

FDEV Zine (Year 2, Issue 5, March 2022)

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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.

IN FOCUS: Scholarship on (and by) Women

[Badass Feminist Politics \(Janell Bauer\)](#)

My co-author Sarah and I went to graduate school together. We started talking about what it meant for us to live a feminist life in our TA office, and the conversation has continued as we've moved through our careers and personal lives. Old questions and issues persist, and new issues and context have arisen. In 2018 Sarah and I were conference planners for the national [Organization for the Study of Communication, Language and Gender](#). Our conference theme centered around the question of what the world needs from feminism and how feminist endeavors can enhance equity in our families, communities and society. We reflected on the need for feminist academics to engage in feminist theory building, pedagogy, and activism. This book continues the work and conversations that began at the conference and includes a wide range of engaging feminist political projects from diverse social identity standpoints.

We broke the book into four sections. The first, Black Lives Matter: The Powerful Impact of Activism, Digital Communication, and Stories, is a collection of writings from 17 authors about the #BlackLivesMatter movement, digital activism, education, race-based stereotypes, and the personal experiences and stories of "Black-academics". Our goal was to include a diverse group of authors in this collection of essays to give voice to the weight and complexity of living a life of gender and racial activism in and through their personal and professional lives. The second section is called Narrating the Material Body and the chapters take an embodied and discursive

approach to body image, health and sexual violence to reach new feminist conclusions. Section three presents projects that focus on New Media and how digital feminism both reduces and increases inclusivity in feminist conversations. In the fourth section authors have theorized new directions for intersectional feminist scholarship.

For us, *badass feminists* are vocal in their pursuit of justice, insistent upon representative feminisms, and strong enough to break harmful patriarchal patterns. In our introduction to the book we write, “The authors and projects included in this book are pushing boundaries in important feminist contexts, taking up space where they have previously been pushed out, and using their voices when they have been previously silenced. For us, badass denotes those who are unapologetic in their feminism, who will not be reined in, who take up their own power in the pursuit of social justice,” (p. 3).

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.

Click [here](#) to view and purchase Janell’s book.

Photo caption: *A collection of feminist buttons from the OSCLG conference that inspired the edited collection in Badass Feminist Politics.*

Outmaneuvering the Trolls (Danielle Hidalgo)

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.

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.

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.

Click [here](#) to view and purchase Danielle’s book.

Click [here](#) to access the official publisher’s flyer for a 30% discount

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. 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.

[Listen to Calypso Rose singing Calypso Queen.](#)

[Listen to Sanelle Dempster singing De River.](#)

Click [here](#) to view and purchase Hope's book.

UPDATES FROM THE FLCs

Closing the Equity Gaps (Erik Wasinger)

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.

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!

Hyflex and 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 [CAST](#) 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!

Teaching Climate Change and 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.

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.

Visit the FLC page [here](#).

FDEV EVENTS: March 2022

Friday Forums

March 25: Interdisciplinary Research Opportunities

Teaching Racial & Social Justice Series

March 22: Creating LGBTQ-Inclusive Learning Environments

Using Videos in the Classroom Series

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

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

FDEV Podcast: Rise, Teach, Learn

March 3: Supporting Faculty Research

March 24: Ethical Considerations for Research

FDEV RESOURCES & INFORMATION

[FDEV Media Channel](#)

[Mode Course Design](#)

[Teaching Guides](#)

[Grades & Equity Gaps Dashboard](#)

[Tuesday Tips](#)

[CAL\\$](#)

[FDEV Podcast](#)

[FDEV Virtual Library](#)

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