

GSSO

Did you know you can use student funds to organize feminist events on campus? For nearly ten years, the Gender Studies Student Organization has been a group for students who are interested in gender and feminist politics. In the past the GSSO has organized panel discussions, workshops and other events that examine contemporary social issues through a gender-conscious lens. Students have also used funds to travel to conferences and events. The GSSO is currently dormant, but you could be the one to revive this important student organization! Call, email or stop by the WGS office to learn more. (wgs@usm.maine.edu | 780-4862 | 94 Bedford St, Portland)

Women & Gender Studies

Spring 2016 Newsletter

Hello all,

The Women and Gender Studies Program is the longest-standing feminist studies program in Northern New England, and continues to be one of the most vibrant. **We are pleased to announce a new, 36-credit hour major.** We hope that the lower credit hours enable our students to make timely progress towards getting an undergraduate degree, and to consider the possibility of double majoring or adding a minor from another department. As an interdisciplinary major itself, Women and Gender Studies encourages students to experience how the knowledge of one discipline enhances the depth and breadth of another. If you have questions about switching to the new WGS Major beginning in the fall, please make an advising appointment! You can read more about the new major on page 3.

In the fall, WGS is offering courses ranging from "Introduction to Women and Gender Studies" to "Women, Knowledge and Power." We also offer many courses cross-listed with other departments, so declaring a double major or minor is easy. If you have any questions, please send us an email, call the office, or just drop in at 94 Bedford Street.

Sincerely,

Professor Lisa Walker
Director, Women and Gender Studies
lwalker@maine.edu
207-780-4311



WGS Director Lisa Walker

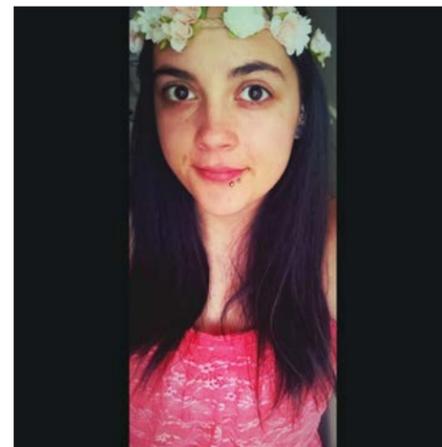
Contents

- 1 Director's Welcome
- 2 Major/Minor & Core
- 3 Alum Updates
- 3 New Major Requirements
- 4&5 Faculty Spotlight
- 6&7 Spring Courses
- 8 GSSO
- 8 Student Spotlight

Fall registration opens on April 4th!

Student Spotlight

WGS Double-Major Sam Pingree on Zombies and Disability Justice



I'm Sam, and I'm double majoring in Women & Gender Studies and Social Work. This is my last semester of WGS and I'm doing my senior thesis on disability theory and the zombie apocalypse. After one of my social work professors offensively compared Autistics to zombies, I became curious about the many parallels drawn between zombies and the disabled in popular culture. Gradually, the thesis idea developed that our societal obsession with zombies is a reflection of cultural anxieties about the contagion-- and containment-- of disability and disabled people. My research into this led to the formation of the secondary level of my thesis, which is that abled society projects their fears of the potential darkness or evil inside of themselves onto the disabled in an attempt to dissociate from it and control it. However, in doing this, they end up strengthening their own inner darkness as they willfully participate in a society that marginalizes an innocent population (the disabled) in the same ways they feared the disabled-- or zombies-- would marginalize them.

94 Bedford Street, Portland Campus
M-F 8:00 – 4:30

(207) 780-4862 WGS@usm.maine.edu

http://www.usm.maine.edu/WGS

Facebook: USM Women and Gender Studies Program / YouTube: USMWGS

REQUIREMENTS FOR THE MAJOR AND THE MINOR

(Read about the new requirements on page 3)

14 courses are required for the WGS major:

6 Core Courses

WGS 101 Intro to Women and Gender Studies
—or— EYE 109 Gender, Representation and Resistance

—plus—

WGS 201 Women, Knowledge and Power
WGS 380 Politics of Difference
WGS 390 Contemporary Feminist Theories
WGS 490 Capstone Experience
WGS 485 Internship or WGS 486 Thesis

2 WGS Topics Courses from among these categories:

- Science, Technology and Health
- Culture and the Arts
- History and Resistance
- Gender and Institutions

6 Approved Electives Courses

A list is available at
www.usm.maine.edu/wgs/courses

6 courses are required for the WGS minor:

1 Core Course at the 100-level

WGS 101 Intro to Women and Gender Studies
—or— EYE 109 Gender, Representation and Resistance

1 Core Course at the 200-level

WGS 201 Women, Knowledge and Power

1 Core Course at the 300-level

WGS 380 Politics of Difference
or WGS 390 Contemporary Feminist Theories

3 Approved Elective Courses

A list is available at:
www.usm.maine.edu/wgs/courses

Fulfilling your Core Courses with WGS

Entry Year Experience:

EYE 109 "Gender, Representation, and Resistance" Drawing on many disciplines, EYE 109 asks, what is gender and how is it represented historically and cross-culturally? Students consider the impact of mass media, education and political discourse on gender construction, and explore the liberating power of pleasure. Books assigned for this course may include: *Gender* by R.W. Connell, *Woman at Point Zero* by Nawal El Saadawi, and *Guerrilla Girls Bedside Companion to the History of Western Art* by the Guerrilla Girls

Socio-Cultural Analysis:

WGS 101 "Introduction to Women and Gender Studies" This course considers the economic, political, and social status of women and men and how ideas about femininity/masculinity and feminism are promoted through the media and other vehicles of culture. Books used by this course have included: *Reviving Ophelia: Saving the Selves of Adolescent Girls* by Mary Pipher, *Dude, You're a Fag* by C. J. Pascoe and *Feminist Frontiers* by Richardson, Taylor & Whittier.

Cultural Interpretations:

WGS 201 "Women, Knowledge and Power" examines the relationship between gender, assumptions about truth, and the ways both affect how we experience the world. Books from past sections of the course have included: *The Creation of Feminist Consciousness* by Gerda Lerner, *A Room of One's Own* by Virginia Woolf, *Handmaid's Tale* by Margaret Atwood, and *Black Feminist Thought* by Patricia Hill Collins.

Ethical Inquiry, Social Responsibility & Citizenship:

WGS 380 "Politics of Difference" explores some of the consequences of using such identity categories as race, nationality, religion, and sex to shape culture and gender relations within it. Books assigned for this course have included: *Gender Outlaw* by Kate Bornstein, *How Does it Feel to be a Problem* by Moustafa Bayoumi, *Hatreds* by Zillah Eisenstein and *Iran Awakening* by Shireen Ebadi.

Diversity:

WGS 201: Women, Knowledge and Power AND

WGS 390 "Contemporary Feminist Theories" introduces students to such feminist theoretical approaches as post-structuralism, Marxism, psychoanalysis, critical race theory, and post-colonialism. The focus of the course is the intimate relationships between feminist theories and feminist

Many WGS courses also satisfy the International requirement and a WGS minor satisfies the "Cluster" requirement.

WGS 320: Qualitative Research Methods

Portland T 4:10-6:40PM

Prof. Wendy Chapkis

This course provides an overview of the process of social research utilizing qualitative methods. Topics include the logic and principles of the research process, as well as specific techniques in qualitative research (e.g., writing field notes, conducting interviews, analyzing qualitative data). Prerequisite: SOC 210 with a grade of C or better or permission of instructor. 3 credits. ****Suggested for all WGS students who are interested in writing a thesis.****

WGS 335/ ENG 319: Madness, Medicine and Monsters: Women and Gender in Gothic Fiction

Portland M/W 10:15AM – 11:30AM

Prof. Lisa Walker

Gothic literature, known for mystery, monsters, and ghosts, emerged in late 18th century. It had its heyday in the 18th and 19th centuries, but it continues today in genres such as science fiction and horror, and in postcolonial and postmodern literatures. Frequently portraying pursued heroines, suffering bodies and tortured minds, the Gothic is a fascinating place to explore intersections of literature, medicine, and gender. This course will focus on how Gothic fiction and film from the 18th to the 21st century depicts women as both regulated by and resistant to medical discourses of hysteria, contagion, madness, and reproduction. It will explore Gothic representations of how medicine, science and technology classify bodies in the service of controlling disease, healing the sick, and civilizing the world. In particular, it will study how female characters intervene in this nexus of knowledge and power. Readings will include both primary literary texts and literary and film criticism. Prerequisites: ENG 100 required. Suggested, ENG 120, ENG 140, or WGS 101. 3 credits.

WGS 345: Cinema & Women

Online

Prof. Rebecca Lockridge

This course examines representations of women in feature-length films produced in the US and in other countries around the globe between 1960 and the present. Some of the films discussed will offer resistance to social, political and intellectual marginalizing and silencing in patriarchal cultures; others are embedded in it. Students will explore these differences through scholarly research on the films or the topics they raise. The course is also designed to increase media literacy; students learn to recognize the interface between technology, culture, media, and politics as they appear both in narrative structure and in cinematic techniques; shot distance, camera angle, lighting, perspective, editing, montage of visual rhetoric. 3 credits.

WST 345/ENG 445: Topics in Cultural Studies: Witchcraft

Portland M 4:10PM-6:40PM

Fulfills Pre-1800 requirement

Professor Lorryne Carroll

This course, taught in a senior seminar format, focuses on the North American contexts of witchcraft. We will read closely historical documents related to the Salem events of 1692, events that inform many subsequent representations of North American witchcraft; that is, Salem haunts all colonial American and U.S. discourses on witches and witchcraft, and we must have thorough knowledge of these events in order to interpret the powerful effect they have had on American popular culture. Readings and discussions will engage questions of epistemology (e.g. scientific rationalism v. "superstition") and the ideologies arising from and informing the construction of social threat. As well, we'll consider witchcraft as a self-conscious resistance to specific social, legal, religious, and commercial regulation, especially as these regulatory discourses sought to contain women's "knowledge." Therefore the course begins with a consideration of how different ways of knowing, represented by competing traditions, produce versions of the socially normal versus the socially deviant. The course progresses from Salem through a range of verbal and visual representations up to our contemporary moment, investigating how and why popular culture's apparent obsessions continually recuperate and transform images of witches and witchcraft. The course might include a trip to Salem. 3 credits.

WGS 365/CRM 317: Gender and Crime

Portland M 4:10PM-6:40PM

Prof. Jim Messerschmidt

Portland T 4:10PM-6:40PM

Prof. Jim Messerschmidt

This course concentrates on gender and its relation to crime. It explores such issues as histories of gender inequality, the gendered character of criminological theory, and how gender is related to a variety of crimes such as rape, violence in the family, crimes by women, property crimes, and corporate crimes. 3 credits.

WGS 380: The Politics of Difference

Portland W 4:10PM-6:40PM

Prof. Wendy Chapkis

Central to the course are the ways that "differences" are embedded and enacted in the context of power relations. While the specific content of this course is flexible, it will analyze the advantages and disadvantages of using race, ethnicity, nationality, class, age, and sexuality as categories of analysis. Prerequisites: WST 1011 or EYE 109, WST 201 or permission of the instructor. Offered fall semester. 3 credits.

Women & Gender Studies Fall 2016 Course Listings

Women & Gender Studies courses are now found in Mainstreet under WGS (not WST)!

WGS 101: Introduction of Women & Gender Studies

Portland	T/TH 8:45AM-10:00AM	Prof. Susan Feiner
Portland	TH 4:10PM – 6:40pm	Prof. Wendy Chapkis
Portland	T /TH 1:15PM – 2:30PM	Prof. Kim Simmons
Gorham	M/W 11:00-12:15PM	Prof. Sarah Lockridge
Web/Online		Prof. Sarah Lockridge

This course explores from a variety of perspectives the following inter-related themes and topics: the economic, political, and social status of women as a group and in discrete cultural contexts; the politics of representation, or how ideas about femininity and feminism are promoted throughout the media and other vehicles of culture; the construction of “consciousness,” both through the media and through feminist tactics; women and collective action in the past, present, and future. Students are expected to practice their writing skills through formal essays. Satisfies core requirement for socio-cultural analysis. 3 credits

EYE 109 Gender, Representation, and Resistance

Portland	T/TH 11:45AM – 1:00PM	Prof. Kate Winger
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Drawing on many disciplines, EYE 109 asks, what is gender and how is it represented historically and cross-culturally? Students consider the impact of mass media, education and political discourse on gender construction, and explore the liberating power of pleasure. 3 credits.

WGS 201: Women, Knowledge & Power

Portland	M/W 2:45PM – 4:00PM	Prof. Lisa Walker
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This course examines the ways in which the politics of knowledge production shape both global North and South cultures and their gender relations. It explores the role of educational institutions as they function to promote antifeminist culture, and the ways women have historically resisted, subverted, appropriated, and reformed traditional bodies of thought. Attention will be given to how competition, intimidation, and other factors have inhibited the formation of feminist communities of scholars/learners. Students will practice different modes of interpretation and writing, including personal narrative, socio-historical work, and contemporary cultural analysis. 3 credits.

WGS 245/PHI 221: Philosophy of Art

Portland	T 4:10-6:40PM	Prof. Kate Winger
Online		Prof. Kate Winger

What makes a person creative? What do artists think about their art? How do critics evaluate a work? If art is created for a cultural ritual or healing, is it to be understood differently? How do the circumstances of a work's creation and reception affect its evaluation? How does a person's class, ethnicity, or gender influence art work and its reception? Philosophers in the field of Aesthetics attempt to answer questions which artists, art historians, anthropologists, and critics ask about art. The works of art and philosophy considered will be drawn from a wide variety of cultural contexts. 3 credits

WGS 245: Women, Arts, & Global Tourism

Web/Online		*Fulfills Non-Western Requirement Prof. Sarah Lockridge
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This course explores the role of women who produce arts and crafts for the global tourist market. All over the world, women are improving their socio-economic status, investing in their families, and contributing to community development through their involvement in tourism. Tourism is perhaps the largest-scale movement of goods, services, and people in human history. We will learn about the historical and contemporary experiences of women from many different cultures such as: examples from Latin America, Eastern Europe, Africa, and Asia. Course content includes themes of cultural heritage, culture change, traditional versus tourist art, hosts versus guests, gender inequality, fair trade and community development. 3 credits.

Alumni Update

WGS grads are leaders in our community. In “Alumni Update,” we check in with some of our alumni, to see what life looks like after WGS.

Cole Leighton graduated with a BA in Sociology & a WGS Minor in 2011. Cole is currently the Lead educator at Sexual Assault Response Services of Southern Maine (SARSSM). After graduation, he spent 2 years working in Massachusetts as an educator with a for-profit company before returning to Maine and starting at SARSSM. As the Lead Educator, Cole recruits and supervises interns as well as works with other educators to develop and provide sexual assault prevention education to students in K-College and community groups in Cumberland and York counties. He also recently started taking classes in Policy, Planning, and Management (MPPM) through the Muskie School.



New Major Requirements

The Women & Gender Studies Program is updating the requirements for our major—switching from 42 credit hours to 36. Read below for a full description of the changes. Anyone declaring their major will automatically be enrolled under the new requirements. If you declared before Spring 2016, you can change to the new major by setting up an advising appointment with Lisa Walker (contact info on front page).

REQUIREMENTS FOR THE 36 CREDIT MAJOR

6 Core Courses (18 credit hours)

WGS 101 Intro to Women and Gender Studies
—or— EYE 109 Gender, Representation and Resistance

—plus—

WGS 201 Women, Knowledge and Power
WGS 380 Politics of Difference
WGS 390 Contemporary Feminist Theories
WGS 490 Capstone Experience
WGS 485 Internship or WGS 486 Thesis

2 WGS Topics Courses (6 credits) from among these categories:

- Science, Technology and Health
- Culture and the Arts
- History and Resistance
- Gender and Institutions

4 Approved Electives Courses (12 credits)
A list is available at www.usm.maine.edu/wgs/courses

One topics or elective course must fulfill a Non-Western requirement. Students who will be writing a thesis are strongly encouraged to take a Research Methods course.

Faculty Spotlight

WGS faculty and affiliated scholars are leaders in their fields. We wanted an inside look at their courses: What inspires them? What drew them to the material they teach? Here is what a few of them had to say.

Professor Lisa Walker on her course *Madness, Medicine and Monsters: Women and Gender in Gothic Fiction*

Q: What inspired you to develop this course? What drew you to the material?

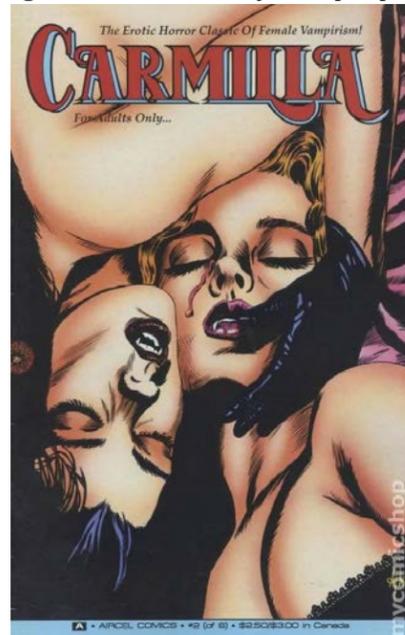
A: My nursing students in EYE 110, Literature and Medicine, inspired me to develop this course. Every semester that I taught EYE, I had really smart, really engaged nursing students who did such a great job with literary analysis. I really wanted to create an upper-level medical humanities course that might appeal to them, and to other students. The Gothic is such an interesting genre for exploring are now beginning to define the field of the "medical Gothic" --it seemed like a natural fit for a new Women and Gender Studies Course.

Q: What are some of your favorite texts and why?

A: One of my all-time favorite novellas is *Carmilla*, by Sheridan Le Fanu. It predates *Dracula*, and it's about a young woman who is seduced and preyed upon by a female vampire called Carmilla. It's a really interesting text on its own, but it's also been adapted many times, into many forms, including Hammer Studios "B" horror films, adult comic books, and opera. Most lately, it's been adapted as a web series on YouTube.

Q: Has teaching the material changed the way you think about it?

A: Teaching the medical Gothic has really made me think of the Gothic as a whole differently. I see so many more connections between Gothic themes of alterity, hybridity, and monstrosity and science, disease, and medical technology. I love it when my students point out a connection that I haven't made, and when they suggest new books for me to read.



Professor Rebecca Lockridge on her course *Cinema and Women*

Q: What inspired you to develop this course? What drew you to the material?

A: In *Cinema and Women*, communication theories used to investigate varying aspects of relationships between *Mothers and Daughters* from the US and other nations are paired with films with similar content from the US and other nations. We use both feminist film theory and theories about visual rhetoric to guide our analysis of the written and visual texts.

Faculty Spotlight Continued...

I was inspired to develop this course because the content addresses several interests of mine—film studies, visual rhetoric, and mother/daughter relationships. I have found film a valuable vehicle for teaching many important concepts in all my classes. As for the theme of this course, the importance of mother/daughter relationships was largely ignored until the publication of *Of Woman Born* (1976). Adrienne Rich wrote that the bond between mother and daughter –“essential, distorted, misused—is the great unwritten story.” A great many texts about motherhood, mothering and mothers and daughters followed, but few examine the role of communication in creating, developing and maintaining this most significant of human relationships. In addition, I have witnessed a lack of visual literacy in students despite the increasing emphasis on visual messages in our modern world. *Cinema and Women* allows me to introduce students to these topics and the rich interface between them.

Q: What are some of your favorite texts and why?

A: The written texts for the course consist of two books and weekly lectures about aspects of visual rhetoric. I am co-editor of the primary text *Mothers and Daughters: Complicated Connections Across Cultures* (2012), and co-author of a chapter about elder care with my daughter Sarah Lockridge who also teaches in the Women and Gender Studies Program. Topics in the book range from analysis of communication patterns between US mothers and daughters when daughters give birth, to discussion of the motherline appearing in novels from around the world.

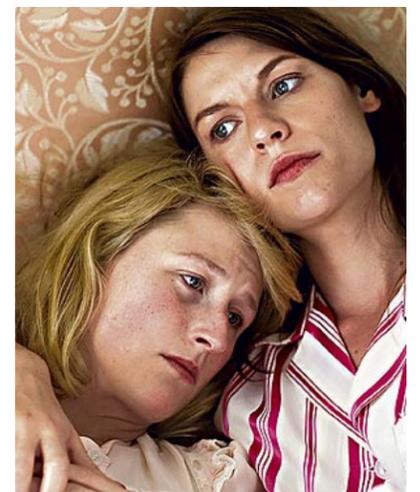
Adrienne Rich wrote that the bond between mother and daughter – “essential, distorted, misused—is the great unwritten story.”

In our chapter, Sarah and I used Nell Noddings' (2002) theory of care needs—*preservation* (survival), personal *growth* and *acceptability* (cultural norms)—to investigate care of mothers by daughters in our family through three generations, comparing those needs-meeting expectations for the elderly with those Sarah witnessed in the village of Teselebougu, in Mali, West Africa where she lived as a Peace Corps volunteer. This chapter is paired with the US film *Evening* (2007) which was widely panned by mainstream critics. When they use the feminist perspectives provided in the class material, I find students like the film and engage in remarkably thoughtful discussions about it—putting the critical reviews to shame in comparison.

The other text, *Transnational Feminism in Film and Media* (2007), addresses transnational feminist praxis and cinematic representations of global concerns such as border crossings, migration, foreignness, sex trafficking, tension between West/non-West as well as north/south across genres in the global system of film. This combination of written and cinematic texts offers examples of multicultural feminist media studies grounded in perspectives of transnational feminism and transnational media.

Q: Has teaching the material changed the way you think about it?

A: *Cinema and Women* is an online course. I was initially skeptical about teaching the content in this venue, but I have discovered the format works well for a class of this kind. Students have the opportunity to watch 14 films at their leisure—more than is possible in an in-class format. Because the class is divided into small groups for online discussion, I have found the answers to questions asked to be fine critical analyses shaped and refined through the group process. I knew the content for this course was provocative and compelling, but I have a new respect for the depth of online relationships formed when students share insights with one another.



Still from the film *Evening*