

Second Annual I ♥ M.O.M. Conference

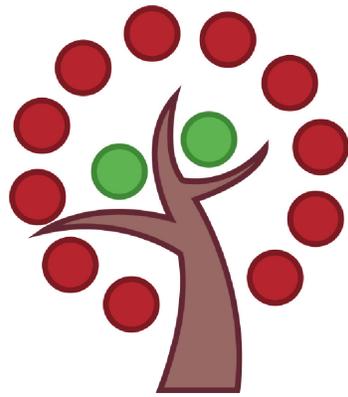
Teaching Mother Studies in the Academy and Beyond

*in partnership with the University of South Florida Department of
Women's & Gender Studies and made possible in part through grants
from ResearchOne - University of South Florida*

February 16—17, 2018

St. Petersburg, Florida





Museum of Motherhood

The Multicultural Family

The Museum Of Motherhood Art Annex (M.O.M.) is an exhibition and education center that focuses on mothers, fathers, and families. Our mission is to start great conversations, feature thought-provoking exhibits, and share information and education-- We believe a more comprehensive understanding of pregnancy, birth and the value of caregiving-work will lead to healthier and happier homes, more productive workplaces and better social policies.

Come discover 'The Art Of Motherhood'

RESIDENCIES: The M.O.M. Art Annex Residency Program is open to those students, artists, and scholars engaged in the study of women, mothers, and families. There is a fully equipped guest cottage located on site in the heart of downtown St. Petersburg. Every year, M.O.M. welcomes residents on rotating basis for the purposes of conducting research, writing, editing or engaging in art-making. Please see our application online at MOMmuseum.org or write info@MOMmuseum.org

Museum of Motherhood Art Annex
538 28th St. N. St. Petersburg, Florida
Phone: 207-504-3001 By appointment only
<https://mommuseum.org/>



Department of Women's & Gender Studies

The mission of the Department of Women's and Gender Studies at the University of South Florida is feminist education, research, and practice. We promote social justice by engaging students in the discovery and production of knowledge that emerges from feminist perspectives on culture and society.

We teach students to use the analytic skills that emerge from engaging the intersections of gender, race, ethnicity, class, sexuality, ability, and nation in order to promote responsible citizenship in a diverse transnational environment.

We expose limits in traditional higher education caused by excluding women and other marginalized groups and create knowledge that is transformative and inclusive. We aim for knowledge that will better all people's lives, not just the lives of a few.

We connect our work as academics with the social, political, and economic world outside the university to educate our students about social inequalities that result from sexism, heterosexism and homophobia, racism, classism, ableism, and ethnocentrism. We link knowledge, research, teaching, and activism.

We seek to empower students through a feminist critique of social, cultural, and institutional structures that enables them to think more critically about their own lives and that inspires them to work as active citizens for social change.

Find us online at <http://wgs.usf.edu> <https://www.facebook.com/WGSUSF>.

Friday, February 16, 2018

University of South Florida - St. Petersburg, Harbor Hall

9—9:45 AM	On-site Registration and Continental Breakfast WELCOME by M. Joy Rose
9:45—10:45 AM	SESSION ONE: TEACHING INFORMING MOTHERHOOD Lynda Ross, “Pedagogy and the personal: Teaching mother studies online” Jodi Vandenberg-Daves, “Teaching maternal agency and reproductive justice in history” Claire Wolfeich, “Mother studies in theological teaching and research: Working with women’s life writing”
10:45—11 AM	Discussion and Break
11 AM—12 PM	SESSION TWO: MOTHERHOOD INFORMING TEACHING Cayla Lanier, “A degree is not enough: What maternal pedagogies can offer to the notion of student success” Marilyn Preston, “Maternal pedagogies: Autoethnography, mothering and teaching” Angela Castañeda, “Mother-researcher-teacher: Turning the anthropological gaze inward”
12—12:40 PM	Deli lunch provided
12:40—2 PM	SESSION THREE: COMPLICATING/COMPLICATED MOTHERHOOD Matthew J. Ahlfs, “Fear of deportation: Diminishing emotional and economic well-being of mixed status families” Rebecca Blackwell, “Public bodies” Jonnelle Morales, “My Immigrant Mom: Learning to mother without her” Katherine Miller, “Un/Becoming Mother”
2—2:15 PM	Discussion and Break
2:15—3:15 PM	SESSION FOUR: MAKING MOTHERS/MOTHERHOOD VISIBLE IN THE ACADEMY Summer Cunningham & Katherine Miller, “Making space for mothering and motherhood studies in the academy by making space for mothers” Sarah Irvin, “The Department of Human Capital: The invisible labor of Berea College student parents” Lizbett Benge, “Genealogies of struggles, or where mother studies meets gender studies”
3:15—3:30 PM	Discussion and Break
3:30—4:30 PM	SESSION FIVE: GENDER(ED) ROLES/GENDER(ED) STUDIES Andrea O’Reilly, “‘Having your cake and eating it too’: Challenging and changing normative gender roles through partnerships” Steven A. Nardi, “Who will read to baby? The nineteenth century feminization of reading aloud to children” Michelle Hughes Miller, “Grandmothering in remission”
4:30—4:45 PM	Discussion and Break
4:45—5:15 PM	SESSION SIX: THE FUN FACTOR Betsy Schwartz, “The Fun Factor: The Science of the Brain on Fun & demo of Down the Canal - the Game of Birth”
7—9 PM	BOOK READING AND LAUNCH for the MUSIC OF MOTHERHOOD M. Joy Rose & Lynda Ross, editors with Andrea O’Reilly & Demeter Press, Publishers Special Art Exhibition with Dr. Kate Greenway PLEASE NOTE THE LOCATION: THE MUSEUM OF MOTHERHOOD Refreshments will be served 538 28th St. N. St. Pete (6th Ave & 28th) RSVP PLEASE

Saturday, February 17, 2018

University of South Florida - St. Petersburg, Harbor Hall

9—9:45 AM	Welcome Gathering, Continental Breakfast, and On-Site Registration
9:45—10:30 AM	KEYNOTE PRESENTATION Andrea O'Reilly, "The baby out with the bathwater: The disavowal and disappearance of motherhood in 20th and 21st century academic feminism"
10:30—10:45 AM	Discussion and Break
10:45—12:05 PM	SESSION SEVEN: HEALTH AND EMPOWERMENT Shari-Ann James, "Mama moods: Exploring emotional complications during the perinatal period" Sunahtha Jones, "Black Single Mothers and Black Queer Mothers" Kate Greenway, "Object relations: Adoption, identity, and motherhood" Deborah Byrd, "Using theatre of the oppressed to empower young, low-income parents"
12:05—1:15 PM	Lunch on your own (See the end of the program for on-campus dining options)
1:15—3 PM	SESSION EIGHT: VISIBLE MOTHERS - FICTION, FILM, & INSTAGRAM Kelley O'Brien, "Understanding Wendy: The quiet hero" Morgan Wallace, "Cool moms & cool media: Active-passivity in Poltergeist" Cera R. Shain, "Insta-bump: Reactions to Kim Kardashian-West's pregnant body" Megan Wiedeman, "Bad-Ass Mothering?: Patriarchal motherhood in the Terminator" Lindsay Firster, "Atypical Mothering Identity"
3—3:15 PM	Discussion and Break
3:15—4:15 PM	SESSION NINE: VISUAL/VISUALIZING MOTHERHOOD Felice Amato, "What I Could Make of Mothering" Carrie Scanga, "Navigation Lights" Summer Cunningham, "Open House: a performance art project by mother and son or if you haven't an academic home, invite the academy into your home"
4:15—5 PM	KEYNOTE PRESENTATION Sarah Irvin – "The Artist / Parent Index"
5—5:30 PM	WRAP UP AND CLOSING CIRCLE M. Joy Rose with participants

Keynote Presentation: “The baby out with the bathwater: The disavowal and disappearance of motherhood in 20th and 21st century academic feminism”

Andrea O’Reilly, Professor, York University



The category of mother is distinct from the category of woman and thus many of the problems mothers face—social, economic, political, cultural, psychological, and so forth—are specific to women’s role and identity as mothers. Mothers are oppressed under patriarchy as women and as mothers. Indeed motherhood is the unfinished business of feminism. Consequently, mothers need a feminism of their own, one that positions mothers’ concerns as the starting point for a theory and politic of empowerment. I term this new mode of feminism matricentric feminism.

The paper will introduce the central principles and aims of matricentric feminism and then explore its relationship to academic feminism. The paper will argue that matricentric feminism has largely been ignored by feminist scholars and has yet to be incorporated into academic feminism. In making this claim I am not saying that there is no feminist scholarship on motherhood, but rather that matricentric feminism remains peripheral to academic feminism. The paper will argue that as feminism has grown and developed as a scholarly field, it has incorporated various theoretical models and diverse perspectives to represent the specific concerns/experiences of particular groups of women; global feminism, queer feminism, third wave feminism and womanism. In contrast, I argue, academic feminism has not likewise recognized or embraced a feminism developed from and for the specific experiences/concerns of mothers, what I have termed matricentric feminism. The paper will examine the disavowal of motherhood in twentieth century academic feminism and the disappearance of motherhood in twenty-first century academic feminism. Possible reasons for the exclusion of matricentric feminism will then be considered: they include confusing mothering with motherhood, the conflation of matricentric feminism with maternalism and gender essentialism, and the cultural ascendancy of postmaternal thinking. Overall, the paper argues that academic feminism, in its disavowal and erasure of matricentric feminism, has indeed thrown the baby out with bathwater.

Andrea O’Reilly, PhD, is Professor in the School of Gender, Sexuality and Women’s Studies at York University. O’Reilly is founder and director of the Motherhood Initiative for Research and Community Involvement, founder and editor-in-chief of the Journal of the Motherhood Initiative, and founder and

publisher of Demeter Press. She is the editor/author of 21 books including Matricentric Feminism: Theory, Activism, and Practice (2016), Mothers, Mothering and Motherhood across Cultural Differences: A Reader (2014) and Academic Motherhood in a Post Second Wave Context: Challenges, Strategies, Possibilities (2012). She is editor of the first Encyclopedia (3 Volumes, 705 entries) on Motherhood (2010). She is a recipient of the CAUT Sarah Shorten Award for outstanding achievements in the promotion of the advancement of women in Canadian universities and colleges, is twice the recipient of York University's "Professor of the Year Award" for teaching excellence and in 2014 was the first inductee into the Museum of Motherhood Hall of Fame.



Keynote Presentation: “The Artist / Parent Index”

Sarah Irvin, M.F.A.

Sarah Irvin will share how the Artist Parent Index was created as a result of her research-based studio practice. Irvin works to produce visual knowledge about reproduction, caretaking, gender, and the body. She employs her lived experience as a

female sexuate being to traverse the space between embodied experiences and the societal attribution of gender roles. By responding to the biological act of bearing an infant and the expected commitment to care for a child, she seeks to open up the dialog about how these concepts and actions shape the individual performing them and how the individual can rewrite definitions of “mother.”

The Artist Parent Index is a digital humanities project and extension of Irvin’s studio practice. The searchable database of artists, exhibits, and resources exploring reproduction and care-taking is a platform for over two hundred entries and has reached thousands of individuals since it launched in 2015. Irvin will share how Omeka, the web-publishing platform hosting the site, has the potential to further the field of mother studies in any discipline.

Sarah Irvin received a BFA from the University of Georgia (2008) and an MFA from George Mason University (2016). Her work has been featured in international exhibits and conferences on feminist theory and practice and in numerous solo exhibitions. She is included in the collection of organizations including Capital One, the Federal Reserve Bank, and Quirk Hotel. Irvin is represented by Kathryn Markel Fine Arts in New York and Page Bond Gallery in Richmond, Va. In 2015, Irvin founded the digital humanities project, Artist Parent Index, a searchable database of artists, exhibits, and resources exploring reproduction and care-taking.

You can view Sarah’s work by visiting <http://sarahirvinart.com>.

Session One: Teaching Informing Motherhood

“Pedagogy and the personal: Teaching mother studies online”

Lynda Ross, Professor of Women’s and Gender Studies, Athabasca University

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Abstract: *Mothering/Motherhood in the Real World* (WGST 423) is a senior level, online course offered through Athabasca University. As the author of the course as well as the primary textbook used in the course – *Interrogating Motherhood* – I was able to blend my research and teaching interests. The course examines topics that I consider central to the exploration of motherhood as a construct determined and shaped by social, economic, and cultural structures, and more broadly as a gendered institution that informs personal identity. Throughout the course students are encouraged to critically evaluate ways in which women’s personal identities as mothers are created and maintained. My paper explores the pedagogy informing the course structure, its content and learning objectives, as well as the impact that the assignments and online activities have in motivating student learning and affecting course outcomes.

“Teaching Maternal Agency and Reproductive Justice in History”

Jodi Vandenberg-Daves, Professor and Chair, Dept. of Women's, Gender, and Sexuality Studies, University of Wisconsin-La Crosse

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Abstract: As recently summarized by Loretta Ross and Rickie Solinger (*Reproductive Justice: An Introduction*, University of California Press, 2017) contemporary feminist understanding of reproductive justice encompasses “(1) the right not to have a child, (2) the right to have a child, and (3) the right to parent children in safe and health environments.” These rights have never been secure for any population of female-bodied people, and least obtainable for those marginalized by class, race, sexual orientation, or gender identity. Drawing on research for my book *Modern Motherhood: An American History* (Rutgers University Press, 2014), and decades of teaching about the history of mothering and motherhood in the United States, this presentation will explore teaching challenges and opportunities concerning placing the maternal body in U.S. history. It will consider how to develop students’ understanding of the discourses of

control and discipline of female bodies in the context of modern medicine, capitalism, patriarchy, and racism, and how to help students think about women’s agency in the grand sweep of history, especially as women have often quietly, but sometimes more forcefully and visibly, defied patriarchal notions of their bodies by making their own reproductive choices and developing collective understandings of bodily ownership and reproductive justice. One of the most important challenges of teaching motherhood in history is to connect women’s agency and the politics of reproductive justice to the core questions of politics, justice, and the collective identities that have shaped historical movements and events. This presentation will offer strategies toward this end.

“Mother Studies in Theological Teaching and Research: Working with Women’s Life Writing”

Claire E. Wolfteich, Professor, Boston University

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Abstract: This paper explores the use of women’s life writing as primary source to explore issues of spirituality, especially in relationship to vocation/calling, work, public leadership, and time poverty. The paper draws upon my recently published book, *Mothering, Public Leadership, and Women’s Life Writing: Explorations in Practical Theology and Spirituality Studies* (Leiden: Brill, 2017). From the medieval mystic Margery Kempe to the twentieth-century activist Dorothy Day, from African American preacher Jarena Lee to labor organizer Dolores Huerta, the book mines women’s first-person writing, surfacing critical issues for theological analysis. My conference paper explores how in listening deeply to these diverse maternal voices, and eliciting maternal narratives from our students, we can advance creative theological reflection in teaching and research.

Session Two: Motherhood Informing Teaching

“A Degree is Not Enough: What Maternal Pedagogies Can Offer to the Notion of Student Success”

Cayla Lanier, Doctoral Student, University of South Florida

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Abstract: Within Higher Education in Florida, one thing currently drives every activity: preeminence. This

statewide measure of success for universities serves as a bragging right and tangible benefit in the form of millions of dollars in additional funding. Preeminence is measured through a series of metrics, most notably, graduation rates, and is frequently the driving force behind many student success initiatives. In this presentation, I argue that a metric-based measure of student success falls short in considering the broader purpose of earning a college degree. Instead, I suggest incorporating practices of maternal pedagogies within higher education to teach the whole student and prepare them for post-graduation life. This deemphasizes getting students to graduation as the end goal, and creates space for a student-centered definition of “student success,” identified through details gleaned from interviews with graduating seniors.

“Maternal Pedagogies: Autoethnography, Mothering and Teaching”

Marilyn Preston, Assistant Professor of Liberal Studies, Grand Valley State University

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Abstract: This paper is based on an ongoing autoethnographic and narrative study exploring the experiences of noncustodial mothers. I will be using my work on this study to reflexively examine my relationship with teaching pedagogy. The main question driving this paper is "how does my own maternal identity shape my classroom pedagogy?" I work to embody a maternity in my classrooms that nurtures intellectual and individual growth and fosters a sense of belonging that allows space for student to engage in the deeply difficult work of social justice. Maternal pedagogies help to form that space. This paper will explore how and why my own identity and ideologies about motherhood are engaged in the classroom.

“Mother-Researcher-Teacher: Turning the Anthropological Gaze Inward”

Angela Castañeda, Edward Myers Dolan Professor of Anthropology, DePauw University

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Abstract: In this essay, I use autoethnography to examine the intersections between fieldwork, teaching and mothering as I reflect on the ways traveling with my children impacts my work. Nearly each fall semester, I teach a course entitled “Ethnographic Methods” where I help students unpack the role vulnerability plays in anthropological research. Drawing upon Ruth Behar’s work, *Vulnerable Observer* (1997), I teach the value of reflexivity in my research, and I

emphasize the role my identity plays as one of my most important research tools. I found, as other scholars have before me (Butler & Turner 1987, Cassell 1987, Flinn et al. 1998, Cupples and Kindon 2003), that mothering is a useful tool for anthropological research by providing the ability to be seen as a real person, someone that others can immediately identify with and place within their own cultural landscape—a mother. It also marks moments of cultural judging as different mothering techniques and strategies are put under the microscope of a mothering gaze. In my own work, autoethnography has always played an important role whether it was translating Afro-Brazilian religious rituals through my strict Catholic upbringing or rediscovering my family roots in Central Mexico while negotiating my identity as a Mexican-American. Most recently, my rite of passage to motherhood has me once again turning the anthropological gaze inward as I work to balance fieldwork and mothering as well as translate these experiences in the classroom.

Session Three: Complicating/ Complicated Motherhood

“Fear of deportation: Diminishing emotional and economic well-being of mixed status families”

Matthew. J. Ahlfs, Graduate Student, University of South Florida

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This article examines how the fear of deportation structures mixed status families lives. Three areas of interest are illuminated: the emotional realm, economic realm, and how the profound influence of fear and anxiety contributes towards the children’s upbringing. The concentration of the article emphasizes on the mental deterioration of mixed status families’ emotional well-being and intensification of uncertainty towards the future when one of their loved ones is deported. The research question addresses, what happens within the minds of the mixed status family members when the fear of deportation intensifies through emotional deprivation and forcefully fractured families? Furthermore, how are the three focus realms affected and structured when the fear, or actual event, of deportation overpowers the minds of the mixed status family members deepening the depressive state of uncertainty during their dire circumstances?

“Public Bodies”

Rebecca Blackwell, Graduate Associate, University of South Florida

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Abstract: Transnational news coverage uses gender accountability as a recurrent political analysis tool, risking extra-local misrepresentations of interactional relationships that are local. Bodies are easily turned into public ideological commodities when “gendering messages” dominate the conversation about them (Crawley, Foley, and Shehan 2008). People are constantly responding to gendered messages they receive. These messages hold them accountable for their gendered performance, and people respond by performing support or resistance to the heteronormative gender box structure of the messages. The gendered messages are abstractions of social relations and encompass multiple layers of social signification. Terms such as “Lord,” “whore,” “faggot,” “earth mother,” “welfare queen,” or “princess” contain gender categories at their semantic core, yet within them, gender intersects with other organizing categories such as class, status, or race (Donovan 1995; Gilliam 1999; Leach 2007; Norris and Lovenduski 1995). Through the empirical analysis of photographs and public texts, I discuss in this paper a case of what appear to be systematic categorizations of bodies made public. I specifically look at the use of the category of mother and use personal experience as a point of entry (Smith 2005) for the analysis. I observe processes of objectification of bodies and of the category “mother”.

“My Immigrant Mom: Learning to mother without her”

Jonnelle Morales, Adjunct Instructor/Graduate Assistant, University of South Florida

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Abstract: There is an interesting notion that a “universal mothering ideology” (Hays, 1996) exists in the United States. However, literature suggests racial and cultural contradictions of motherhood vary among mothers (Arendell, 2000; Sutherland, 2010). Mothers as purveyors of an ethnic culture affect how they parent (e.g., Glassman & Eisikovits, 2006). Often ignored in the normative story of motherhood and the ideal of the “good” mother are narratives of immigrant mothers. This is due in part to current anti-immigration sentiment, which prevents immigrant mothers from sharing their stories (Chavez, 2007; Irving, 2000).

In this autoethnography, I draw from Rothman’s (2000)

theoretical framework about ideologies affecting mothers to explore my narrative of motherhood and the challenges of passing down to my children the values prevalent in another country while remaining loyal to my mother’s lessons now that she is gone. To illustrate the cultural negotiation of my immigrant mother identity bearing a biracial child, I provide a mixed media arts-based representation of my analysis and discussion of immigrant mothers’ concerns regarding our bodies and parenting. By sharing my anxieties as a Filipino mother and connecting my story with the memory of my own immigrant mother, I address cultural issues about motherhood that vary across contexts. I hope that by giving voice to the cultural narratives of motherhood that challenge the universal mothering ideology, other mothers (especially those of color) are encouraged to reflect on and share their mothering narratives.

“Un/Becoming Mother”

Katherine Miller, Student, SUNY Oneonta

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September 1, 2013 was my 20th birthday. I posted on Facebook “Officially got through her teenage years without getting pregnant!!! Woot woot!!” I used to think foreshadowing only happened in novels. I was wrong. I found out I was pregnant about a month later, and on June 26, 2017, my beautiful daughter was born. However, that is not when my journey through motherhood began. At 19 I had fallen in love with the single father of Rebecca. Our romance was sudden and meeting Rebecca sealed the deal; I married her father not long after. Though she wasn’t supposed to call me mother, we fell in love with each other in our vaguely defined rolls. I didn’t need a label to validate our bond. It was our moments together that defined my roll. Since leaving the father of those children at 7 months pregnant, motherhood has been bittersweet. Each day as I fall more in love with my biological daughter, I am more distant from her sister. If I have learned anything about motherhood in the last several years it is this: it is hard and it is messy, but what I do as a mother makes a difference. This story is no different. I’m okay with it being hard and messy, because I can use my experiences to make a difference in the lives of other mothers.

Session Four: Making Mothers/ Motherhood Visible in the Academy

“Making space for mothering and motherhood studies in the academy by making space for mothers”

Summer Cunningham, Assistant Professor and Katherine Miller, Student, SUNY Oneonta

Abstract: Making space for mothering and motherhood studies in the academy also means making space for mothers in the academy. (Name omitted) is a single mother and undergraduate student, and (name omitted) is an Assistant Professor who completed both her graduate and undergraduate education as a single mother. In this presentation, we discuss our experiences in academic settings: as students, teachers, and mothers. From pedagogical philosophies to personal strategies, we explore possibilities for creating a visible and valued presence for mothers (as people) and motherhood (as an area of inquiry) in the university classroom. Our hope in relating our experiences--ranging from what has worked for us and what has not--is to invite a collective conversation and generate new strategies that we can take back to our home institutions.

“The Department of Human Capital: The invisible labor of Berea College student parents”

Sarah Irvin, M.F.A.

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Abstract: This presentation details a recent project completed at Berea College in collaboration with student parents. The Department of Human Capital was the result of two research trips to Berea, Kentucky and a collaborative workshop run with Christa Donner. The exhibit highlights the difficulty Berea student parents face in navigating the requirements for Kentucky child care subsidies due to their position at the intersection of legal, educational, religious, biological, and waged labor systems impacting their experience pursuing a college degree.

“Genealogies of Struggle, or where Mother Studies meets Gender Studies: Facilitating Communal Skill Sharing and Asset Mapping”

Lizbett Benge, Teaching Associate, Arizona State University

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For this conference submission, I propose utilizing our time together to collectively, as conference delegates, think through and physically map on paper the assets we possess as individuals, communities, intellectuals, care givers, healers, and creatives. As we create our asset map, we will also engage in a mini skill-share where delegates are welcome to offer to the group any skills they possess and walk us through how to utilize this skill as it relates to the broad field of mother studies.

This submission draws upon my own experience and understandings of motherhood as inflected through gender studies, performance studies, and my experience as a mother and former foster youth. An aim of feminist scholarship and activism is to recuperate texts, figures, movements, and cultural workers and to connect these various peoples, places, ideas, and things to movements and genealogies of struggle. It is this same recuperation and recovery that I want to work through with others as it relates to mother studies. What struggles do artists, sociologists, social workers, activists, and various others encounter when broaching the topics of motherhood, mothering, and mothers? How are these struggles intersectional and speak to the co-constitutive forces of race, class, gender, sexuality, ability, indigeneity, nationality, geographic locale, language, parenting status, and the state?

Together, we are mapping a genealogy of thought, struggle, influence, and skills that are all requisite for our understandings of mother studies and our own spheres of knowledge and experience. Ideally, our collective asset map and skills will serve as a tool for those interested in gaining a ‘lay of the land’ in mother studies, in addition to serving as a practical means to accomplish any number of mother/ing/hood projects.

Session Five: Gender(ed) Roles/ Gender(ed) Studies

“‘Having your cake and eating it too’: Challenging and changing normative gender roles through partnerships”

Andrea O’Reilly, Professor, York University

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Abstract: In this paper I examine the normative wife role and the wifework expected and demanded of women in traditional marriage and consider how matrifocal family structures in downplaying the wife

role allow for gender fluidity and equity that make possible true partnerships between men and women in heterosexual relationships. I conclude the paper with a discussion of my own relationship with my partner to show how our lived partnership challenged and changed normative gender roles to make possible my career success.

“Who will read to baby? The nineteenth century feminization of reading aloud to children”

Steven A. Nardi, Adjunct Instructor, College of Mount Saint Vincent

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Abstract: In a scene from Laura Ingalls Wilder’s first book, *Little House in the Big Woods*, six-year old Laura describes being read to by her father. He would choose from one of two books, the Bible or *The Wonders of the Animal World*, a book filled with pictures of exotic creatures. The contrast between these two texts reveals a pivot in how texts functioned in a child’s education. Whereas early in the century men read to children, primarily as a means of moral instruction, by the late century women read to children, primarily as a way of developing the imagination. Just twenty-five odd years later, Ma would be the one reading to Laura, and the Bible would be discarded for a book designed to provoke and develop the imagination—a text likely not unfamiliar to a modern parent. My talk will focus on this critical turn in the role of the mother in the history of reading to children. Working from parenting manuals, scientific commentary on child development, and representations of reading to a child in art and the popular press, I will trace the movement from the belief that reading aloud was part of moral education, and therefore the business of the father, to the belief that it was part of the development of the imagination and sentiment, and therefore charged to the mother. The implications are key to understanding the history of our division of domestic labor, as well as a historicizing a practice too easily viewed as natural.

“Grandmothering in Remission”

Michelle Hughes Miller, Associate Professor of Women’s and Gender Studies, University of South Florida

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Abstract: *Xander, your Grandma is really sorry but right now I can’t concentrate on this upcoming milestone in your life, your first birthday, because today I’m having my 2 year scans.* In this personal narrative I explore

grandmothering from a position of uncertainty, in this case cancer in remission. Using the framework of letters to my young grandson and his mother, my daughter, I unpack my expectations for and experiences of the role of grandmothering, contextualized by my simultaneous efforts to understand myself as a cancer “survivor” and the liminality of that particular status. How do I develop a relationship with my grandchild when he may not even have the memories of our interactions? How do I grandmother authentically without masking the health worries that sometimes threaten to consume me? How do I care for my daughter who has become a mother from a position of strength and confidence when the very ground I walk on feels unsettled and the future unclear? How do I stop myself from trying to impart all of my mothering “wisdom” now, right now, because I am afraid later might be too late? Considering issues of temporality, relationship directionality, caregiving, and authenticity, I place my musings as a grandmother and cancer survivor from my cancer journal, half-written letters, poetry, and reflective narrative, into interaction.

Session Six: The Fun Factor: The Science of the Brain on Fun & demo of Down the Canal - the Game of Birth

Betty Schwartz, Certified Postpartum Doula, Birth Advocate, Game Creator, Reiki Master, Birth in the Know, LLC

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The purpose of this presentation is for participants to have an experience of fun while learning about birth (including pregnancy and the Fourth trimester). I will explain how information retention rates are much higher when learners are having fun in the process. It is all about engagement; setting up the environment (brain and external stimuli) to pique curiosity. We’ll discuss the four happy chemicals, take a learning styles questionnaire, and immerse in playing a game.

Book Reading and Launch for *The Music of Motherhood*

M. Joy Rose, BFA, MALS, Mother Studies, Founder & Director of M.O.M.

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Mothering and music are complex and universal events, the structure and function of each show remarkable variability across social domains and different cultures. Although motherhood studies and studies in music are

each recognized as important areas of research, the blending of the two topics is a recent innovation. The chapters in this collection bring together artists and scholars in conversations about the multiple profound relationships that exist between music and mothering. The discussions are varied and exciting. Several of the chapters revolve around the challenges of mothering partnered with a musical career; others look at the affordances that music offers to mothers and children; and some of the chapters examine the ways in which music inspires social and political change, as well as acknowledging the rise of the mom rock phenomenon.

This event will also feature a special art exhibition with Dr. Kate Greenway.

Session Seven: Health and Empowerment

“Mama Moods: Exploring emotional complications during the perinatal period.”

Shari-ann James, Licensed Psychologist, Perinatal Wellness & Psychological Services

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Abstract: 1 in 7 women will suffer from a perinatal mental health disorder such as postpartum depression and anxiety. This presentation addresses the prevalence of perinatal mental health issues in society among pregnant and new mothers, which can have a lasting impact on mom, baby and family as a whole.

There still continues to be a lack of awareness of perinatal mental health disorders and their symptoms, and a reluctance of some birth professionals to help close that gap. There is still a lot of work to be done in educating our society as a whole on the prevalence of these issues. Furthermore, some mothers and partners experiencing distress do not have the resources or information to readily receive help. The only way to close the awareness gap and increase the treatment rate of those suffering from perinatal mental health disorders is more screenings by health professionals and greater dissemination of information about this important issue.

The goal of this presentation is for attendees to be more aware of perinatal mental health disorders within the community. To help them understanding risk factors, the signs, symptoms and treatment options. Also how these disorders can have an impact on the whole family. The hope is that through this knowledge, there will be an encouragement from

others to open the dialogue with mothers during the perinatal period in order to have a greater understanding of their emotional wellbeing.

“Black Single Mothers and Black Queer Mothers “
Sunahtah Jones, Graduate Student, Department of Women’s and Gender Studies, University of South Florida

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Abstract: Black single mothers and Black Queer mothers constitute a group whose mothering is systematically subjected to inter-visibility within and outside of the Black community. The attribute of being inter-visible is a term that I have coined and utilized to conceptualize the simultaneous invisibility and hypervisibility of specific marginalized groups, such as Black single mothers and Black Queer mothers; as well as Black mothers who identify as both single and Queer. Media, and all institutions influenced by hegemonic ideologies, make Black single mothers and Black Queer mothers hyper-visible by systematically demonizing and pathologizing their existence and methods of mothering; while simultaneously ignoring their existence and positive impact on the growth and prosperity of their families and the Black community. Through the medium of spoken word poetry, I will articulate this quality of inter-visibility as well as the experiences, radical qualities, and immense importance of Black single mothers and Black Queer mothers.

“Object relations: Adoption, identity, and motherhood”

Kate Greenway, Ph.D in Education (Arts-Based Practice Led Research); Master of Education (Arts-Based, Practice Led Research - Award Winning)

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Abstract: In my doctoral investigation of the cultural representation of adoption and motherhood I discovered a gap: a lack of artistic works that consider those women on all points of the adoption triangle who have experienced the lingering effects of an earlier culture and practice of secrecy, erasure and shame. In the works of art I have produced to counter this, I interrogate issues of identity, the meanings of family (de)construction, and motherhood in adoptive circumstances. I extend my individual search narrative as a woman who was part of the closed adoption system, to a study of the social processes at work in adoption practice over the last half century, especially

with respect to all women who have searched, often unsuccessfully, for their mother(s), their child, or their own identity.

I use art-making in glass, combined with the documentary ephemera and objects I possess, to give aesthetic expression to the complexity of adoptive experience, and to complicate notions of “fit” mothering. The process of fusing, shattering, layering, collaging and piecing together shards of glass into a cohesive whole is another metaphor for the multiple and layered procedures that affect all touched by closed adoption. I argue that such art is a particularly powerful medium that can invoke disruption, can engender new questions, and give voice to women’s stories heretofore silenced, left untold, or unheard.

“Using Theatre of the Oppressed to Empower Young, Low-Income Parents”

Deborah Byrd, Professor of English & Women's and Gender Studies, Lafayette College

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Abstract: Theatre of the Oppressed is a form of interactive, activist theatre that was developed in the 1970s by Brazilian director, artist, and activist Augusto Boal. Theatre of the Oppressed grows out of a conviction that groups of people who are discriminated against are empowered when they have opportunities to share and critically reflect upon their experiences, then enter public discourse about the marginalized group to which they belong. In this form of theatre for non-actors, one or more persons trained in T of O theory and techniques (“jokers”) work with members of the oppressed group members and their allies (collectively called “spect-actors”) to script and then enact scenes that dramatize daily, routine experiences of oppression and explore various ways in which oppressive behaviors and ideologies can be challenged and resisted.

Three years ago, I began working with Theater of the Oppressed pedagogy in a Women’s and Gender Studies community-based learning and research seminar entitled “Single Motherhood in the Contemporary U.S.: Myths and Realities.” This course focuses on the personal and familial experiences and the institutions, ideologies, and public policies that most powerfully affect young and low-income single mothers in the contemporary U.S. My non-parenting undergraduate students interact regularly with young, low-income parents (most of them moms) who attend

or who recently graduated from our city’s large public high school. The college students are charged with taking what they learn from and with the young parents and using that information, in conjunction with information gleaned from course readings, to design projects and implement programs that directly or indirectly support these marginalized members of our society.

As their final course project, some students in my fall 2012 offering of WGS 353 conducted research on T of O, then drafted four scripts dramatizing routine experiences of oppression that young, low-income single parents had shared with them throughout the semester. My fall 2013 students and our community partners took the T of O project a step further. In August, four college students and four young Easton moms attended a T of O workshop where they were introduced to Image and Forum Theatre techniques; enacted, discussed and revised the four scripts that had been created by previous WGS 353 students; created three new scripts on other forms of oppression experienced by young parents; and received training as facilitators for a future T of O event. In September, this young women’s coalition helped facilitate a 5-hour T of O workshop with a larger group of young parents; afterwards, they merged some of the scripts to draft a play entitled A [Nightmarish but Typical] Day in the Life of a Young Parent. Fall 2014, a group of young moms and dads and WGS 3553 college students produced a 10-minute documentary film that not only presents some of their TO workshop performances, but also records the process by which the parenting and the non-parenting students came to see themselves as allies in the fight for social justice.

In my presentation I will show clips from this documentary, and will discuss why Theatre of the Oppressed pedagogy is a valuable tool for educators, social service workers, and others who seek to empower and support marginalized and oppressed individuals—in my case, young, low-income single parents.

Note: Filmmakers are Alexandra Campanaro (Lafayette College class of 2015) and Zakia Billman (Easton Area High School class of 2012 and student at Northampton Community College).

Session Eight: Visible Mothers— Fiction, Film, and Instagram

“Understanding Wendy: The quiet hero”

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Abstract: In my reading of Kubrick’s *The Shining*, I suggest that the true horror at play is that of domestic violence and therefore argue that Wendy is a far more complicated character than previous scholarship would imply. Beginning with the historical background on the Battered Women’s Movement I define domestic violence and trauma using Herman’s *Trauma and Recovery* as well as resources from the National Coalition Against Domestic Violence, and my own personal experiences working as a DV advocate. I argue that Wendy Torrance is the textbook example of what a battered women/trauma victim looks like: meek and full of excuses for Jack’s behavior. Because of this association, Wendy is not a character that viewers are completely comfortable identifying with; her behaviors seem odd, she is often confused and easily manipulated. Central to this conversion, is Wendy’s son Danny, the empowering force that pushes her to make a change. Viewers tend to be more willing to identify with him because it is easier to sympathize with a helpless bystander, as child often are, to the abuse going on in his home. In this way Danny acts as a window to understanding and relating to Wendy. I first focus on a scene which cultivates Wendy’s “victim hood” status and then turn to a later scene that demonstrates her transformation of self into a survivor/hero figure.

“Cool moms & cool media: Active-passivity in Poltergeist”

Morgan Wallace, Graduate Student, University of South Florida

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Abstract: I look at gender and media through the figure of the mother in *Poltergeist* (1982). While this film may seem to be part of mainstream Reagan America’s reactionary move toward neoliberalization and back to traditional gendered relations in the wake of second wave feminism, by paying close attention to the mother’s facility with negotiating the entanglement of public and private spaces, there seems to be possibility left for women to have power through the media that shape these entanglements. I examine the figure of the mother through the lens of Marshall McLuhan’s work and argue that she is a cool medium because she extends the public into the private and vice versa. Most readings of this film, or familial horror in general, focus primarily on masculinity and femininity through transformations of

the father or monstrous representations of motherhood, understood in light of fatherhood. In doing so, however, the mother’s significance and her connection to media in *Poltergeist* has been overlooked. The mother has, what I call, active-passivity which means that she recognizes her implicatedness in her media use and has power to create action not only in spite of a perceived passiveness, but in fact, because of it. I argue that the figure of the mother reveals new possibilities for relating at a distance through her facility with media and navigating the entanglement of public and private spaces. This model for relating to and with media can be used as a mode of politicization.

“Insta-bump: Reactions to Kim Kardashian-West’s pregnant body”

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Abstract: Following in the style of Demi Moore’s 1991 nude, pregnant, and infamous cover of *Vanity Fair*, Kim Kardashian-West posed for a selfie posted on Instagram, completely nude and visibly pregnant after much speculation surrounding her pregnant body. Kardashian-West’s photo received nearly two-million ‘likes’ and over 170,000 comments on Instagram as well as a place at the center of abundant media coverage, but this paper specifically explores Instagram users’ reactions to this photo. What do comments on Kim Kardashian-West’s selfie say about celebrity motherhood and the nude pregnant body? This paper will analyze a sample of comments from Instagram users on Kardashian-West’s photo, focusing on the themes of celebrity motherhood and the nude pregnant body. This paper looks to discover whether the comments on this photo are rife with themes of mother blame and shame or display a positive and encouraging discourse regarding the pregnant body and Kardashian-West’s desire to depict it in its most unadulterated form.

“Bad-Ass Mothering?: Patriarchal motherhood in the Terminator”

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Abstract: With 30 years of criticism and praise, a trilogy, a television series, and a cinematic revamp, *The Terminator* hardly seems the relevant site for analyzing patriarchal motherhood. Rather, one would think its

descendant, Terminator Genisys (2015), or a slew of other recent science fiction action films would be a better host. Yet the iconic image of Sarah Connor has (with the help of Alien protagonist Ellen Ripley) unironically birthed the trope of the bad-ass mother in science fiction cinema originating from their cinematic debut in the late seventies and early eighties. Depicted as both warrior and savior, the bad-ass mother appears, at first glance, the agential feminist hero of scientific fantasy, but, as this paper will go on to argue, constructs her identity solely surrounding her status as a mother. Simultaneously science fiction, action, and horror, The Terminator and its sequel track the victim-to-hero narrative of Sarah Connor without critically engaging in the monster-mother paradigm it imposes. Using The Terminator and The Terminator 2: Judgement Day's protagonist as my primary site for analysis, I argue that Sarah Connor is a cinematic representation of patriarchal motherhood masquerading under the guise of feminism, ultimately resulting in the lasting bad-ass mother trope of science fiction that reiterates rather than alleviates expectations of (white) mothers.

"'Atypical' Mothering Identity"

Lindsay Firster, Graduate Student, Department of Women's and Gender Studies, University of South Florida

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Abstract: Priorities shift, routines changes, hearts expand, and ultimately a person's identity changes substantially when they cross over into the lifestyle of parenthood. Conversely, what happens to those same parents when their children are no longer adolescents? What happens to mothers' identities when they are no longer "needed" in the ways that they are accustomed to or the routines they have depended on for upwards of 18 years suddenly do not exist? As a mother of a rambunctious six year old I am aware that much of my identity is shaped around and highly dependent on my role as mom and everything that comes with that. I do not want to know how I will emotionally handle all of that changing when my daughter becomes an adult. I would imagine that mothers of children with ASD experience this ten-fold. The literature regarding identity formation in mothers is vast and of course in the digital age everyone has something to contribute to the conversation, from the new mom blogs to people like myself in academia. In contrast, while there is some research regarding the changing identifies of mothers of children with disabilities there is considerably less

literature to reference. Similarly, there is barely any conversation about this transitional space where mothers of high functioning disabled children find themselves when preparing for their child to enter into adulthood and what this does to their identities. My research aims to analyze the experiences of Elsa Gardner, from the Netflix series Atypical, as she enters into this liminal space, negotiates identity changes, and perhaps "find"s herself again.

Session Nine: Visual/Visualizing Motherhood

"What I Could Make of Mothering"

Felice Amato, Assistant Professor of Art Education, Boston University College of Fine Art
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Abstract: My presentation is a storytelling performance of about 30 minutes with images that chronicles the emergence of my artist-self in the middle of mothering and the complex web of intellectual, artistic, and emotional impulses --and time constraints--that made my work what it was and continues to be. I am devoted to the figure and to story; puppetry has become the ultimate medium for my collaged narratives that combine autobiography, folklore, and myth in an attempt to make sense and fun of motherhood, love, desire and loss. Depending on the location and suitability/feasibility, I might include puppetry of some kind.

"Navigation Lights"

Carrie Scanga, Associate Professor of Visual Art, Bowdoin College
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These large monotype prints trace my first year of nighttime mothering. While working days outside my home, I longed to hold my baby in my arms. These images are a document of how I imagined and looked forward to holding my baby at night while I was separated from her during the day. Each boat is a symbolic vessel in this series of prints. Working on the matrices for these prints, I conjured the scale and volume of my child in my arms, then drew a boat of corresponding scale. Visitors to my studio saw pictures of boats, while I saw my growing baby at different stages in my first year of caring for her. These images were a private, intimate, impressionistic growth chart measured by my desire.

The boats float in still water and they are portrayed at night, referencing the intimate parenting of small children that occurs in the hours when most people are asleep. These pieces reflect a vision of my child as her own new being, my changing self as a new mother, and my hopes for our changing planet's future compressed into one thought stream.

“Open House: a performance art project by mother and son or if you haven’t an academic home, invite the academy into your home”

Summer Cunningham, Assistant Professor, SUNY Oneonta

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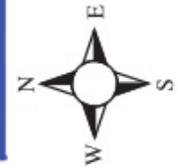
Abstract: The invisibility of motherhood in the academy raises social concerns, but for those mothering in the academy, pragmatic concerns as well. As a graduate student and single mom, the invisibility of our (mine and my son's) particular life situation and the way my single motherhood was so often at odds with academic culture left me feeling alienated from my peers and my community. Professionally and personally, I longed to feel a connection with my colleagues and felt this would not be possible unless they really saw us, saw our circumstances and understood. In this presentation, I talk about a performance art project, “Open House”, that my son and I created with the aim of making a home for ourselves within the academy by inviting the academy into our home. Members of our academic community were split into small groups, given a key to our home, and--for one week--were invited to show up at our home anytime, day or night, announced or not, to see what our life was like. Not everyone showed up, but, nevertheless, there was a shift in our community that was palpable as a result of this project. I share documentation from this experiment that raises (and perhaps offers some answers to) questions about community, belonging, academia, and motherhood.

USFSP

- USFSP BLDG
- NON-USFSP BLDG
- DECAL PARKING
- USFSP POLICE (POL)
- VISITOR PARKING
- BICYCLE PARKING
- RECYCLING BINS
- EMERGENCY PHONE

PREFIX BUILDING NAME

B&N	BARNES & NOBLE COLLEGE BOOKSELLERS
BAY	BAYBORO HALL
COQ	COQUINA HALL
COT	CENTER FOR OCEAN TECHNOLOGY
CRI	CHILDREN'S RESEARCH INSTITUTE
CUP	CENTRAL UTILITY PLANT
DAV	LOWELL E. DAVIS MEMORIAL HALL
FFP	5TH AVE PARKING GARAGE FACILITY
FTF	1ST ST TEMPORARY FACILITY
HBR	HARBOR HALL
HNY	HANEY LANDING - SAILING CENTER
KRC	KNIGHT OCEANOGRAPHIC RESEARCH CENTER
LPH	LYNN PIPPER HALL
MSL	MARINE SCIENCE LABORATORY
MSW	MARINE SHOP AND WAREHOUSE
ONE	ONE FIFTH AVENUE SOUTH BUILDING
PAN	PIANOMAN BUILDING
POL	UNIVERSITY POLICE (POL) SERVICES
POR	PLANT OPERATIONS/RECEIVING
POY	NELSON POYNTER MEMORIAL LIBRARY
PRW	PETER RUDY WALLACE FL CENTER FOR TEACHERS
RHO	RESIDENCE HALL ONE
RHC	RESIDENCE HALL TWO
SLC	STUDENT LIFE CENTER
SNL	SNELL HOUSE
STG	SCIENCE TECHNOLOGY
SVB	SPECIAL SERVICES BUILDING
TER	THE TERRACE
URL	USFSP RESEARCH LAB
USC	UNIVERSITY STUDENT CENTER
WEL	WELCOME CENTER
WMS	WILLIAMS HOUSE
	POOL
	RECREATION FIELD
	BASKETBALL COURTS
	VOLLEYBALL COURT
	DECAL PARKING
	VISITOR PARKING
	THE GRINDTAVEN AT BAYBORO
	FISH AND WILDLIFE CONSERVATION COMMISSION
	POYNTER INSTITUTE FOR MEDIA STUDIES
	U.S. GEOLOGICAL SURVEY
	YMC/USF FAMILY VILLAGE
	NATIONAL OCEANIC & ATMOSPHERIC ADM
	USF FEDERAL CREDIT UNION
	ALBERT WHITTIED AIRPORT
	DALI MUSEUM
	JOHN HOPKINS/ACH
	10





Dining Options on Campus

The Reef is located on the first floor of the University Student Center (USC) and offers a variety of options to all guests ranging from entrees off the grill, chef's daily choice, pizza, soups, and desserts.

Hours: Monday—Friday 7:30 AM—7 PM, Weekends 9 AM—6 PM

The Campus Grind Coffee Bar (<http://thecampusgrind.com/>) offers a variety of beverages and sandwiches.

Hours: Monday—Friday 7 AM—6 PM (Closed weekends)

USFSP Campus Bookstore has a Starbucks located on the main floor. A variety of beverages, sandwiches, snacks, and pastries are available.

Hours: Friday 8 AM—5 PM, Saturday 9 AM—4 PM

