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WOMEN IN THE CURRICULUM AND WOMEN'S STUDIES PROGRAM

UNIVERSITY OF MAINE 1997 - 1998

WIC News: 1996 Grant Recipients

Each year WIC offers a number of grants to faculty members interested in revising or expanding existing courses in order to create a more gender-balanced classroom experience. In 1996, three individual faculty members and one team of faculty members received summer grants totaling \$12,000. The four grant projects are profiled in this newsletter. Funded works include the revision of two existing classes in Family Studies to integrate feminist theory and multicultural perspectives (Renate Klein); the development of a new class on Native American women writers and storytellers in the Department of English (Margo Lukens); and feminist biographical research on Maine author Ruth Moore (Jennifer Pixley). Additionally, WIC supported a major departmental transformation in the Department of Theater and Dance (Sandra Hardy, Patricia Riggin, and Jane Snider). For information on this summer's grants, please call Ann Schonberger at 581-1229 or stop by the WIC office, 101 Fernald Hall, to pick up the 1998 guidelines.



Elaine DiFalco (left) and Kristen Williams perform a scene from "Why We Have A Body." The performance was part of a WIC lunch, CANADA ONSTAGE, that highlighted Canadian women playwrights discovered by Patricia Riggin as part of the WIC grant she shared with Sandra Hardy and Jane Snider.

Transforming the Theater Curriculum: Sandra Hardy, Jane Snider, and Patricia Riggin

In 1996, WIC funded for the first time a major departmental transformation when it awarded Sandra Hardy, Associate Professor of Theater, Jane Snider, Associate Professor of Theater/Dance, and Patricia Riggin, Assistant Professor of Theater, a grant of \$5,000 for "A Departmental Initiative to Transform the Theater Curriculum." The proposal was just the type of project that WIC had hoped for when it decided that year to offer a larger sum designated for comprehensive curriculum transformation efforts. The money allowed the three faculty members to redesign a substantial portion of the theater curriculum, particularly courses in acting, directing, design and technical theater, and dramatic literature and theory. Beyond reading plays by women playwrights and about women's experiences and issues, Hardy, Snider, and Riggin emphasized multicultural and international women's perspectives. With a focus on contemporary works, they sorted the selections into topics that included Canadian, Lesbian, Asian American, and African American women playwrights and collectively reviewed over 100 new plays. Their substantial efforts are already paying dividends: colleagues and teaching assistants have received annotated bibliographies; several class syllabi include new, diverse material; students are reading, discussing, and performing the plays at all levels, from short monologues in class to full-scale stage productions; and student actors and directors are presenting fresh, exciting material in their auditions and portfolios. The research has touched the Women Studies curriculum as well, through the WST 101 section which Snider taught last spring.

To learn more about this exciting project, please turn to page 4.

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- WIC Grant Project Reports
- New Videos on Multiculturalism & Women of Color
- Upcoming Conferences
- Women's Studies Journals at WIC
- Multicultural Women's Studies Institute
- and more . . .

Studying Ruth Moore

Jennifer Pixley

Several years ago, Jennifer Craig Pixley, Lecturer in English, picked up a novel by Maine author Ruth Moore. Expecting a light and engaging read about Maine people, she instead discovered a radical critique of American social issues. Delighted with her findings, Pixley embarked on a project to better understand Moore and her writing and to improve the image of Moore's work among critics and scholars. She received a research grant from WIC which allowed her to interview Moore's friends and family, to pour over archival material, and, ultimately, to produce several essays on Moore's life and literary contributions.

In all, Moore penned thirteen novels, one novel for young adults, and three books of poetry. At one point her work was favorably compared to that of Faulkner and Steinbeck. Now, however, her books rarely appear on reading lists and receive little critical attention. In large part, Pixley believes this is due to the relegation of Moore's work to the diminutive category of "regionalism." The term, Pixley explained, "could be uttered positively, even enthusiastically, praising a piece of writing while at the same time, setting it aside from the mainstream as if such work might only interest those in the local vicinity." Not coincidentally, "regionalism" has almost always described women's writings and, not surprisingly, "regionalist" was a label Ruth Moore despised.

While Moore does depict Maine's rural, small-town life, to read her only at that level is to miss her astute observations of society on a larger scale. Moore was, for example, among the earliest of writers, male or female, to address the challenges of managing the environment. In the 1940s and 1950s, Pixley pointed out, Moore's fictional characters struggled with the same problems we face today, including water pollution, the depletion of fish stock, and the loss of land and business to out-of-state interests.

Anticipating current forest controversies, Moore's 1962 novel, *Second Growth*, is a passionate diatribe against the dangerous practice of clearcutting. A "deep-ecologist" before such a term existed, Moore understood the relationships between humans, economics, and the environment and challenged us, Pixley said, to ask, "What if we became stewards of the land? Protectors of all that is vulnerable?"

At a time when few writers would take the topic on, Moore boldly challenged gender norms and advocated for a woman's right to make independent choices. Living in a world where college-educated women had little place, Moore knew first hand of the challenges women faced in pursuing their dreams. Her female characters reflected these challenges and the complexities of women's lives as Moore understood them. "She repeatedly makes the case," Pixley

wrote, "for the woman artist, for the single woman who lives the unorthodox lifestyle, for the educated woman, for the woman of color, for the aged woman, and for the working class woman. And in a characteristically compassionate gesture, she tirelessly defends the woman who chooses domesticity."



Moore was, of course, unorthodox herself. An educated, self-sufficient woman, Moore found the emotional intimacy she needed from her longtime companion, Eleanor Mayo. Introduced by Moore's sister, Esther Trask, Moore and Mayo shared a passion for writing, for nature, and for home, a place both identified as the coast of Maine and a place for which both felt homesick until their return in 1947. While the true nature of Moore's and Mayo's relationship went unrecorded, family members described them as "perfect for each other" and "a couple from the beginning." Both Moore and Mayo were indeed cherished members of their families, accepted despite their difference, and loved for their generosity and compassion. The two women were always central participants in family picnics and fishing trips, as were they in the lives of their nieces and nephews, encouraging them in their careers, nurturing them toward their dreams, and providing solid and caring role models.

No matter what they thought of Moore and Mayo or the oddities of their lifestyle (one niece recalled being teased by schoolmates over the women's chosen attire: blue jeans and flannel shirts), Moore's neighbors in Bass Harbor also cherished and respected the and steadfastly protected their privacy. In return, Moore and Mayo actively took part in the town's daily life. Moore spent at least three years on the school board while Mayo served as town clerk, tax assessor, and selectman. Both bowled in the Manset Ladies League for years.

As no previous scholarship on Moore exists, Pixley started her study with a biographical essay. The research naturally began with interviews with the women's family and closest friends. An acquaintance of Moore's treated Pixley to a tour of Gott's Island, where Moore was born in 1903. There Pixley walked the paths she read about in *Speak to the Winds*, observed the villages of *The Weir* and *Walk Down Main Street*, and observed the topography of *Spoonhandle*. She also visited Bass Harbor, where Moore and Mayo built a house they shared for nearly forty years. Pixley has received wonderful support from Moore's family, who, she says, know how misunderstood Moore's writings have been and value Pixley's efforts to bring them proper respect and permanence. That can only be assured, Pixley says, "if we read Moore's work and pay attention to what she is telling us about home, about common ground, and about longing for our own place."

New Videos on Multiculturalism and Women of Color

Thanks to funds provided by a Bird and Bird Instructional Improvement Grant, the WIC Program has just purchased ten new videos which explore the diverse experiences and perspectives of women throughout the world. Cynthia Mahmood, Associate Professor of Anthropology, and Margaret Lukens, Assistant Professor in English, served on the committee that selected the videos. All of our videos are available for two-day check out and can be reserved for use in classes.

Beauty in the Bricks documents the friendship and dreams of four African American teenage girls growing up in a Dallas housing project in 1980. (29 minutes)

Beauty Leaves the Bricks revisits the same women's lives 15 years later and explores, in their words, how poverty affected their life choices. (46 minutes)

Her Mother Before Her: Winnebago Women's Stories of their Mothers and Grandmothers features contemporary American Indian women talking about their childhoods and their families today. (22 minutes)

Mountain Wolf Woman: 1884-1960 is the self-told story of a Winnebago woman as narrated by her granddaughter. (17 minutes)

Flowers for Guadalupe/Flores Para Guadalupe explores the importance of the Virgin Guadalupe as a liberating symbol for Mexican women today. (57 minutes)

Luisa Capetillo: A Passion for Justice dramatizes the life and work of Puerto Rican journalist, writer, suffragist, and labor organizer, Luisa Capetillo (1879-1922). (42 minutes)

Wild Swans—Jung Chang is an epic account of the lives of three generations of Chinese women which captures the turbulent transformation of China in the 20th century. (59 minutes)

Batiks by Nike: An African Woman Talks about Art, Patriarchy, and the Empowerment of Women documents the manner in which an African woman designs batik imagery to chronicle her society's contradictory views of women. (30 minutes)

Women in the Arab World is a series which documents the accomplishments of three women from different countries who attained emancipation despite the repression of fundamentalist Islamic groups. (Each tape is 25 minutes)

1. *Egypt: To Live with the Differences* focuses on Soraya Altorki, Professor of Anthropology.
2. *Jordan: Democracy for Our Children* focuses on Toucan Faisal, the first and only woman in the Jordanian parliament.
3. *Morocco: The Rights of Women* focuses on Aicha Belarbi, Professor of Sociology.

The Reindeer Queen is the remarkable life story of Alaskan Eskimo woman, Sinrock Mary, who played a significant role in the turbulent history of Alaska's Arctic and rose above prejudices against Native Americans. (28 minutes)

Something Like a War studies international development, population control, reproductive rights, and women's health, as it examines the history of India's family planning program from women's points of view. (52 minutes)

WIC/WST to Host Multicultural Women's Studies Institute

The Women in the Curriculum and Women's Studies Program is awaiting final approval from the Board of Trustees for receipt of a Libra Professorship to bring distinguished scholars from different ethnic backgrounds to campus. To be held May 11 - July 1, the Multicultural Women's Studies Institute will host one scholar per week for a variety of activities designed to improve the Women's Studies curriculum in particular and the University as a whole with respect to multicultural issues.

The proposal for the Women's Studies major, which was approved by the Board of Trustees in January 1998, identified diversity as the area most in need of development in order to provide a quality program for students. This of course reflects a need of the entire University community. The institute will contribute to campus diversity by bringing scholars from several racial

and ethnic groups, including African American, Native American, Asian American, and Hispanic/Chicana/Latina, to meet with summer session classes, consult with graduate students in their role as teaching assistants and faculty-in-training, deliver a public presentation, and participate in informal social events.

The major focus of the Institute will be faculty development. During their visit, the scholars will work with a core group of faculty on a sustained basis on syllabi and pedagogy, with an emphasis on WST courses and departmental electives in Women's Studies and on general issues involved with teaching race and ethnicity.

If you would like more information on the Multicultural Women's Studies Institute or are a faculty member who would like to participate, please contact Ann Schonberger at 1-1229 or on First Class.

Sandra Hardy, Patricia Riggin, and Jane Snider noted with pleasure that over the last ten to fifteen years, the world of theater has seen an influx of women playwrights being published and produced. At the same time, however, lack of time and resources kept all three of them from reading these new women writers and from incorporating them into their own classes and those of their colleagues. To support their efforts at creating a theater curriculum which represents a multicultural and universal women's perspective, WIC awarded Hardy, Riggin, and Snider a grant which covered summer stipends, travel to two conferences, and the purchase of materials such as scripts and videos.

As is the case with many who try to diversify their curriculum, the three first had to acknowledge the shortcomings of their own education. Riggin and Snider (Hardy was not available) both explained that when they were students there simply weren't as many women playwrights published. Those that were went unnoticed by their instructors. "Our teachers didn't bother to do this kind of research," Snider commented, "they stuck to the canon. There was Lillian Hellman, and that was it." Now, however, the success of a few women, coupled with the creation of organizations of women playwrights and of national and international conferences, has brought talented women writers to the forefront. "If there's a role model and some leadership, all hell breaks loose," Snider noted.

Upcoming Conferences

We regularly receive conference announcements which we post on the ME-Women listserv. For directions on how to join the list, or for more information on these and other conferences, please contact the WIC/WST office.

"Virginia Woolf and Communities"

June 4-7, 1998, Saint Louis University, MI
Georgia Johnston (314) 977-3003, johnstgk@slu.edu

"Foundations For the Twenty-First Century:

Scholarship, Activism, Community"

National Women's Studies Conference.

June 10-14, 1998, Oswego, New York.

"Women and Leadership; Creating Balance in Your Life"

July 8-10, 1998, San Antonio, Texas.

Marian Fletcher, 409-294-3701.

"Winds of Change: Women & University"

July 14-18, 1998, Sydney, Australia.

Dinah.Cohen@uts.edu.au

"Research On Women And Education: Extending Our Diversity Into A Global 21st Century"

October 22-24, 1998, Michigan State University
mbenham@pilot.msu.edu

"It is a great time to be reading women playwrights."

For Snider and Riggin, the process began with the American Theater in Higher Education Conference. There they discussed plays and writing with several playwrights and shared ideas about teaching and methods with faculty members from around the country. One session which Riggin attended, for example, included four well known lesbian playwrights and several academics who have written about and critiqued their works. Such interaction provided for innovative and creative dialogues.

A significant challenge in locating good plays by women is that they are not produced on Broadway, given critical attention, or reviewed in the press. Finding them means looking off-Broadway and in experimental theater. Riggin, who teaches acting and coordinates THE 117, Fundamentals of Acting, chose to study Canadian women playwrights after attending the American College Theater Festival (ACTF), a regional gathering where students compete with monologues. Several of the best monologues, Riggin said, came from Canadian women. Upon returning home, she got a pleasant surprise when she looked to Fogler Library for resources and found an impressive collection of Canadian women authors. Last fall, Riggin directed four scenes from Canadian women playwrights for a WIC lunch. The students who performed and those who attended, Riggin says, were excited by the scripts. One student, in fact, selected a scene from *Lion in the Streets* by Judith Thompson, to present at the prestigious ACTF last January.

For Snider, the WIC grant allowed her to take leave from her summer position as costume designer at the Theater at Monmouth to focus on reading new plays. Snider teaches Women Playwrights and Costume Design, classes she says are generally taught from a Western European historical perspective. Now, however, her syllabus offers extensive representation of African American and Asian American women, the authors she read most heavily as part of the grant. Her research uncovered, *Blues For An Alabama Sky* by Pearl Cleage, which she now uses as a design assignment. Set in Harlem in 1930, the play deals with reproductive rights, racism, and homosexuality and allows students to explore period style of costume framed in both poverty and flamboyance. "It is a truly wonderful design show," Snider said.

Like Riggin, Snider has received positive responses to the curriculum changes from both her colleagues and her students. Male students, some of whom are initially skeptical of the material, often comment that they appreciate the opportunity to look at the world from a different perspective. And all students are benefitting from the chance to confront issues of race, gender, and class and of the diversity of women's experiences. "Studying plays by women of color," Snider commented, "offers our students the opportunity to engage in issues that their environment does not always pose for them and frees them from provincial notions; it has much the same perspective-broadening effect as Women's Studies."

Native American Women Writers and Storytellers: Margo Lukens

In January, 1996, Margo Lukens, Associate Professor of English, attended an NEH-funded seminar at the Newbery Library in Chicago. The conference, "Construction of Gender and Experience of Women in American Indian Societies," brought together both Native



and non-Native scholars to broaden the research and understanding of women in Native cultures. Lukens returned home inspired to develop a new topics course in the Department of English called Native American Women Writers and Storytellers. In support of her efforts, WIC awarded Lukens a curriculum revision

grant which, in addition to her stipend, provided an allowance for books and material and the honoraria for three guest writers to visit her class.

As the University welcomes the new Native Studies program, for which the first introductory classes are being taught this spring, Lukens' new course will offer the chance to focus specifically on the roles and works of women. "Exploring women's traditional lives in a variety of Native cultures, particularly in their roles as storytellers, provides a heritage and a grounding to the activities of Native women writers," Lukens said. "Conversely, we see the variety of ways that Native women writers have documented, imagined, and created possibilities for the lives of Native women over the last one hundred years." Lukens pointed out it was a conscious decision to include "storytellers" in her class title. This reflected the fact that "some amazing literature has come from Native people, but in all of those people there is a closeness to a narrative tradition that is very old and that's very important and very different from that of Europeans."

To emphasize the diversity among Native women, Lukens includes writers of different tribes and regions and of different generations and life experiences. For example, the life of Molly Spotted Elk, a Penobscot performer who spent considerable time among the literary elite of Europe, is clearly a very different story than that of someone who spent her whole life on a reservation. Also, a significant portion of the class was spent looking at the experiences of Native women in boarding schools. No matter what their background, however, Lukens said that most women writers are somehow extraordinary. In order then to provide balance and to show her students the variety of roles and experiences Native women have, she assigned a book of personal interviews with Native women from around the country.

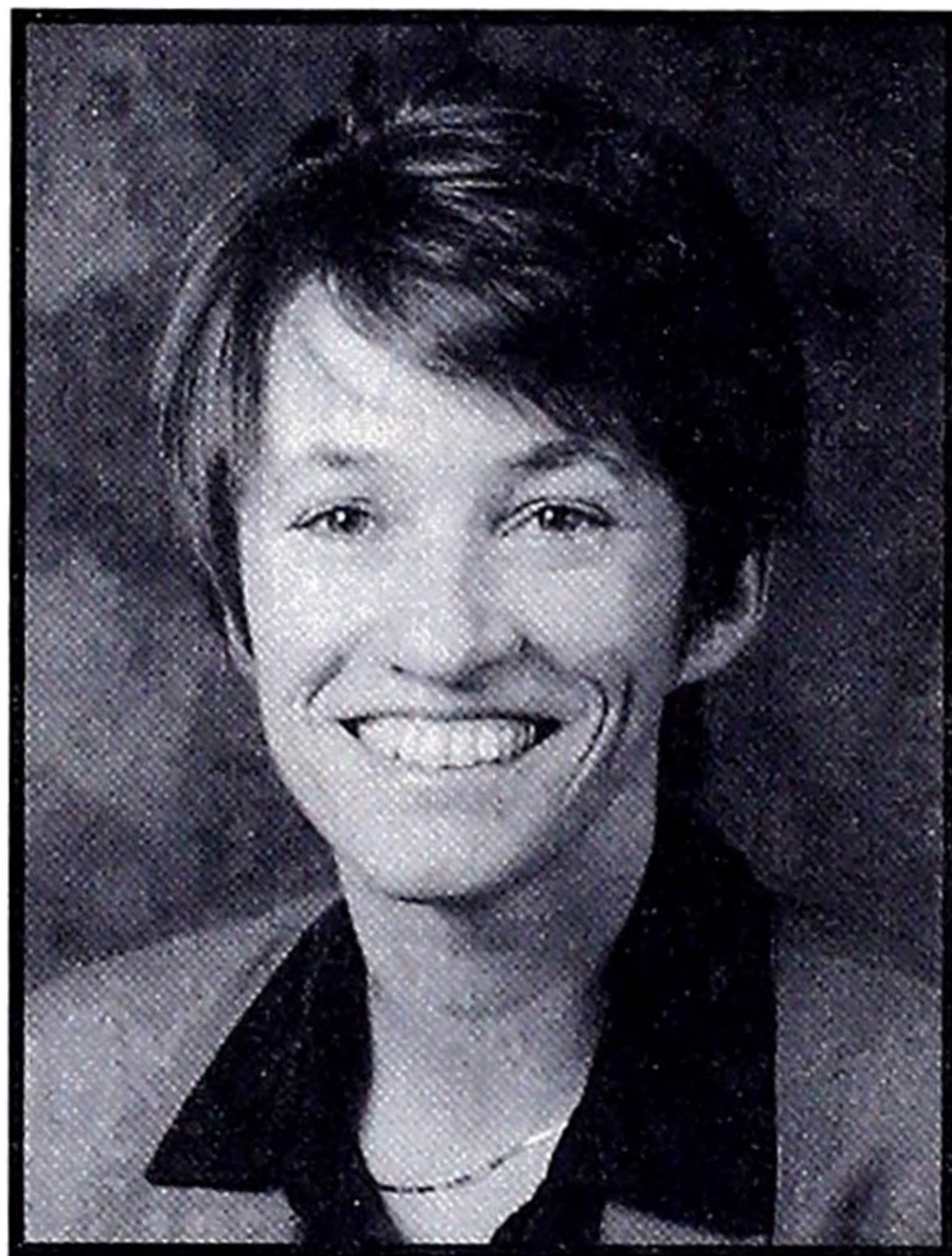
While each Native woman has her own style and message, several themes are common throughout their writings. Difficult issues, such as surviving abuse and the pains of forced assimilation, are confronted, while at the same time, women's strength and their desire for healing are apparent as well. The women write about the healing that comes when one reconnects with one's culture and the levels of sadness that are shed when stories are told. In fact, thematically, Lukens noted, there is very little difference between the writing of Native men and women. And within the discussion of women, the role of men, and the relationships between men and women are critical to examine as well. "We were always talking about men," Lukens explained, "and that's one of the things that came up repeatedly in the NEH seminar--that you can't talk about Native women without talking about how the roles of people fit together."

Lukens was careful to include well known authors such as Sarah Winnemucca and Leslie Marmon Silko, as well as women who may be known only locally, such as ssippsis. In fact, in addition to the scholars from the NEH conference that Lukens used as consultants, many local women gave their time and ideas as the class developed and as teachers in the class itself. Lukens credited Gail Sockabasin, Associate Director of the Wabanaki Center, with generously helping students to understand the cost to Native people of sharing their culture. Sockabasin visited the class when they were discussing Wabanaki writers and lifeways. "It was impressive to me and the students that in the course of telling us family stories and showing us some family artifacts (baskets), the story of basketmaking in her family really led to the story of the entire community--of how people have lived and survived within the last 100 to 150 years and how that is a change from traditional life ways." Sockabasin's talk illustrated that it is not a simple thing for Native people to just answer the questions, "Tell us something about your culture, or yourself, or your life."

Lukens first taught the new class last spring, and received very positive feedback from her students, a mix of both Native and non-Native students. At the end, a small group of Native women treated their classmates to an evening on Indian Island. They toured the school (which included a viewing of birch bark etchings done by ssippsis) and the museum, shared a dinner of deer, moose, beans, hocorn soup, coffee and fry bread, and received basic instruction in basketmaking (they all went home with a simple bookmark). It proved the perfect way to end a learning experience which brought together so many people, women and men, who might not have otherwise made contact. "It wasn't a fancy, official kind of a tour," Lukens commented. "It was a tour of peers. These were people showing their home, and in a way that connected with relevance to what we had learned together as a group. The invitation opened up Indian Island as a place and the community as a neighborhood." It was just the type of learning experience, one where knowledge is shared and connections made, that Lukens had hoped for.

Renate Klein: *Multidisciplinary Perspectives on Family Violence*

Renate Klein, Instructor of Family Studies, brings a feminist and a multicultural perspective to her research on family relations and domestic violence. To facilitate her bringing these approaches into the classroom, WIC awarded Klein a curriculum revision grant which provided her with a book allowance and the opportunity to immerse herself in the latest in American and European research. Based on her findings, Klein revised two regular course offerings in the Department of Human Development and Family Studies.



Through this research, Klein discovered several new feminist works that she feels will enhance her students' learning and stimulate their critical thinking. "There's a lot of writing on family and violence against women that's not part of a traditional, mainstream psychology, but is crucial to developing a full understanding of family and domestic dynamics," Klein explained.

Klein's classes now include divergent perspectives on domestic violence. In addition to feminist hypotheses, students read controversial, contra-feminist arguments of gender symmetry. Based on random population surveys, gender symmetry proponents argue that women are as likely as men to perpetrate family violence. Students read the arguments and their supporting evidence and carefully examine the methodology. The majority conclude that women who experience extreme violence and men who are abusive are unlikely to be represented in the random surveys on which the gender symmetry argument is based. Women, they find, are often too isolated, afraid, or embarrassed to respond to the surveys, while men are likely to ignore them. "The debate illustrates the importance of definitions, measurements, and sampling strategies," Klein said. "It requires students to work with seemingly contradictory evidence, to decide which forms of violence are more serious than others, and to evaluate the appropriateness of different research strategies."

Klein also studies family issues from cross-cultural perspectives. "Family conflict, domestic violence, and violence against women are pressing social problems that challenge our understanding of human relationships and that cut across national boundaries," she noted. To

illustrate this, Klein compares the treatment of domestic violence in the U.S. with that of European nations. Through the comparisons, students learn not only how perceptions of and organizations for domestic violence differ from country to country, but also how varying women's cultures influence the treatment of domestic violence.

This past fall, Klein's international approach to teaching about domestic abuse was acknowledged when she received a grant from the German-American Academic Council Foundation to host Dr. Carol Hagemann-White, Professor of Educational Theory and Women's Studies at the University of Osnabrück. White, who gave two public lectures at the University of Maine, is an expert on family violence projects and the German women's movement. Her visit provided the opportunity to compare community-based domestic violence projects in the United States and Germany, as well as to generalize about the two countries' success and failure in working towards equality.

Klein's research stands to benefit not only her students, but all the scholars in her field. "It draws attention to power and power imbalances between men and women," Klein explained, "and between other groups such as whites and blacks, and immigrants and non-immigrants, forcing researchers to question traditional paradigms." To help lessen the gap between scholars who are often isolated by discipline and region, Klein initiated the European Network on Family Conflict and Domestic Violence. The second meeting, which occurred in August, 1997 in Loccum, Germany, attracted participants from over twenty European nations.

An equally important result of Klein's grant is the recognition of new sources of feminist writing. "A lot of this work is produced by women, so it acknowledges women's contributions," she said. "It also draws on women's experiences which have traditionally been ignored." Through it, students are exposed first hand to the realities of women's lives and come to learn that feminist research is not less scholarly than traditional approaches. Klein's own contribution to feminist scholarship on family violence is her recently published book, *Multidisciplinary Perspectives of Family Violence*.

Klein credits the WIC grant directly and indirectly for her project's fruition. "Of course, the book allowance was helpful," she said, but "even more so than the money, the supportive atmosphere makes such a difference. Knowing that others are interested in this kind of work and having support makes all the difference in the world."

The Women in the Curriculum and Women's Studies Program will soon be on the web at:
<http://www.ume.maine.edu/~wicwst>

We're on First Class too:
Desktop/Academics/Academic Programs/Women in the Curriculum

Women's Studies Journals at WIC

The following is a list of some of the Women's Studies journals in the WIC/WRC Library. Some are historical feminist publications which are no longer in print, while others are brand new publications to which we have recently subscribed. Journals which Fogler Library also has but for which we have earlier issues are indicated by an asterisk.

Aegis
Al-Raida (Women in the Arab World)
Black Issues in Higher Education
Bridges
Connexions
Differences
European Journal of Women's Studies
Feminist Collections
Feminist Studies
Feminist Teacher*
Frontiers: Journal of Women's Studies*
Gender and Society
Inform: A Quarterly Newsletter by Maine Women
IRIS: A Journal about Women
Lesbian Connection
Lesbian Tide
Maine Women's Lobby
Ms. Magazine
National NOW Times
National Women's Studies Association Journal
New Books on Women and Feminism
Off Our Backs*
On Campus With Women
Sing Heavenly Muse: Women's Poetry and Prose
Sinister Wisdom
Sojourner
The Journal of Lesbian Studies
Transformations
Violence Against Women
Woman of Power
Women and Environments
Women and Therapy*
Women's Health Advocate Newsletter
Women's Review of Books
Women's Rights Law Reporter*
Women's Studies International Forum

1997 WIC Grant Recipients

Seven individual faculty members and one team of faculty members received summer grants totaling more than \$9,000 from the Women in the Curriculum and Women's Studies Program. Funded works include the first-ever WIC grant to a faculty member in Cooperative Extension, two research grants, and several reading grants aimed at better integrating materials on women into existing courses.

Phyllis Brazee, Associate Professor of Education, and **Mary Bird**, Instructor in Education. "Reading, Reflection, and Dialogue: Using Women's Perspective to Construct Change in Self, Curriculum, and Climate." A joint reading grant.

Mary Ellen Camire, Associate Professor and Chair of Food Science and Nutrition. "Internet Survey of Women's Beliefs About Dietary Supplements." A research grant.

Welch Everman, Professor of English and Associate Dean of the College of Liberal Arts and Sciences. "Fiction By Contemporary American Women." A reading grant.

Aileen M. Fortune, Associate Extension Professor, York County. "Gender Socialization and Equity Issues: A School and Community Project." An academic climate grant.

Pao Hsu, Lecturer and Research Associate in Mathematics. "Gender Related Questions on Surveys to Assess the Beliefs of Mathematicians and Students." A research and reading grant.

Howard Segal, Professor of History and Director of the Technology and Society Project. "Background on Women's Issues in the Courses in Technology and Society." A reading grant.

Sharon Tisher, Lecturer in Honors and Adjunct Instructor in Resource Economics. "Feminist Perspectives on the Content of Honors 101." A reading grant.

Marli Weiner, Associate Professor of History. "To Nurse the Sick: Women, Healing, and the Politics of Care on the Antebellum Plantation." A research grant.

"One of the devastating weaknesses of university learning, of the store of knowledge and opinion that has been handed down through academic training, has been its almost total erasure of women's experience and thought from the curriculum, and its exclusion of women as members of the academic community.

-Adrienne Rich, "Claiming an Education," in On Lies Secrets, and Silence (1979)

WIC/WRC Vertical Files

The WIC/WRC Library vertical files are a unique collection of resources. They contain articles, pamphlets, newsletters, and information sheets on a variety of women's issues. Topics range from abortion rights to ecofeminism to self defense. The files also house literature distributed by local and national organizations such as NARAL, the Women's Business Development Corporation, and the Maine Women's Fund. There is an extensive collection of materials from international women's groups and organizations covering the issues facing women on a global scale.

All students, faculty, staff, and community members are welcome to browse the vertical files and make use of the information, although materials may not leave the WIC/WRC office. Limited photocopying is available.

Be sure to visit the Women in the Curriculum and Women's Resource Center Library, located in 101 Fernald Hall. The library includes over 2,500 volumes, audiocassettes and videos, and a number of periodicals, many of which are not available at Fogler Library. Many materials may be signed out on loan. We also have vertical files and literature racks with information available for all kinds of research. While our collection is growing, our library is still manageable sized and inviting, enabling both serious research and comfortable browsing. Come look for yourself between 8:00 and 4:30, Monday through Friday.

101 Fernald Hall
(207) 581-1228

The WIC/WRC office space is accessible.

Women in the Curriculum and Women's Studies Program

The Women in the Curriculum Program began in the fall of 1980 when Dr. JoAnn Fritsche, Director of Equal Opportunity and Women's Development at the University of Maine, convened a meeting to develop strategies for the inclusion of women's experiences and perspectives in the University's curriculum. Today the WIC/WST Program administers both a major and a minor in Women's Studies and encourages the development of departmental and interdisciplinary Women's Studies courses. It also continues a long-standing program of assisting faculty members with their revision of courses so that they represent equally the experiences, values, contributions, and perspectives of both women and men. In addition to Women's Studies and curriculum transformation, other WIC/WST Program components include the Maryann Hartmann Awards, the weekly WIC Lunch Series, the Feminist Oral History Project, the University's Women's History Celebration, discussion groups, and programs of speakers and performers.

Written by
Tina Roberts, WIC Graduate Assistant

Edited by
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