

WOMEN'S WAYS OF MAKING

EDITED BY
MAUREEN DALY GOGGIN
AND SHIRLEY K ROSE

UTAH STATE UNIVERSITY PRESS
Logan

© 2021 by University Press of Colorado

Published by Utah State University Press
An imprint of University Press of Colorado
245 Century Circle, Suite 202
Louisville, Colorado 80027

All rights reserved
Manufactured in the United States of America



The University Press of Colorado is a proud member of
the Association of University Presses.

The University Press of Colorado is a cooperative publishing enterprise supported, in part, by Adams State University, Colorado State University, Fort Lewis College, Metropolitan State University of Denver, Regis University, University of Colorado, University of Northern Colorado, University of Wyoming, Utah State University, and Western Colorado University.

∞ This paper meets the requirements of the ANSI/NISO Z39.48–1992
(Permanence of Paper).

ISBN: 978-1-64642-037-7 (paperback)
ISBN: 978-1-64642-038-4 (ebook)
<https://doi.org/10.7330/9781646420384>

Library of Congress Cataloging-in-Publication Data

Names: Goggin, Maureen Daly, editor. | Rose, Shirley K, editor. | *Feminisms and Rhetorics Conference* (10th : 2015 : Tempe, Ariz.)

Title: *Women's ways of making* / edited by Maureen Daly Goggin and Shirley K Rose.

Description: Logan : Utah State University Press, [2020] | Includes bibliographical references and index.

Identifiers: LCCN 2021001135 (print) | LCCN 2021001136 (ebook) | ISBN 9781646420377 (paperback) | ISBN 9781646420384 (ebook)

Subjects: LCSH: Rhetoric—Social aspects. | Feminism and literature. | Feminist theory. | Women—Psychology.

Classification: LCC P301.5.S63 W66 2020 (print) | LCC P301.5.S63 (ebook) | DDC 808—dc23

LC record available at <https://lcn.loc.gov/2021001135>

LC ebook record available at <https://lcn.loc.gov/2021001136>

Cover illustration by Michael Dambrowski

The University Press of Colorado gratefully acknowledges the support of Arizona State University toward the publication of this book.

CONTENTS

List of Figures ix

Acknowledgments xi

Women's Ways of Making as Embodied Epistemic Acts: An Introduction

Maureen Daly Goggin and Shirley K Rose 3

SECTION 1: WOMEN'S WAYS OF EMBODYING RHETORIC

1. Remaking the Female Reproductive Body in *Saga*

Rachael A. Ryerson 17

2. The Woman Rhetor and Her Body: A Case-Study Analysis of How a Feminist Zinester Constructs Ethos as Corporeal Experiential Authority

Christine Martorana 40

3. Ripped Goddess: New Ways of Making Women's Fitness

Holly Fulton-Babiche 57

4. Building Embodied *Éthe*: Brandi Chastain's Goal Celebration and the Problem of Situated Ethos

Lorin Shellenberger 73

5. Posed to Emote: Making the Emotional-Embodied Work of Rhetorical Training Observable through Yoga Practice

Jacquelyn E. Hoermann-Elliott 95

6. Yoga as Feminist Techne: Making Space for Administrative Well-Being

Kathleen J. Ryan and Christy I. Wenger 115

SECTION 2: WOMEN'S WAYS OF MAKING ARGUMENTS TOGETHER USING WORDS AND DEEDS

7. Elizabeth I and the Rhetoric of the Marriage Crisis: Making Arguments

Jane Donawerth 135

8. Fleur de Force: Beauty, Creativity, and YouTube
Andrea J. Severson 150
9. A Study of Making-ness: Texts, Memory, and Art
Kathleen Blake Yancey 162
10. Red Tent: Creating Art and Our Lives in Jail through
Feminist Rhetorics
*Jill McCracken, Amanda Ellis, Melissa Greene,
and Charlese Trower* 177

SECTION 3: WOMEN'S WAYS OF MAKING THE ACADEMY

11. Renewing Feminist Perspectives on Women WPAs' Service
and Leadership
Hui Wu and Emily Standridge 203
 12. Other Ways of Making It: Transcending Traditional Academic
Trajectories
*Theresa M. Evans, Linda Hanson, Karen S. Neubauer,
and Daneryl Weber* 221
 13. Making It as a Female Writing Program Administrator: Using
Collective Action and Feminist Mentoring Practices to Transgress
Gendered Boundaries
*Angela Clark-Oates, Bre Garrett, Magdelyn Hammond Helwig,
Aurora Matzke, Sherry Rankins-Robertson,
and Carey Smitherman Clark* 245
- About the Authors* 265
Index 271

WOMEN'S WAYS OF MAKING AS EMBODIED EPISTEMIC ACTS

An Introduction

Maureen Daly Goggin and Shirley K Rose

I think every act of making is an act of revolution.

—Betsy Greer

In October 2015, national and international scholars came together for the Tenth Biennial Feminisms and Rhetorics Conference held at Arizona State University in Tempe, Arizona, to share their work on the theme of women's ways of making, exploring the implications of claims like Greer's, in the epigraph above, for rhetorical studies. This volume emerged out of selected and revised presentations from that event. *Women's Ways of Making* calls attention to all those who identify as women as active poly-knowledge makers in a variety of fields, with a primary focus on feminist rhetoric and writing studies. In *The Nicomachean Ethics*, Aristotle distinguished among three types of knowledge: episteme, techne, and phronesis. Episteme is scientific or theoretical knowledge—a *knowing that*. Techne is a skill or craft knowledge (craftsmanship, craft of art)—a *knowing how*. Phronesis¹ is practical wisdom—a *knowing what to do in a particular situation*. Although knowledge (both episteme and techne) can exist without wisdom (phronesis), it cannot happen the other way around. One cannot be wise without both *knowing that* and *knowing how*. Phronesis requires understanding a situation, reflecting critically, and scrutinizing knowledge systems, practices, and impacts of goals. We argue that the essays in this collection demonstrate that the three ways of knowing emerge from experience and work in harmony as embodied acts.

To put it another way, resonating as it does with the influential *Women's Ways of Knowing* by Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger, and Jill Mattuck Rule, published more than three decades ago in 1986, the focus of this volume draws

attention to *making* as three epistemologies: an episteme, a techne, and a phronesis that together give pointed consideration to making as a rhetorical embodied endeavor. That is to say that material practices, those the hands² perform, are a form of *knowing that* (episteme), *knowing how* (techne), and *wisdom making* (phronesis). However, since the Enlightenment, embodied knowledge creation has been overlooked, ignored, or disparaged as inferior to other forms of expression or thinking that seem to leave the material world behind.³ Making as embodied knowledge has been, in a word, gendered, rendering it as ostensibly inept. Yet, as Maureen Johnson, Daisy Levy, Katie Manthley, and Maria Novotny argue, “If we are as much physical as we are intellectual, then research must be undertaken with attention to bodies and practices, not just artifacts and textual residue” (2015, 40). Privileging the hand over the eye, as we do here, thus problematizes the way the eye has been co-opted by thinkers as the mind’s tool of investigation. Though eyes are just as embodied as hands, philosophy has managed to elevate the status of eyes by making them central to the way we conceive of knowing (*I see equals I understand*). Patricia Spyer (2006) has aptly called this privileged focus on the eye “ocularcentrism.” Here we argue for other senses—touch, taste, smell, hearing—as keys to knowing one’s materials; and for the dexterity of the practiced hand, or body, for knowing how to transform those materials; and for reflecting on that work of transforming as contributing to defining experience as knowing when and where to do something.⁴ Only when all these ways of knowing are engaged can *making* be understood as a rhetorical practice.

John Dewey’s analysis of the way we tend to value the immaterial over the material aptly points out what is at stake in this argument:

The depreciation of action, of doing and making, has been cultivated by philosophers. . . . There is also the age-long association of knowing and thinking with immaterial and spiritual principles, and of the arts, of all practical activity in doing and making, with matter. For work is done with the body . . . is directed upon material things. The disrepute which has attended the thought of material things in comparison with immaterial thought has been transferred to everything associated with practice. (1929, 5)

In other words, the mundane procedures and concrete materials that are the essence of what gets made are usually overlooked or, if acknowledged, perceived as debased or beneath what is considered that which is disembodied or abstract—that which ostensibly “rises above” its circumstances of production. Not coincidentally, these practices and materials are typically gendered as feminine. Yet, as historian Laurel Thatcher Ulrich

has demonstrated with her own work on women and textiles, the ways women have manipulated the material world bear scrutiny as legitimate subjects of social, cultural, and economic history. The work featured in this collection then challenges this hierarchy of eye over hand and body separated from mind and calls for attending to embodied knowledge, and doing that helps rescue women from obscurity. Indeed, we concur with Greer, who notes, "Creativity [is] a force to be reckoned with" (2007, 401). She pushes further to suggest, as she does in the epigraph, that "every act of making is an act of revolution" (2008, 55).

What about the objects of making? In the *Power of Making*, Rosy Greenlees and Mark Jones argue that "handmade objects have a story. They have been touched, manipulated, hammered, thrown, carved by another human hand. They connect us to our past and to our familial and cultural histories" (2011, 5). Things, that is to say, are existentially central to who we are and who we have been. *Made things* are worth our attention, and because they are worth our attention, their making is worth our attention. And the intention and attention required in the making of things is worth our attention as well.

In working with the contributors to this collection, we have been struck by how often they turn to material metaphors for characterizing even the work of making more conventionally linguistic texts as rhetorical practice. For example, Jane Donawerth describes the "*mesh*" (chapter 7; emphasis added) Queen Elizabeth I created as she presented arguments and in turn responded to advisors, Parliament, suitors, poets, and the public in order to effect her agency. Similarly, Jill McCracken, Amanda Ellis, Melissa Greene, and Charlese Trower describe how they "*weave* new knowledge about and a greater understanding of ourselves by paying attention to our voices, perspectives, and experiences—personal, professional, painful, and joyful [emphasis added]" (chapter 10). Similarly, in this volume, Angela Clark-Oates, Bre Garrett, Magdelyn Hammond Helwig, Aurora Matzke, Sherry Rankins-Robertson, and Carey Smitherman-Clark use metaphors that call to mind using their whole bodies, writing of "*navigat[ing]* the landscapes of [their] respective institutions" (chapter 13; emphasis added), a metaphor that incorporates both the physical body and the mind, working together with a tool such as a compass.

Kathleen Blake Yancey writes eloquently of the process of making a very material "artist's book" but also calls attention to her loss of control of the meaning-making process in very material and physical terms (chapter 9). She draws attention to the contrast between giving a typical conference paper she might hold in her own hand and stand to read and

interacting with the visitors who picked up and handled her artist's book at the Feminisms and Rhetorics conference exhibit. She also attends to the way new materials—"paper and markers and highlighters"—allowed her to make a "new kind of meaning." Her narrative of creating the book emphasizes the work of her hands in "tearing pages out and then bundling pages together," "drawing on the book pages," and "cutting the text into squares," and she compares this to our usual lack of involvement in the decision-making process that determines where text appears on the page in our physical texts.

Together, these and other contributions to the collection demonstrate the challenges of rendering in conventional, abstract textual form the insights from reflection on material making. These challenges call attention to the ways *Women's Ways of Making* seeks to collapse several impoverished binaries: mind/body, producer/consumer, passive recipients/active agents, public/private, craft/art, and man/woman. Our intention is to challenge gendered notions of making, of artifacts, of practices, of innovation, of digital spaces, and of applied/theoretical research, as well as more conventional notions about ways of making arguments, making knowledge, and making sense. Dissolution of these static binaries is part of the work feminists have undertaken over the last twenty years and thus informs the contributions this collection offers to this ongoing conversation in feminist rhetoric.

Working together to articulate a multivocal sense of all women's ways of making, the essays in *Women's Ways of Making* value and emphasize different ways of innovating, composing, creating, translating, using, reusing, repurposing, recycling, researching, remixing, and working in history and today. Thus, the things they address are quite varied. Collectively, this rhetorical scholarship across these multiple areas of women's work represents the generative outcomes that result from acknowledging women's rhetorical agency as makers.

The essays included in the collection demonstrate a range of scholarly approaches, including historiographies, ethnographies, rhetorical analyses, and reflective personal narratives. Many of the essays use transdisciplinary approaches. Our twenty-nine contributors (including ourselves) are a diverse group representing scholars at every stage of making their scholarly lives in the academy, from graduate students through established senior faculty members, as well as those outside academia. Contributors work in diverse institutional settings where their embodied experiences shape the knowledge they make (see brief biographical statements in "Contributors" section). That diversity is purposeful and celebrated here.

ORGANIZATION OF CHAPTERS

There are many ways to order and arrange essays in edited collections. In making decisions about the organization of the chapters in this collection, we've mused on multiple occasions about the ways putting together the text as an imagined physical thing has made us aware of the ways we make arguments through these acts of arrangement and rearrangement, clustering, juxtaposing, and ordering. Consulting our experiences as readers of edited collections, we simultaneously imagine the whole as a narrative with an arc the reader experiences as they make their way from first page to last, and we acknowledge it must be more like an assemblage of parts, each of which can be picked up and examined more or less carefully than the others, with and without reference to the rest.

Women's Ways of Making is divided into three sections: "Women's Ways of Embodying Rhetorics," "Women's Ways of Making Arguments together Using Words and Deeds," and "Women's Ways of Making the Academy." The first section, "Women's Ways of Embodying Rhetoric," offers six chapters in which authors examine embodied rhetoric, the ways women make meaning, as well as signify it with their bodies, in a variety of media and means including comics, zines, and participation in online communities and athletic performance. Rachael Ryerson's chapter, "Remaking the Female Reproductive Body in *Saga*," examines the ways the *Saga* comic series reworks comics industry norms for gendered bodies by representing childbirth and breastfeeding in ways that are abject but visually resituates them at the center of action, disrupting hegemonic discursive practices and thus making those gendered bodies rhetorical.

Christine Martorana's chapter, "The Woman Rhetor and Her Body: A Case-Study Analysis of How a Feminist Zinester Constructs Ethos as Corporeal Experiential Authority" (chapter 2), examines how women have devised and enacted creative ways of re-presenting their bodies, offering case-study analysis of the feminist zine *Here. In My Head*. Focusing on the ways these zine authors create their rhetorical ethos, which she describes as "corporeal experiential authority," Martorana demonstrates how the woman rhetor can re-present her physical body as a site of authority beyond the adversarial framework. Corporeal experiential authority is cultivated when a rhetor explicitly references the physicality of their own body and then uses these physical experiences to connect with and offer guidance to their audience. Martorana concludes by considering what corporeal experiential authority suggests for a feminist re-visioning of ethos and our understanding of the rhetorical strategies available to feminist rhetors.

Holly Fulton-Babicke's chapter, "Ripped Goddess: New Ways of Making Women's Fitness" (chapter 3) places the Ripped Goddess online women's fitness community's practices in conversation with theory on the disciplining and definition of the female body and literature discussing the function of embodiment in online environs. Fulton-Babicke explores how women in this community articulate new, richly nonmonolithic ways of imagining physical fitness in the context of femininity using the affordances of virtual social media. She explores the ways members of the Ripped Goddess community "remix" elements of female embodiment, showing a community-wide tendency to claim both traditional feminine and resistant and/or feminist traits in their identities as "ripped goddesses" and craft "visions" of feminine embodiment that move beyond binary conceptions of male/female, subject/object, and strong/weak through ownership of women's strength, right to occupy physical space, and adroitness in crafting unique articulations of femininity.

Loren Shellenberger's chapter, "Building an Embedded Êthe: Performances of Ethos in Elite Female Athletes" (chapter 4) analyzes the ways elite female athletes build and shape the physical self, relating this process of self-creation to ethos. Through a rhetorical analysis of the performances of ethos by soccer player Brandi Chastain, Shellenberger demonstrates the dynamic interplay among race, class, gender, and embodiment, suggesting not only the interrelatedness of these elements and one's ability to shape or construct the self but also that a contemporary account of ethos must acknowledge identities as fluid and must account for these facets of identity as parts of an interlocking system of representation.

Feminist writing instructor Jackie Hoermann-Elliott examines in her chapter, "Posed to Emote: Making the Emotional-Embodied Work of Rhetorical Training Observable through Yoga Practice" (chapter 5) how contemplative practices enhance the writing process of first-year college students by supporting the embodied and emotional work of writing. An established yoga practitioner, Hoermann-Elliott analyzes the reflective narratives and final projects developed by students enrolled in her Yoga-Zen Writing class in spring 2015. Her findings demonstrate that first-year writing courses can be enhanced and even revitalized by contemplative writing practices developed through yoga and meditation experiences that support the embodied and emotional work of making that writing requires contemporary students to engage in.

In the final chapter of this section devoted to examining women's ways of making bodies rhetorical, Kathleen J. Ryan and Christy I. Wenger reimagine women's work as writing program administrators through

the contemplative practice of yoga in their chapter, "Yoga as Feminist *Techne*: Making Space for Administrative Well-Being" (chapter 6). They argue that yoga is a *techne* that offers a way of doing and making in feminist administration. Yoga provides not only a way of (re)making administrative narratives but also actionable strategies that unsettle the mind/body binary in order to work toward the well-being of WPAs and the programs they lead. Employing a dialogue through which they enact the discursiveness at the heart of feminism and at the heart of *Women's Ways of Making*, they explore the ways through which conscious and deliberate yoga practice helps us craft new ways of being, of making and enacting knowledge, and of shaping writing programs—all embodied acts.

The second section, "Women's Ways of Making Arguments together Using Words and Deeds," is comprised of four essays that, though diverse in topical focus and methodology, all demonstrate how making arguments and making meaning are collaborative processes. In these chapters, media and genre are understood as material resources for making meaning. In "Elizabeth I and the Rhetoric of the Marriage Crisis" (chapter 7) Jane Donawerth examines the ways Queen Elizabeth I made arguments as she engaged in the debate over her possible marriage, a debate that was carried on through twenty years across multiple court and public genres (petitions, speeches, councilors' letters, sermons, plays, and pamphlets). Donawerth also addresses how the Queen's initiation of and responses to arguments enabled her to test rhetorical strategies and flex her complicated agency as a female ruler. Donawerth demonstrates that Elizabeth achieved agency as a maker of arguments in an ecology of writing that took into account shifting political exigencies, constructing her ethos not only from her own desires and individual style but also from collaboration with previous speakers.

Examining the markedly different discursive space of YouTube beauty vlogs in "Fleur de Force: Beauty, Creativity, and YouTube" (chapter 8), Andrea Severson argues that YouTube video bloggers are active producers and creators of original content that constructs a unique and empowering space for women in both their individual videos and their larger channels and online identities. Severson examines how, rather than simply accepting mainstream ideals, beauty vloggers often promote messages that counter those from the mainstream beauty industries, engaging in a wide variety of ways of making through the way they construct their channels and the content they feature, as well as in community-making practices with their viewers. Severson's rhetorical analysis of the *Fleur de Force* vlog not only pays attention to the content of Fleur's videos but also attends to Fleur's work of making

the video—considering the rhetorical effects of choices made in sound recording, lighting, and editing and examining Fleur’s explicit discussion of this work on camera.

In “A Study of Making-ness: Texts, Memory, and Art” (chapter 9), Kathleen Blake Yancey reflects on what she learned in the process of creating an artist’s book to commemorate the loss of several pieces of heirloom jewelry during a burglary in her home. Yancey observes that choices of discursive genres and media made in the acts of planning and creating the commemorative project contributed to the process of making meaning from a confusing and disorienting personal experience. She further reflects on the ways her discussions with the 2015 Feminisms and Rhetorics conference participants who visited her exhibit of the commemorative book required her to cede some of the control over meaning making she is accustomed to in more conventional conference presentations and engaged her in unanticipated collaborations in making meaning.

In the final chapter of this second section, the authorial team of Jill McCracken, Amanda Ellis, Melissa Greene, and Charlese Trower examines the ways of making arguments for valuing women’s lives employed by the Red Tent Women’s Initiative (Red Tent) in the project of sponsoring a weekly support group for nonviolent female offenders within the Pinellas County Jail in Clearwater, Florida. Their chapter, “Creating Art and Our Lives in Jail through Feminist Rhetorics” (chapter 10), argues that the Red Tent is a site whereby community is made, examining how the acts of creating art, connecting women in the community, offering acceptance, healing, sharing wisdom and compassion, and empowering participants make active meaning and knowledge.

In section three, “Women’s Ways of Making and Remaking the Academy,” our contributors discuss women’s ways of making the academy through remaking a variety of roles—transforming traditional or conventionally gendered roles of students, teachers, scholars, and administrators. Hui Wu and Emily Standridge’s “Renewing Feminist Perspectives on Women WPAs’ Service and Leadership” (chapter 11) draws parallels between challenges to higher education in the twenty-first century and in the late nineteenth century. The authors point out that as demands for graduates with writing abilities have created a favorable job market for WPAs, female WPAs have benefitted from these positions’ focus on service and women’s commonly perceived ability to “serve.” However, these gendered perceptions of their positions can also serve to feminize their labor, leading to gender inequity. The authors present a study in which they reconceptualize WPA work as “public service” through a

renewed feminist approach that reveals the patriarchal ideologies that determine values of academic work. The authors conclude that women WPAs' transcendence of traditionally defined gender traits and labor divisions demonstrates their readiness for higher university leadership as part of public service. By "remaking" administration as public service, the authors seek to change the exchange value of the "hands-on" work women administrators do in their daily embodied encounters with others.

In the next chapter, "Other Ways of Making It: Transcending Traditional Academic Trajectories" (chapter 12), Tess Evans, Linda Hanson, Karen S. Neubauer, and Daneryl Weber report on a pilot survey exploring nontraditional academic women's reasons for pursuing graduate study later in life: the kinds of support they received as well as the kinds of obstacles they encountered, and their reflections on whether they would make the same choice again. Their study showed that while tenure-track jobs are attainable for nontraditional academics, and most nontraditional academic women would choose again to pursue degrees, the financial costs and the ambiguities of ageism are especially troubling. These researchers discuss their findings that survey respondents valued the emotional and intellectual satisfaction of fulfilling work more than money, recognition, or status and conclude that nearly 90 percent of their survey participants were "making it" in ways that challenged the system to go beyond traditional measurements of success. The authors' examination of the ways lived experience embodied by their older respondents allowed them to transform the exchange value of graduate study helps us understand that experience as a substantial resource for making and remaking.

The final chapter explores feminist pedagogies from both student and teacher perspectives. In their chapter, "Making It as a Female Writing Program Administrator: Using Collective Action to Transgress Gendered Boundaries" (chapter 13), the six-member authorial team of Angela Clark-Oates, Bre Garrett, Magdelyn Hammon Helwig, Aurora Matze, Sherry Rankin Robertson, and Carey Smitherman-Clark offer brief labor narratives of the ways they have learned about their environments in the process of negotiating a multiplicity of identities. Each of their vignettes showcases lived experience through which the authors confirm research showing that women in academia are treated differently than men are. Strategically placed in the chapter to interrupt the scholarly text, these vignettes evoke for the reader the abrupt and disruptive experiences of the authors, demonstrating that these experiences have happened to physical bodies and have had physical consequences.

Then, speaking collectively, the authors synthesize their vignettes to show how they have made sense of their local experience, making bodies whole by making meaning toward what they describe as a “pedagogy of administration” for mentoring other female administrators.

As readers will see, most of the essays grapple with contemporary issues, but one, Jane Donawerth’s “Elizabeth I and the Rhetoric of Marriage Crisis: Making Arguments,” transports us back to ancient times, reminding us that feminist rhetorical practices have a long, unbroken history and that embodiment has been a central focus. Although these thirteen chapters are only a small fraction of the exciting work of feminist rhetoric generated, shared, and developed at the Tenth Biennial Feminisms and Rhetorics Conference: “Women’s Ways of Making,” they offer provocative glimpses through powerful lenses for understanding women’s embodied ways of making meaning and knowledge together. We invite you to experience these women’s ways of making through your body and soul.

NOTES

1. Aristotle distinguished between two types of wisdom: *phronesis* (φρόνηση) and *sophia* (σοφία). Whereas *phronesis* is practical wisdom, *sophia* is understood as theoretical wisdom. In common parlance the difference between the two is the difference between book smart and common sense. We are not making this fine distinction here, though an argument could be made for doing so.
2. We use *hands* somewhat metaphorically here; any body part can make something (e.g., painting with a brush in one’s mouth, doing pottery with one’s feet, and so on), and many body parts are involved in the work of making accomplished by yoga or running, as contributions to this volume demonstrate.
3. Michel Foucault’s work on the body as a site for disciplinarity has been foundational in bringing the body back into cultural history. See *Discipline and Punish* (1995) and *The History of Sexuality* (1988). For an overview of Foucault’s impact on embodied knowledge, see Arthur Frank (1990) and Felix Driver (1994). Also see Elizabeth Spelman, “Woman as Body: Ancient and Contemporary Views” (1982). For work on rhetoric and the body, see Debra Hawhee, *Bodily Arts* (2004) and *Moving Bodies* (2009), as well as Jack Selzer and Sharon Crowley, *Rhetorical Bodies* (1990).
4. Pamela Smith’s concept of material literacy as an artisanal epistemology whereby one gains “knowledge neither through reading nor writing but through a process of experience and labor. Rather than producing a ‘lettered man,’ such literacy has the goal of making knowledge productive” (2001, 76) and comes close to what we are arguing here. However, we see no need to disconnect reading and writing practices from experience and labor practices; indeed, the knowing hand is central to writing practices.

WORKS CITED

Aristotle. 2009. *The Nicomachean Ethics*. Translated by David Ross. Rev. with an introduction and notes by Lesley Brown. New York: Oxford University Press.

- Belenky, Mary Kay, Blythe McVicker Clinchy, Nancy Rule Goldberger, and Jill Mattuck Tarule. 1986. *Women's Ways of Knowing: The Development of Self, Voice, and Mind*. New York: Basic Books.
- Dewey, John. 1929. *The Quest for Certainty: A Study of the Relation of Knowledge and Action*. New York: Minton.
- Driver, Felix. 1994. "Bodies in Space: Foucault's Account of Disciplinary Power." In *Reassessing Foucault: Power, Medicine, and the Body*, edited by Colin Jones and Roy Porter, 113–31. Abingdon, England: Routledge.
- Geer, Betsy. 2007. "Craftivism." In *Encyclopedia of Activism and Social Justice*, edited by Gary L. Anderson and Kathryn G. Herr. Newbury Park, CA: SAGE.
- Geer, Betsy. 2008. *Knitting for Good: A Guide to Creating Personal, Social, and Political Change, Stitch by Stitch*. Boston: Trumpeter Books.
- Greenlees, Rosy, and Mark Jones. 2011. Foreword to *Power of Making: The Importance of Being Skilled*, edited by Daniel Charny, 5. V&A and Crafts Council.
- Foucault, Michel. 1995. *Discipline and Punish: The Birth of a Prison*, 2nd ed. Translated by Alan Sheridan. New York: Vintage.
- Foucault, Michel. 1978–1988. *The History of Sexuality*. Translated by Robert Hurley. Vols. 1, 2, and 3. New York: Pantheon.
- Frank, Arthur. 1990. "Bringing Bodies Back In: A Decade Review." *Theory, Culture and Society* 7 (1): 131–62.
- Hawhee, Debra. 2004. *Bodily Arts: Rhetorics and Athletics in Ancient Greece*. Austin: University of Texas Press.
- Hawhee, Debra. 2009. *Moving Bodies: Kenneth Burke at the Edges of Language*. Columbia: University of South Carolina Press.
- Johnson, Maureen, Daisy Levy, Katie Manthley, and Maria Novotny. 2015. "Embodiment: Embodying Feminist Rhetorics." *Peitho Journal* 18 (1): 39–43.
- Selzer, Jack, and Sharon Crowley, eds. 1999. *Rhetorical Bodies*. Madison: University of Wisconsin Press.
- Smith, Pamela H. 2001. "Giving Voice to the Hand: The Articulation of Material Literacy in the Sixteenth Century." In *Popular Literacy: Studies in Cultural Practices and Poetics*, edited by John Trimbur, 74–93. Pittsburgh: University of Pittsburgh Press.
- Spelman, Elizabeth. 1982. "Woman as Body: Ancient and Contemporary Views." *Feminist Studies* 8 (1): 109–31.
- Spyer, Patricia. 2006. "The Body, Materiality and the Senses." In *Handbook of Material Culture*, edited by Christopher Tilley, Webb Keane, Susanne Küchler, Michael Rowlands, and Patricia Spyer, 125–29. Newbury Park, CA: SAGE.
- Ulrich, Laurel Thatcher. 2001. *The Age of Homespun: Objects and Stories in the Creation of an American Myth*. New York: Vintage Books.