

January 2022 Newsletter



Department of Women's, Gender, and Sexuality Studies

Graduate Student Spotlight: Liz Zeng



How did you hear about the WGSS MA program?

I was a sociology and WGSS double major during undergrad, and I always wanted to pursue a graduate degree in either of these disciplines. One of my former professors Mary Thomas at Ohio State University recommended I check out UC's WGSS department, saying that it's one of the oldest and well-established programs in the field.

What has been your experience as a TA/GA?

I was TAing a 300+ students class during fall 2021 for professor Peterson, and it was a challenging experience dealing with multiple technology platforms to record and manage their grades. But the lectures were interesting and the students were very engaging.

Who are your favorite theorists?

Chizuko Ueno (Japanese sociologist), Kimberlé Crenshaw.

What excites you about the field of WGSS?

I love the fact that the WGSS faculty and grad students come from a wide range of backgrounds, and all have various kinds of focuses, making the department vivid and diverse. The field of WGSS is collaborating with different people across different disciplines to form solidarity and fight for social justice around the globe.

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WGSS Affiliate Faculty: Dr. Laura Micciche

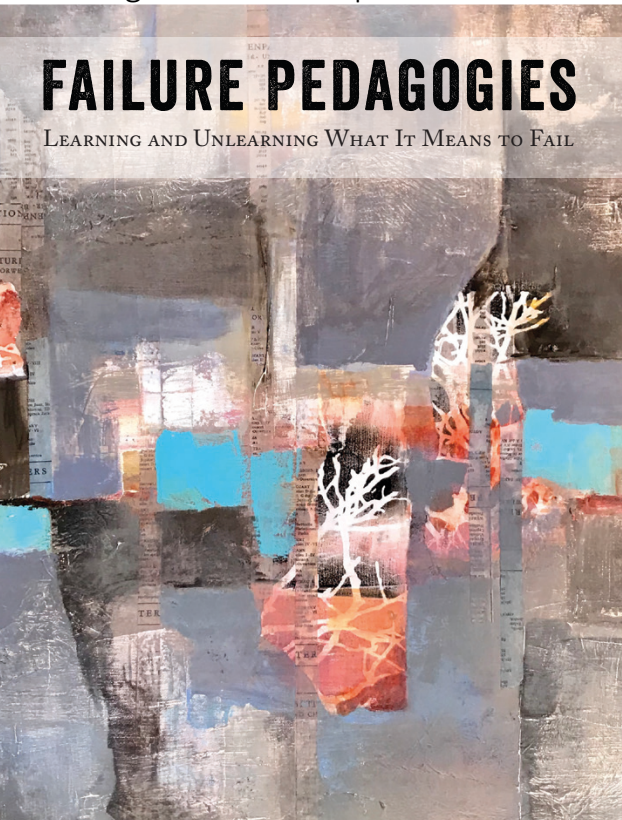
I am Professor of English, Director of the Graduate Program in Rhetoric & Composition, and Co-Director of the Copyediting & Publishing undergraduate certificate program offered by the English Department. My area of research is rhetoric and composition, a field focused on theories and practices of teaching writing; literacy practices writ large; and historical and cultural studies of writing in public, institutional, community, workplace, and educational settings. My research focuses on how writing gets produced, often exploring what's at stake when people write, teach, and theorize writing.



One of the first graduate seminars I taught upon arriving at UC in 2004 was Feminism and Writing, which was cross listed with WGSS. I still remember the energy and bold thinking that students brought to the material

as we investigated how feminists have used writing to create collective action, disrupt structures of power, and subvert oppressive traditions of thought. I was lucky enough to teach a version of that course again in 2018. One class session particularly stands out to me: In our study of the 4th edition of *This Bridge Called my Back: Writings by Radical Women of Color*, we lingered over the twelve framing texts (prefaces, forewords, introductions, appendices, contributor biographies), written between 1981 and 2015, in order to understand the evolving conditions of production that made the book possible. We learned about the

personal too: illness, double-shifts at restaurants, mimeograph machines in an office break room, supportive and destructive families, rage and fear—the world pressing down on the book and its making. My students and I were coming to know the book as *made*, to understand it as generated by a political moment and by collaborative, stubborn labor on the part of authors, editors, and publishing houses. The conversation was exhilarating, as if often the case when WGSS students are in the room! Recent research that relates to WGSS interests includes a co-edited collection, [*Failure Pedagogies: Learning and Unlearning What It Means to Fail*](#) (2020), in which contributors explore failure as (re)constituted to advantage white middle-class able-bodied people, those most likely to be insulated from risks associated with pursuing or embracing failure as a creative or innovative strategy. In addition, my open access monograph [*Acknowledging Writing Partners*](#) (2017) draws on textual and qualitative research to argue that



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EDITORS

writing is a communal, partnered practice involving tools, emotions, other people, and animals (spoiler alert: WGSS Professor Amy Lind's dog Abby makes an appearance in the book!). I'm currently working on an edited collection called "Revising Moves: Showing and Narrating Revision in Action," under contract with Utah State University Press, in which writers essentially show their work. We see writers refusing to revise, approaching revising as a decolonial practice, revising collaboratively, abandoning writing projects, revising an antiracist statement for an institutional audience, producing multiple versions of letters of recommendation, and revising a resignation letter into a counter-narrative. I'm excited to share this unique project with a broad audience of academic and nonacademic writers.