are well researched, relevant, and relatable to their discipline – lots of resources.

While the FLC has an impressive cast of outside speakers, each session begins with a CSU faculty member. Many of us are aware of how concerning climate change is for our students. So, we asked Sarah Ray from Cal Poly Humboldt to start us off. Sarah wrote *A Field Guide to Climate Anxiety: How to Keep Your Cool on a Warming Planet*, considered an "existential tool kit" for the climate generation. Rather than encouraging us "to become therapists," Sarah shared how faculty can "harness the science of emotions in our teaching" to get "the outcomes that we know that our students and the planet need." Sarah argued that 'frightening' students into caring more is often counterproductive and instead encouraged us to slow down on sharing information to allow more time for reflection.



Marion Epting | Angela | Relief

In our next session, we will hear from our own Ann Bykerk-Kauffman on the science of climate change. We will also hear from Elizabeth Bagley about Project Drawdown and Katherine Noble-Goodman about the Solutions Journalism Network.

[CLICK HERE TO VISIT THE FLC PAGE](#)

FDEV Events: March 2022



Friday Forums

March 25: Interdisciplinary Research Opportunities

Using Videos in the Classroom Series

March 30: Creating Videos for Your Curriculum (Camtasia Tutorial)

FDEV Podcast

March 3: Supporting Faculty Research

March 24: Ethical Considerations for Research

Teaching Racial & Social Justice Series

March 22: Creating LGBTQ-Inclusive Learning Environments

Käthe Kollwitz | self-portrait | 1923 | woodcut

QLT Workshops

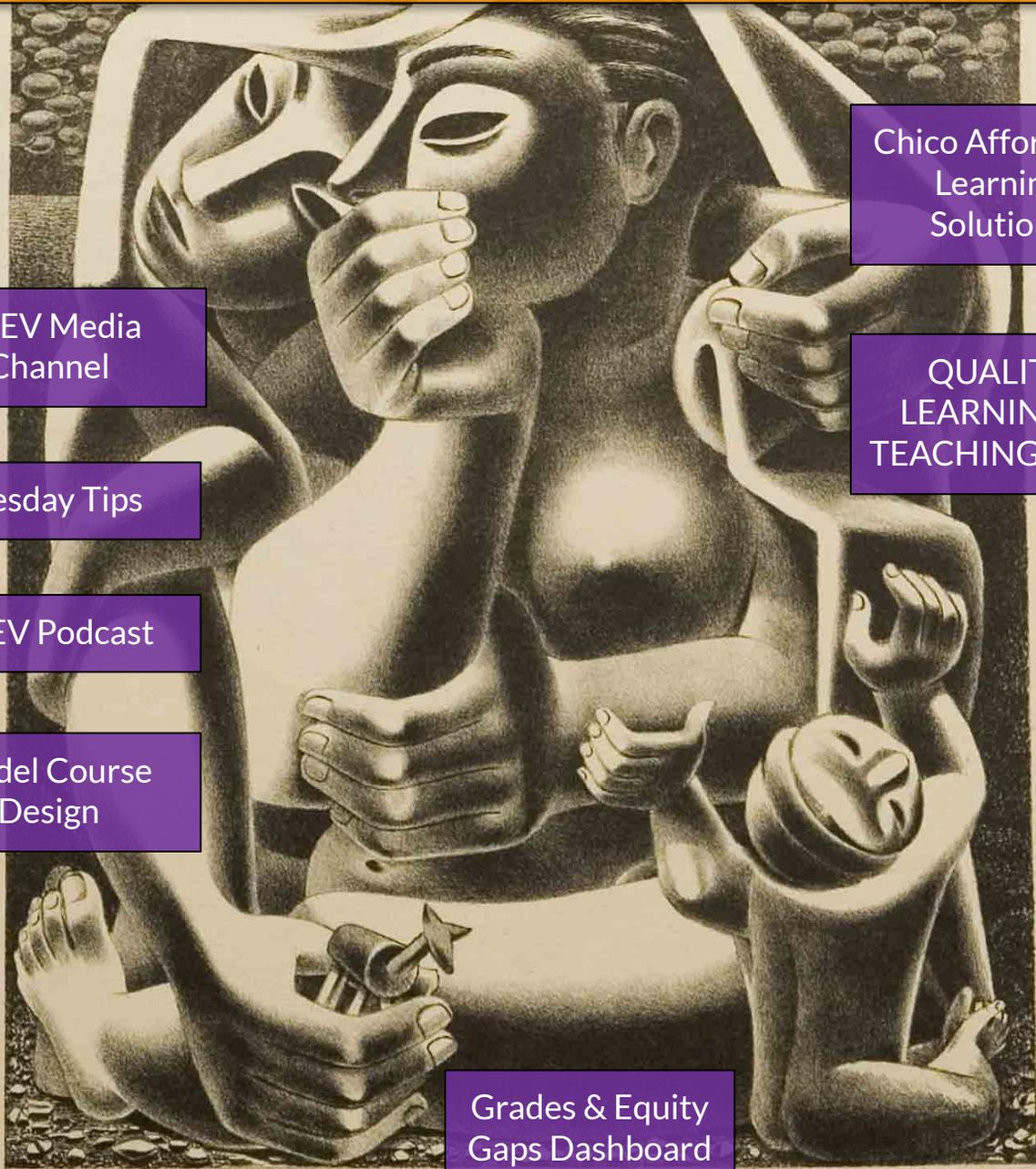
March 10: Workshop 5: Inclusion, Diversity, Equity, and Accessibility

March 22: Workshop 1: Introduction to QLT, Course and Learner Support

March 29: Workshop 2: Assessment of Learning Outcomes

FACULTY DEVELOPMENT RESOURCES

The Office of Faculty Development exists to help all faculty flourish as teachers, scholars, leaders, and colleagues in a stimulating and sustainable academic environment.



Chico Affordable Learning Solutions

FDEV Media Channel

QUALITY LEARNING & TEACHING (QLT)

Tuesday Tips

FDEV Podcast

Model Course Design

Grades & Equity Gaps Dashboard

Virtual Library

Teaching Guides

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Emilio Amero | Donde? | 1950 | lithograph