



# Women in the Curriculum and Women's Studies Program

## The University of Maine 2010-2011



### WIC News: 2009 Grant Recipients

Each year the Women in the Curriculum and Women's Studies Program offers a number of summer grants to faculty members interested in doing research on women or gender. These grants can also be used to revise existing courses or develop new courses in order to create more gender-balanced classroom experiences for students. Grants are also given for projects designed to improve the academic climate for women in areas in which they have historically been underrepresented and for focused reading. In 2009 five individual faculty members and one team received summer grants. Research projects included one on the Garden Artists (a women's art collective in the 1970s), the connection between gender and agoraphobia, and women faculty attrition at the University of Maine. Reading grants focused on preventative healthcare in the U.S. and Canada, environmentalist Rachel Carson's connection to Maine, and the experience of female natural resource professionals. This newsletter contains articles about the 2009 projects and final reports are available to read in the Women in the Curriculum and Women's Studies Program office in 101 Fernald. For reading grants these reports include annotated bibliographies, which you might find useful in your own work. For more information on applying for WIC grants, please call Ann Schonberger at 581-1229, stop by the office for a proposal form, or visit us on the web at [www.umaine.edu/wic](http://www.umaine.edu/wic).

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### Karen Buhr: Access to Preventative Medical Care for Women: How Do Canada and the United States Compare?



Preventative care and access to cancer screenings are very important in the early detection of illness and disease and therefore in keeping healthcare costs under control. Providing adequate preventative care to individuals can mitigate future, and often more expensive, healthcare costs.

Karen Buhr, Assistant Professor,

Economics and the Canadian-American Center, received a WIC reading grant to examine the similarities and differences in access to preventative care between women in Canada and the United States. Since Buhr received this grant during the time of the debate over universal healthcare in the United States, it had important and timely policy implications.

Buhr grew up in Canada and her work here at the University on health economics led to a natural interest in comparing the healthcare of Canada and the United States. She stated, "A lot of people ask me who has a better healthcare system, but I can't answer that!" Although not an easy question to answer, Buhr is trying to uncover the similarities and differences between the two healthcare systems by looking at the health outcomes in each country. For this specific study, Buhr focused on an analysis of preventative care for women by looking to see if there were any significant differences between the women in the two countries in their access to breast examinations, mammograms, pelvic examinations, and pap tests.

An overwhelming theme from her readings was the difference between levels of health insurance and the socioeconomic status of the patients. One article, *Women's Compliance with Public Health Guidelines for Mammograms and Pap Tests in Canada and the United States*, by Blackwell, Martinez, and Gentlemen, found that screening rates were higher in the United States than in Canada at all ages, which is puzzling given the existence of Canada's universal healthcare system. Another article, *An International Comparison of Cancer Survival: Toronto, Ontario, and Detroit, Michigan, Metropolitan Areas*, by Gorey, Holowary, and Fehringer,

found that there was a significant association between socioeconomic status and survival in the United States, but there was no such association in Canada. However, two comparative studies by Steven J. Katz and Timothy P. Hofer in 1994 and 1996 indicate that even in Canada socio-economic differences play a complicating role. While universal coverage is not sufficient to overcome the large disparities in screenings across socioeconomic status, under the Canadian single-payer system, physicians' care has been redistributed to low-income persons and the elderly.

The articles that Buhr read gave her a base from which to continue her research. She used a confidential data set from the Joint Canada United States Survey of Health, a survey that was designed and conducted to collect the same information about health status and access to healthcare by residents of both countries. Her research indicates that there is a difference, that uninsured American women have less access to preventative healthcare and cancer screenings than Canadian women. Buhr notes that the results correspond with what she found from a lot of other researchers in her preliminary readings. She says, "I look forward to being able to talk about this in my Comparative Healthcare course, because the students are always really interested in hearing about the two healthcare systems."



### **Susan K. Gardner: Women Faculty Attrition at the University of Maine**

The retention of women faculty has become a substantial issue for universities across the country and for UMaine, in particular. Since 2003, 18.7% of the total number of women faculty have left UMaine, while in the same time period, only 1.7% of men faculty have left. This discrepancy points to a disparate experience for women faculty, a group that is already underrepresented at UMaine. Susan K. Gardner, Associate Professor, College of Education and Human Development, received a WIC research grant to investigate the causes of women faculty attrition at UMaine from 2003 to 2009. Previous studies examining the retention of women faculty at UMaine have

largely been conducted on an informal basis. Gardner's research used a mixed-methods approach, combining both quantitative and qualitative techniques, to provide a more holistic understanding of the issue. In her grant proposal, Gardner wrote that "contextualizing the attrition of women faculty within the culture of UMaine may lead to a better understanding of specific practices, beliefs, or values that contribute to this issue."



Gardner's intention was to make this research a part of a graduate course, letting the students do the interviewing and a bit of the data analysis. When the class was cancelled due to underenrollment, she ended up doing the interviewing herself, noting that "it seemed like vital information to have, because up until that point no one at the University was doing exit interviews, and people were just leaving—men and women—without anybody knowing why." She made contact with 11 women faculty who had recently left the University and spoke to them about their experiences at UMaine. Gardner said she went into the project thinking that the women would discuss low salaries and lack of resources as the main causes of leaving. Instead, she said, "the women offered what were often tearful, angry, and vehement stories of unfair treatment, downright discrimination, and a general atmosphere of isolation and dysfunction that pervaded their time at UMaine."

The things that Gardner heard from these women, the negative experiences they had here at UMaine, brought her research to a place she never imagined. Being a woman faculty member herself and being able to relate to some of the stories she heard, Gardner was "totally emotionally drained" by the end of her project. She spoke at a conference of the Association for the Study of Higher Education in November, 2010 about what she has labeled "me-search" and the challenges of doing research related to some part of your

own identity or your own context. She has also brought the issue up in her graduate-level classes when students talk about qualitative research methodologies. Although research textbooks stress the need for being objective when doing research, Gardner truly feels that her own experiences at UMaine added to the understanding and authentic quality of her findings.

The initially quite-negative results of Gardner's research has had an amazingly positive impact on the University as a whole. In the midst of her interviewing, Gardner became involved with a group of current women faculty on campus who were trying to get a National Science Foundation ADVANCE grant, which is for the recruitment, retention, and advancement of women faculty in the STEM fields. The data that Gardner got from her interviews went directly into the proposal for the NSF grant, which was awarded to the University in October of 2010. The \$3.3 million, five-year grant will put policies and practices into place that attract and support the retention of female faculty, facilitate promotion through the academic ranks to administrative positions, and provide professional satisfaction for female faculty members. This grant is targeted initially for women faculty in the sciences, although, according to Gardner, "what we're talking about doing is changing policies and training for everybody. This is really going to change the University. It feels good to me to know that we are going to be able to address the problems that made these women leave, so that other women won't have to suffer the things they did."



### **Sandra Hutchison: Reading Rachel Carson**

The Maine Studies course "Coastal Literature: Maine and the Maritimes" focuses on aspects of women's lives related to creative work, labor, and community; it includes the writers of both fiction and poetry, including Maine women writers Sarah Orne Jewett, Miriam Colwell, and Mary Ellen Chase. Sandra Hutchison, Adjunct Lecturer in Maine Studies, received a WIC reading grant to study the major writings of environmentalist and Maine nonfiction writer, Rachel Carson, for the purpose of adding her



work to the Coastal Literature course. According to Hutchison, Carson's work is an important addition to the course both because of the

relationship it demonstrates between creative work and social activism and because of Carson's careful documentation of Maine seascapes, which are the primary inspiration for much of the creative work included in the course.

Hutchison's interest in Carson as a Maine writer began considerably after she read Carson's well-known book, *Silent Spring*. She traveled to Carson's home in Boothbay Harbor and began to realize how important Maine and the Maine landscape was to her evolution as an environmentalist. She stated, "I think she's an important Maine figure but not viewed that way, not widely viewed that way anyway." Although much has been written about Carson's work as a pioneer of environmentalism, there has been little examination of the period of time she lived in Maine. This was a time when her work came to fruition, in part as a result of her connection to the Maine landscape—particularly the Maine coast. Through her reading, Hutchison discovered that moving to Maine seemed to create the setting for the evolution of Carson's thinking and provided her with a space that she could grow in as an environmentalist and as a writer.

Hutchison read primary texts by Carson including *The Edge of the Sea*, *Food From the Sea: Fish and Shellfish of New England*, *Of Man and the Stream of Time*, and *The Sea Around Us*. She read a handful of biographies and critical assessments of Rachel Carson, including *Speaking for Nature: How Literary Naturalists from Henry David Thoreau to Rachel Carson Have Shaped America* by Paul Brooks, which discussed Carson's role in shaping American attitudes towards the natural world. Another biography, *Witness for Nature*, by Linda Lear offered a comprehensive look at Carson's influence on the evolution and politics of the American environmental movement, something that is often not fully appreciated.

In order to better place Rachel Carson in the American literary tradition, Hutchison also read books and essays about Carson, nature writing, and environmentalism. One book, *American Earth: Environmental Writing Since Thoreau*, by Bill McKibben,\* gives a sense of how quintessentially “American” is the kind of writing Carson engaged in, particularly with respect to its celebration of natural landscapes as an embodiment of the spiritual reality present in creation.

In addition to adding breadth and depth to the Coastal Literature course, Hutchison’s reading spurred the development of a new Maine Studies course, “Rachel Carson, Environmentalism, and the Maine Coast.” This course explores the interrelationship between the writings of Rachel Carson, the Maine coast, and the environmental movement. In this course, students take a chronological approach to Carson’s life and work, reading her books in the order in which they were written with attention to the role of “place,” specifically the Maine coast, in shaping her evolving vision as an environmentalist.

\*Note: Bill McKibben is scheduled to visit UMaine in the fall of 2011 to give the annual Howard Schonberger Peace and Social Justice Memorial Lecture.



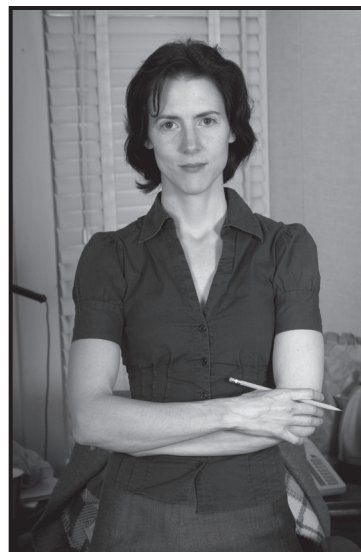
### **Kirsten Jacobson: Embodied Domesticity, Embodied Politics: Women, Home, and Agoraphobia**

Psychologists, psychiatrists, medical doctors, and sociologists have commonly identified the reason for the spatial contraction that occurs in agoraphobia to be rooted in a fear of spaces that lie beyond the home. Kirsten Jacobson, Assistant Professor of Philosophy, received a WIC research grant to support her study on the insights that philosophy can offer on agoraphobia, a common mental illness, which occurs primarily in women. According to Jacobson, the problem with agoraphobia is not one of being first and foremost afraid of what is “outside” or “beyond the home,” but rather of having a fundamentally flawed relationship with “home.” Previous articles of Jacobson’s argue that the agoraphobic has for some reason “failed” to learn how to be at home.

Jacobson notes that she has been trying to take the work she is already doing on embodiment and agoraphobia and “pursue the extremely natural ties that my work has to work in feminist philosophy and feminist thought.” In 2007, Jacobson received a WIC reading grant to begin reading the work of influential women philosophers and to integrate those works into her research and current courses. This new grant enabled Jacobson to take it one step further and to pursue the specific issue of gender that comes up in agoraphobia.

In this new research, Jacobson considers why agoraphobia is so much more commonly found in women than in men—with some reports citing that 75% of all agoraphobics are female. Specifically, she studies how cultural constructions of the feminine in the 20<sup>th</sup> century continue in significant ways to associate women with domestic projects. While such norms are not enough to explain the existence or particular occurrences of agoraphobia, Jacobson argues they provide evidence that the development of one’s way of being at home becomes a likely means through which women express psychological problems.

Jacobson describes her process on this research project as having three distinct stages. The first stage was completed when she attended the 2009 meeting of philoSOPHIA, a philosophical society that focuses on feminist research, where she presented a draft of her work. During the three-day meeting of philoSOPHIA Jacobson and the other participants were broken into small groups of eight people who met multiple times to really delve into the things each person was working on. Unlike



most other academic conferences where “you just give a paper and then you have some people asking questions which you have already prepared, this experience was really true dialogue.” The feedback from this conference gave Jacobson six or seven new authors to pursue and a number

of really significant issues in feminist philosophy to consider.

The second stage of the research involved reading and studying key books and articles to prepare Jacobson for the third stage, the writing of a complete, publication-ready article on philosophical insights into the relationship between gender and home, and the way in which these can teach us something about prevalence of agoraphobia in women. Her final article, “Embodied Domestics, Embodied Politics: Women, Home, and Agoraphobia,” currently under review by the journal *Human Studies*, presents an existential interpretation of agoraphobia that is able to address the notable imbalance in gender in the disorder. Jacobson analyzes current treatment methods and offers her own idea of what appropriate treatment might look like. According to Jacobson, studies have shown that the current common approaches for treating agoraphobia—exposure, cognitive behavioral, and medication therapies—have regularly had poor short- and long-term success rates. Her research offers insight into a way of understanding agoraphobia that attends to the lived experience of the agoraphobic and thus offers possible avenues for treating the underlying issues of agoraphobia rather than its superficial symptoms.

She states that while agoraphobia must be dealt with at the level of the person, “we should recognize that the very existence of this disorder and its prevalence among women points to the problem of women’s ability—or, more pointedly, their inability—to feel at home in the political world, and therefore, the problem of agoraphobia equally needs to be addressed at the level of society.”



### **Mimi Killinger: The Garden Artists**

Laura Prieto, in *At Home in the Studio: The Professionalization of Women Artists in America*, suggests that Modernist art may, in some sense, have ended the struggle of women artists for equal status. When European training, life classes, studio space, and membership in professional associations became less important in art than individual self-expression, women artist had more opportunities

to participate. The Garden Artists, a women’s art collective that painted together in Houston, Texas,



during the 1970s, reinforced Prieto’s argument: their design was fast, simple, and trendy rather than timeless. Moreover, their paintings were for women. The Garden Artists subverted the traditional field of painting, typically organized for a male subject and took advantage of the opportunity to develop a female gaze in an expanding consumer society. Mimi Killinger, Rezendes Preceptor for the Arts at the Honors College, received a WIC research grant to support the final stages of research for her book project on the Garden Artists. Her study highlights the nine artists’ cooperative efforts and revisits their paintings in an attempt to show how, despite a conservative social milieu and concomitant traditional gender roles, the Garden Artists provided each other with an alternative, essential community that was, in many ways, revolutionary.

Killinger’s interest in the Garden Artists began to form in 2005 when her mother passed away suddenly. As she went through the art her mother had painted when Killinger herself was a child, she started thinking about how important painting may have been to her mother at that time in her life. Killinger’s mother had painted only peripherally with the Garden Artists, but Killinger found herself wondering about the other women in the group. Her curiosity progressed as she contacted a local art professor in Texas and began to learn about women artists in the 1970s in general and about the Garden Artists in particular. Two other women in the group, Killinger discovered, had died untimely deaths as her mother had, and this made Killinger feel that the story of the Garden Artists was going to be just another “sad artists’ tale.” She then began contacting other women in the group, thinking she was going to find a story of women’s struggles. Instead what she found was “that, for these women, that time had actually

been, for many of them, the happiest time in their lives. It was an incredibly productive group; it was lucrative; it was a really positive story.”

Before she submitted the WIC grant proposal, Killinger had completed an extensive literature review and conducted several oral histories, including a group interview in Houston with four Garden Artists. The WIC grant funding allowed her to travel again to Texas, this time going not to only Houston, but also to San Antonio, Austin and El Paso. She was able to interview individual Garden Artists and surviving family members, to visit studios, to view scrapbooks and memorabilia, and to photograph Garden Artists’ paintings. Killinger describes the trip as a really fruitful experience, saying that “the year before, in 2008, I had hosted a group interview in Houston with several of the Garden Artists, so there was an initial contact. It was just fabulous to have the WIC support to be able to follow up.”

Killinger has since finished the first draft of her manuscript, although she stresses that the second draft, with all the editing, is the hardest work. Her book looks closely at how, through art and collective work, these women transcended their complex cultural terrain, inspired in part by the burgeoning women’s movement in the late 20<sup>th</sup> century. Despite their professed detachment from equal-rights activism and feminism, the Garden Artists—under the guidance of their spirited organizer, Nancy Alvarez—waxed radical as they eschewed masculinist art strategies through a stylistically liberating form. They generated formidable income despite the fact that women’s paintings had been traditionally undervalued and undersold, and they cultivated a group identity, a “chosen family,” that afforded them freedom and raw fun in a highly restrictive social setting. “I am angel, hear me roar,” declared Nancy Alvarez, adding a mystical twist to Helen Reddy’s popular feminist lyrics.



**Jessica Leahy and Jennifer Hubbard:  
Experiences of Women in Natural Resources**

Natural resource professions, including forestry, have often been male-dominated. In the School of Forestry’s history of over 100 years at UMaine, there weren’t any female graduates until the 1970s. There is currently only one female tenure-track faculty member out of 23 total faculty in the School. Research about women in natural

resources is noticeably absent, despite concern over recruiting, retention, and experiences of women in the field. Jessica Leahy, Assistant Professor in the School of Forest Resources and Jennifer Hubbard, Adjunct Instructor and Ph.D. candidate in the College of Education, received a WIC reading grant that focused on the experiences of female natural resource professionals.

As part of their grant-funded work, Leahy and Hubbard, along with a female undergraduate student in natural resources, read over twenty journal articles in three categories: women



Left to right:  
Jessica Leahy and Jennifer Hubbard

professionals in natural resources, gender differences in conflict resolution, and key readings on women in STEM fields. One article, *Time for Action: Changing the Gender Situation in Forestry*, a report by the Food and Agriculture Organization of the United Nations, highlighted the fact that the forestry profession is deeply divided by gender. More specifically, the article stated that gender differences are observed in how forestry and forestry work are defined and perceived, that involvement in forestry is divided by gender, and that even when women contribute, their work is not always documented and often remains invisible. Another article, *Women in Forestry: Dilemmas of a Separate Women’s Organization*, published in 2004 in the *Scandinavian Journal of Forestry* by Brandth, Follo, and Haugen, reported that men are the predominant members of all forestry organizations, and the authors described the inclusion of women as an arduous and frustrating process. The separation of organizations by gender is a concern for women as it creates further exclusion.

Leahy, currently the only woman tenure-track faculty member in UMaine’s School of Forest Resources, described the natural resources profession as being male-dominated like most other

science-related fields. At the same time, forestry professors are aware of this fact, and have called for more research on the issue of gender in the field. Hubbard notes that, “with forestry, instead of just trying to put a band-aid on the situation, and say ‘put more women here,’ they are going back and looking at the entire process of what makes it gendered.” The problem, however, is that, as this discussion has been confined to the forestry community, it lacks the theoretical background that an interdisciplinary approach can bring.

The combination of Leahy’s own experiences as a professional woman in natural resources and Hubbard’s background in feminist studies and higher education, brought forth much more insight than the two initially expected when they received the reading grant. The women met in Leahy’s office to read the articles and then discuss them, something that doesn’t happen when only one person receives a reading grant, but that was critical to this interdisciplinary approach. Hubbard stressed that “this partnership between [Leahy] and me has really opened my eyes to the field of forestry in general and the progressive thinking that I never would have anticipated coming in with my own biases.” For Leahy, the process was a fascinating one, because she often felt she was reading about herself. She said that Hubbard’s feminist perspective was “a bit eye opening for me. I never thought about my experiences as a woman in forest resources that way. I think [Hubbard] may have been studying me, in fact!”

Leahy is up for tenure this year and Hubbard is working on her dissertation, which was completely changed after doing the reading with the WIC grant and engaging in her discussions with Leahy. Her new topic specifically examines how undergraduate and graduate women who major in forest resources describe the academic climate. The data she and Leahy found in their reading identified a need for concentrated attention to gender imbalances in the field, and her dissertation will address this. Although they have put any further collaborative research on hold at the moment, both women say that further research is “definitely something that’s there and is on the radar screen. It’s just fitting it in for both of us. It is exciting to see the possibilities.”

## Upcoming Conferences

Radcliffe Institute for Advanced Study  
“Driving Change, Shaping Lives: Gender in the Developing World”  
Harvard University, Cambridge, MA  
March 3-4, 2011  
[www.radcliffe.edu](http://www.radcliffe.edu)

Expanding the Circle (2nd Annual Conference)  
“Creating an Inclusive Environment in Higher Education for LGBTQ Students and Studies”  
Hotel Nikko, San Francisco, CA  
March 3-6, 2011  
[www.expandingthecircle.com](http://www.expandingthecircle.com)

The 19th Annual “Men and Masculinity Conference” of the American Men’s Studies Association  
The University of Missouri, Kansas City  
March 31-April 3, 2011  
[www.mensstudies.org](http://www.mensstudies.org)

25th Annual Conference for Student and Community Activists  
“From Abortion to Social Justice: Building the Movement for Reproductive Freedom”  
Hampshire College, Amherst, MA  
April 8-10, 2011  
[www.clpp.hampshire.edu](http://www.clpp.hampshire.edu)

New England Women’s Studies Association Conference  
“Privilege 2011: Theories and Perspectives Inside/Outside the Classroom”  
University of Massachusetts, Dartmouth  
April 29-30, 2011

2011 Berkshire Conference on the History of Women  
“Generations: Exploring Race, Sexuality, and Labor across Time and Space”  
University of Massachusetts, Amherst  
June 9-12, 2011

**National Women’s Studies Association Conference**  
**“Feminist Transformations”**  
**Sheraton Hotel, Atlanta, GA**  
**November 10-13, 2011**  
[www.nwsa.org](http://www.nwsa.org)

# What's Happening with Women's Studies at UMaine?

As you may have heard, some cuts have been proposed for Women's Studies as part of the APPWG process. As things currently stand, the undergraduate major and the graduate concentrations in Women's Studies have been suspended for at least a year. The undergraduate minor in Women's Studies and the Women's Studies concentration in the undergraduate International Affairs major remain, as well as other program components, such as the WIC grants, the public programs, the library, and the Maryann Hartman Awards. The program is undergoing a review this spring in which the dean will task the outside evaluators to make suggestions about how the major and graduate concentrations can be maintained with fewer staff members.

As news of these cuts became public, there was an outpouring of comments from current and former students about the value of their educational experience in Women's Studies.

## Undergraduate majors:

"Not only have I valued the subject matter discussed in my courses, I have always felt so proud that the University of Maine makes women and the study of gender a priority. Commitment to studying society and challenging the *status quo* is what makes a university unique, popular, and honorable." (Mary Callaway)

"I am currently engaged in research for the Margaret Chase Smith Center under a scholarship I won because of the unique analytical skills I have acquired as a Women's Studies major." (Sheena Hunter)

"Now as an attorney practicing in Maine, I use the information and skills I gained as a Women's Studies major everyday, whether by understanding family dynamics and domestic violence, working as a guardian *ad litem* or helping people in same-sex couples navigate complex laws when forming or dissolving domestic partnerships." (Sally F. Curran)

## Graduate concentrators:

"My research concerns the intersection of feminist philosophy and popular discourse. The I.Ph.D. program permits me to move between Philosophy and Women's Studies." (Heather Lakey)

"I am currently a doctoral student in Canadian-American history, and I absolutely need courses such as WST 520, Research Methodologies in Women's Studies, in order to proceed with my scholarly development." (Rebecca White)

"First of all, my graduate education in Women's Studies here has contributed greatly to my intellectual development, not only as scholar in the field of Women's Studies, but also as an historian." (Peggy Solic)

"Having the graduate concentration in Women's Studies is the reason my application for the position of Assistant Professor of History at Niagara University was considered at all. I was the only UMaine history graduate student to gain a tenure-track assistant professor position in the spring of 2009." (Shannon Risk)



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## Summer 2010 Grant Recipients

Eleven individual faculty members received summer grants from WIC for the summer of 2010. Grants can fund curriculum development and transformation for Women's Studies and departmental courses, research and creative work on women's contributions locally and globally, projects to improve the academic climate for women students at the University of Maine, and reading grants to begin research and/or curriculum transformation and development.

**Laura Cowan**, Associate Professor of English, "Rebecca West's *Black Lamb & Grey Falcon* and the Conventions of Travel Literature" (research).

**Ashish Deshpande**, Assistant Professor of Mechanical Engineering, "An Innovative Robotic Rowing Exoskeleton Development Project: Design Changes/Improvements for Gender-Based Needs" (academic climate).

**Kathleen Ellis**, Adjunct Lecturer in English and Honors, "Language Uncaged: The Influence of John Cage on Avant-Garde and Postmodern American Women Poets" (reading).

**Melissa Ladenheim**, Adjunct Assistant Professor in Honors, "Documenting the History and Culture of the Jewish Community of Old Town, Maine" (reading).

**Karen Miller**, Faculty Associate in Anthropology, "Curriculum Proposal for a Women's Folklore Course" (curriculum).

**Elizabeth Neiman**, Graduate Faculty, Adjunct for Women's Studies and Honors, "Revising and Creating English 471" (curriculum).

**Liam Riordan**, Associate Professor of History, "Loyalist Women and the Revolutionary Atlantic World" (research).

**Jasmine Saros**, Associate Professor, Climate Change Institute, "Enhancing Gender Parity in the Climate Sciences at UMaine: Expanding the Range of Senior Female Role Models" (academic climate).

**Catherine Schmitt**, Full-Time Professional, Maine Sea Grant, Adjunct Instructor, Communication and Journalism, "Florence Bascom: The Stone Lady in Maine" (research).

**Justin Wolff**, Assistant Professor of Art History, "Feminist Art Theory and Criticism" (reading).

**K. Lira Yoon**, Assistant Professor of Psychology, "Gender Differences in Anxiety and Depression: The Role of Sex and Stress Hormones" (reading).



## **New Women's Studies Films (all in dvd format)**

The Women in the Curriculum and Women's Studies Program wrote a grant proposal in the spring of 2010 for money to update its media collection, especially to diversify and globalize its offerings. Funding was provided by the Bangor Savings Bank Faculty Development Fund, which is administered by the Provost's office. These Women's Studies faculty members reviewed a number of films before choosing those described below: **Elizabeth Allan**, Higher Education; **Laura Artesani**, Music; **Kristin Langellier**, Communication; Nancy Lewis, Reference Librarian. FMI: <http://umaine.edu/wic/library/videos> and search for titles alphabetically.

### **Africa Rising** (2009, 62 minutes, subtitles)

From the Horn of Africa to the Western shores of the sub-Saharan nations, everyday 6,000 girls are subjected to a practice called female genital mutilation or FGM. And everyday with little more than fierce determination and deep love for their communities, brave activists are leading the path against all odds to break the silence about this centuries-old tradition. Together, these women and men have created a formidable grassroots movement to end FGM. *Africa Rising* paints an intimate portrait of courageous individuals with dignity and strength, whose passion for justice is changing the course of history across the continent.

### **After the Rape: The Mukhtar Mai Story** (2008, 58 minutes, subtitles)

In 2002, Mukhtar Mai, a rural Pakistani woman from Meerwala, a remote part of the Punjab, was gang-raped by order of her tribal council as punishment for her younger brother's alleged relationship with a woman from another clan. Instead of committing suicide or living in shame, Mukhtar spoke out, fighting for justice in the Pakistani courts—making world headlines. Further defying custom, she started two schools for girls in her village and a crisis center for abused women. Mukhtar, who had never learned to read but knew the Koran by heart, realized that only a change in mentality could break brutal, archaic traditions, and social codes.

### **The Codes of Gender: Identity and Performance in Pop Culture** (2010, 73 minutes or 46 minutes)

Written and directed by Sut Jhally, *The Codes of Gender* applies the late sociologist Erving Goffman's ground-breaking analysis of advertising to the contemporary commercial landscape, showing how one of American popular culture's most influential forms communicates normative ideas about masculinity and femininity. The film looks beyond advertising as a medium that simply sells products, and beyond analyses of gender that focus on biological difference or issues of objectification and beauty, to provide a clear-eyed view of the two-tiered terrain of identity and power relations.

### **A Crushing Love** (2009, 58 minutes)

Sylvia Morales' sequel to her ground-breaking history of Chicana women, *Chicana* (1979), honors the achievements of five activist Latinas and considers how these single mothers manage to simultaneously be parents and effect broad-based social change at the same time. Questions about reconciling competing demands are ones that highly acclaimed filmmaker Morales, a working mother of two herself, pondered aloud as she prepared this documentary. Historical footage and recent interviews with each woman reveal their contributions to key struggles for Latina empowerment and other major movements of our time.

### **Dreamworlds 3** (2007, 54 minutes)

*Dreamworlds 3*, the highly anticipated update of Sut Jhally's ground-breaking *Dreamworlds 2* (1995), examines the stories contemporary music videos tell about girls and women and encourages viewers to consider how these narratives shape individual and cultural attitudes about sexuality. Illustrated with hundreds of up-to-date images, *Dreamworlds 3* offers a unique and powerful tool for understanding both the continuing influence of music videos and how pop culture more generally filters the identities of young men and women through a dangerously narrow set of myths about sexuality and gender.

**Hip-Hop: Beyond Beats and Rhymes** (2006, 61 minutes)

Created by filmmaker and lifelong hip-hop fan Byron Hurt, *Hip-Hop: Beyond Beats and Rhymes*, is a riveting documentary that tackles issues of masculinity, sexism, violence, and homophobia in today's hip-hop culture. Sparking dialogue on hip-hop and its declarations on gender, this film provides thoughtful insight from intelligent, divergent voices including rap artists, industry executives, rap fans, and social critics from inside and outside the hip-hop generation.

**A Jihad for Love** (2007, 81 minutes, subtitles)

In a time when Islam is under tremendous attack from within and without, *A Jihad for Love* is a daring documentary filmed in twelve countries and nine languages. Gay Muslim filmmaker Parvez Sharma has gone where the silence is loudest, filming with great risk in nations where government permission to make this film was not an option. This film is Sharma's debut and is the world's first feature documentary to explore the complex global intersections between Islam and homosexuality. Parvez enters the many worlds of Islam by illuminating multiple stories as diverse as Islam itself, presenting us lives from India, Pakistan, Iran, Turkey, Egypt, South Africa, and France.

**Killing Us Softly 4: Advertising's Image of Women** (2010, 45 minutes)

In this new, highly anticipated update of her pioneering *Killing Us Softly* series, the first in more than a decade, Jean Kilbourne takes a fresh look at how advertising traffics in distorted and destructive ideals of femininity. The film marshals a range of new print and television advertisements to lay bare a stunning pattern of damaging gender stereotypes—images and messages that too often reinforce unrealistic, and unhealthy, perceptions of beauty, perfection, and sexuality.

**The Line** (2010, 24 minutes)

*The Line* is a powerful documentary about the terrible personal reality of rape and sexual violence, and the more complicated and ambivalent ways sexual assault often gets framed and understood in the wider culture. As she tries to make sense of her own rape experience, and the sometimes ambiguous line between consent and coercion, filmmaker Nancy Schwartzman goes head-to-head with the man who assaulted her, questioning him and recording their conversation with a hidden camera. Schwartzman broadens, and complicates, her own experience and perspective with insights from sex workers, survivors and activists, eschewing easy answers to provide an admirably nuanced take on the horror of rape and the warped dynamics of a culture that too often seems bent on glamorizing it.

**Poto Mitan: Haitian Women, Pillars of the Global Economy** (2009, 50 minutes)

Told through compelling lives of five courageous Haitian women workers, *Poto Mitan* gives the global economy a human face. Each woman's personal story explains neoliberal globalization, how it is gendered, and how it impacts Haiti: inhumane working/living conditions, violence, poverty, lack of education, and poor health care. While *Poto Mitan* offers in-depth understanding of Haiti, its focus on women's subjugation, worker exploitation, poverty, and resistance demonstrates that these are global struggles. Finally, through their collective activism, these women demonstrate that, despite monumental obstacles in a poor country like Haiti, collective action makes change possible.

**Pray The Devil Back To Hell** (2008, 72 minutes, subtitles)

*Pray the Devil Back to Hell* chronicles the remarkable story of the courageous Liberian women who came together to end a bloody civil war and bring peace to their shattered country. Thousands of women—ordinary mothers, grandmothers, aunts, and daughters, both Christian and Muslim—came together to pray for peace and then staged a silent protest outside of the Presidential Palace. Armed only with white T-shirts and the courage of their convictions, their actions were a critical element in bringing about an agreement during the stalled peace talks.

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**Sisters in Resistance** (2000, 60 minutes)

*Sisters in Resistance* tells the story of four young women who risked their lives to fight Nazi oppression and brutality in occupied France, not because they themselves were Jewish or in danger of being arrested, but because it was the right thing to do. Within two years of the start of the Occupation, they had all been arrested by the Gestapo and were deported as political prisoners to Ravensbruck concentration camp. The documentary follows the paths of the four women from before the war to the present. The women speak about what compelled them to resist, their roles in the Resistance, their arrests, deportation and liberation, and their struggle to rebuild their lives after the war.

**Training Rules** (2010, 60 minutes)

*Training Rules* is a up-close analysis of homophobia and Penn State's women's basketball team. The main focus lies on Penn State's former coach Rene Portland, who was employed at the college for over twenty years but racked up high controversy over her anti-lesbian attitude. She is best known for blatantly dismissing players who admitted to being lesbians, associating with lesbians, or even talking with them; actions were so extreme that players even lost scholarships. In the film Jennifer Harris, a student who managed to get the NCAA involved to rock the boat, speaks out. Through the efforts of Harris and her family, Portland was fined and ultimately resigned in 2008, after infuriated members of the student body picketed and protested.

**V-Day: Until The Violence Stops** (2004, 73 minutes)

*V-Day: Until the Violence Stops* features playwright and activist Eve Ensler in a powerful film that documents how *The Vagina Monologues* grew into an international grassroots movement called V-Day to stop violence against women and girls. In 2002, eight hundred cities around the world participated in V-Day by staging benefit performances of *The Vagina Monologues*. *Until the Violence Stops* shows women from Harlem to Ukiah, California, from the Pine Ridge Indian Reservation to the Philippines and Kenya, uniting and courageously revealing their intimate and deeply painful experiences with abuse ranging from rape to female circumcision. In emotionally charged interviews and performances, everyday women and celebrities like Rosie Perez, Salma Hayek, Tantoo Cardinal, Jane Fonda, and Lisa Gay Hamilton embrace their bodies, reconcile their past, and bond together to break the silence that surrounds abuse.