

Karin Hanta, Editor khanta@middlebury.edu

Editor's Note

Dear faculty members, students and staff members,

I am very happy to be able to welcome you back on campus as director of Chellis House. For those of you who don't know Chellis House yet, please come and visit us: Chellis House is a safe space on campus for women and men to discuss gender issues and/or relax and have a good time in our comfortable living room. It is home to various student groups such as Feminist Action at Middlebury (FAM) and the Middlebury Open Queer Alliance (MOQA). FAM meets at 7:00 p.m. on Thursdays, MOQA at 7:30 p.m. on Sundays. Chellis House is located directly behind Proctor Dining Hall. If you feel like a strong cup of coffee after a meal, please avail yourself of the java in our fully stocked kitchen. If you would like to start your own interest group and use Chellis House as a venue, please come and see me. I am usually in my office on the first floor from 8:30 a.m. to 2:45 p.m. My extension number is 5937, my email khanta@middlebury.edu. Chellis House is also home to Middlebury's best kept secret: the Alison Gwen Fraker reading room. You will find books on gender and equality issues here as well as two computers, which you can use in absolute peace and quiet.

I am also very pleased to inform you that the Women's and Gender Studies Department will have its first permanent director as of February 2005. Professor Sujata Moorti will move here from Old Dominion University. She is an expert in film and media studies and authored the book *Color of Rape: Gender and Rape in Television's Public Spheres*. For any other questions concerning the Women's and Gender Studies curriculum, please turn to acting director, Professor Cheryl Faraone,



whose office is in the Center for the Arts (room 325).

I would also like to welcome North Eastern Consortium Dissertation Fellow Ime Kerlee on campus. Ime is finishing her Ph.D. in women's studies at Emory University. She has been an activist for years, working with survivors of domestic and sexual violence and educating young people about alternative sexualities, and people of color about feminism. Ime would like to work closely with students. You can contact her at ikerlee@middlebury.edu (extension 5630). You will find an interview with Ime on page 8.

Have a successful semester!

All the best,
Karin Hanta



Find out about the 10th anniversary of Chellis House on pages 5-7!

FACULTY NOTES

Hugo Nopo (Econ. Dept.) received a \$100,000 grant from Educate Girls Globally and the Inter-American Development Bank for 12 months last March, together with his co-author Martin Benavides. The title of their project is "Rural Girls' Primary Education and Urban Female Employment in Peru." The authors are collecting data on gender differences in expectations about the educational system and the labor markets.

Julia Alvarez's new young adult novel *finding miracles* is due to come out on Oct. 12th. It is the story of a young Latin American girl who moves with her adoptive parents to the United States. When she meets a refugee from a genocide in her country years later, she rediscovers her identity. Julia's novel *In the Time of the Butterflies* is the choice for the city-wide reading program ONE READ ONE CHICAGO. Close to 50 reading groups in different parts of the city will discuss the book throughout October. In a public statement about the choice of subject matter, Julia let Chicagoans know, "The Mirabal Sister...founded the underground movement against [Dominican dictator] Trujillo. They were brutally murdered in 1960, only months after my own family escaped to the U.S. (...) Those of us who survive such oppressive regimes have a responsibility to those who stayed behind and in many cases gave up their lives to help establish a free nation. (...)" The United Nations has declared the day of the murder of the Mirabal sisters, November 25th, as International Day Of Violence Against Women.



SISTER-TO-SISTER PROGRAM

The **Sister-to Sister-Program** is a J-term internship in which you can earn one credit. It is spearheaded by associate director Gail Smith, the campus representative of the American Association of University Women (AAUW), Karin Hanta, director of Chellis House, and Dot Hart, Vermont president of AAUW. Dot, Gail, and Karin have been meeting with female students who are interested in mentoring and empowering middle school girls. We have started to discuss the format of the program, which is entirely student-driven. Our efforts will culminate in a one-day "Sister-to-Sister Summit" on February 19. Students will meet with local girls from grades 7 to 8. The goal is to get the girls, who identified themselves or were identified by their counselors, to talk about dilemmas, concerns, and issues they face in their daily lives. Participants have the chance to realize that some of their peers face the same challenges and together, they will find some solutions. Together with the Middlebury students, the group will create action plans. The college student mentors will serve as a resource and sounding board. The summit will take place in a relaxed atmosphere in a building on campus. Activities may include chat rooms, music, art and drama. The program is about empowerment of both the girls and also the college student mentors. The program outline and initial contacts at the three area middle schools (Middlebury, Vergennes, Bristol) will occur during the fall semester. The next phase in the planning will be that several students take on a primary leadership role by setting up a J-term internship to pull the entire project together. The project will also include many campus constituents including the local AAUW chapter members (many of whom are Middlebury alumnae), as well as faculty and staff who will serve as expert facilitators to prepare students for summit conversations with professional expertise. If you would like to join, please contact Karin (khanta@middlebury.edu). The deadline to submit a J-term internship proposal is October 20.

CHELLIS HOUSE SPEAKER SERIES

Fall Events

Wednesday, October 13

12:15 p.m., Chateau Grand Salon

"Are Italians White?"

Lecture and discussion by Jennifer Guglielmo & hip hop artist Manifest

Jennifer Guglielmo is Assistant Professor of History at Smith College. She recently co-edited a collection of essays entitled *Are Italians White? How Race is Made in America* and is currently completing a book on Italian women's political and cultural activism in New York City (1880-1945).

Wednesday, October 20

7:30 p.m., Twilight Auditorium

"I Will Not Be Silenced."

One-woman show about the life of Sor Juana Inéz de la Cruz, one of Mexico's foremost poets and playwrights, by Nuyorican performer Maria Aponte. Through this monologue, Ms. Aponte gives her own interpretation of the emotional challenges Sor Juana might have faced in preparing her famous letter *The Response* to the Archbishop of Mexico. Ms. Aponte addresses Sor Juana's femininity, independence and defense of her rights as a woman, writer, and the consequences of losing those rights.

Thursday, November 4

11:00 a.m., Rehearsal Hall 221, CFA

"Women in Community -- Making the Arts Public in Women's Lives."

Lecture by Anne Babson.

Thursday, November 4

8:00 p.m., Gifford Annex Lounge

Poetry reading by feminist poet Anne Babson.

Anne Babson's first chapbook, *Uppity Poems*,

was called a "must read" by Carpe Laureate Diem, and The American Dissident called her poems "lasers of passion and commitment." Another chapbook, *Dictation*, received favorable reviews in Beggar's Press, Iconoclast, Pemmican and Monkeyfist. A chapbook of poems about the tension between Arab and United States cultures and the aftermath of September 11th, *Counterterrorist Poems*, was released by Pudding House Publications and excerpted on the nationally syndicated Arnie Arneson radio talk show. Anne Babson wrote the libretto for Middlebury Professor Su Lian Tan's new opera *Upbringing*, which will be performed by Meridian Arts Ensemble in 2006.

Friday, November 5

7 - 10 p.m., Ross Commons Deanery (40 College St.)

Art Opening: Paintings and Collages by Patricia LeBon Herb

This show includes still lifes, figures, landscapes, and abstract collages from 1999 to 2004. They are inspired by traveling experiences in Belgium and Germany. Also featured are landscapes of Vermont. Patricia LeBon Herb describes her collages as abstract-representational and influenced by the German and Flemish expressionists.

20% of the purchase of each painting, and 50% of the purchase of boxes of note cards, will go to WomenSafe.

(Patty LeBon Herb is also the designer of our beautiful new WAGS logo.)



Painting "The Baltic Sea" by Patricia Le Bon Herb.

SPEAKER SERIES CONT.

Tuesday, November 9

4:30 p.m., Robert A. Jones '59 Conference Room
“Gender, Ethnicity, and Urban Space: Life and Perils in Colonial Latin America in Comparative Perspective.”

Lecture by William H. Beezley, professor of history and interim director of the Center for Latin American Studies, University of Arizona; director of the Oaxaca Summer Institute on Modern Mexican History.

Thursday, November 11

4:30 p.m., Twilight Hall
“Boundary Event.”

Lecture by Trinh T. Minh-ha, Professor in the departments of Women's Studies and of Rhetoric (Film) at the University of California Berkeley. Vietnamese-born Minh-Ha is a writer, filmmaker and composer. Her work includes two large multimedia installations (*The Desert Is Watching*, 2003 with Jean-Paul Bourdier and *Nothing But Ways*, 1999 with Lynn M. Kirby); seven feature-length films that have been honored in thirty retrospectives around the world (including the international art exhibition Documenta 11 in Kassel, Germany 2002); and seven books, of which the more recent are: *Cinema Interval*, 1999, and in collaboration with Jean-Paul Bourdier, *Drawn from African Dwellings*, 1996. Professor Minh-Ha has just completed a new feature film, *Night Passage*.

Thursday, November 11

7:30 p.m., Dana Auditorium

“Night Passage” (USA 98 mins., color, 2004).
Film screening followed by discussion with Trinh T. Minh-ha.

Amnesty International Symposium on Sex Trafficking

Tuesday, November 16

7:00 pm, Robert A. Jones '59 Conference Room

Lecture by Janice Raymond, Co-Executive Director, Coalition Against Trafficking in Women

Wednesday, November 17

7:00 pm Robert A. Jones '59 Conference Room

Lecture by Suzanne Tomatore, Program Director, Immigrant Women & Children Project, Association of the Bar of the City of New York Fund, Inc.

Thursday, November 18

7:00 p.m., Robert A. Jones '59 Conference Room

Lecture by Vivian Itchon Gupta, Education Director, GABRIELA Network

Friday, November 19

12:30 p.m., Robert A. Jones '59 Conference Room

Lecture by Stephen Kiernan '82, Reporter, Burlington Free Press

9:00 p.m., Forest Basement Lounge

“Jamnesty,” Concert featuring student musicians to raise awareness about issues of human trafficking worldwide and in the United States.

Saturday, November 20

3:00 p.m., McCardell Bicentennial Hall

“The Selling of Innocence.”

Film screening followed by a discussion led by Ruchira Gupta, Producer and Anti-Trafficking Expert, Development Alternatives, Inc.

6:00 p.m. Redfield Proctor Lounge

Keynote Speech: Ruchira Gupta, Anti-Trafficking Expert, Development Alternatives Inc.

The Tenth Anniversary of Chellis House

On May 9, 2004 a large number of students, faculty members, staff, and alumni came together to celebrate the birthday of Middlebury College's first women's and gender studies resource center.

The sun finally broke through the clouds at 2 p.m. on Sunday, May 9 – just in time for a large number of WAGS supporters to celebrate the tenth anniversary of the Mae Belle Chellis Resource Center, as Chellis House is officially called. The celebration was a truly intergenerational event, spanning seven decades of Middlebury history. Trustee Mary Brackett ('36) enjoyed the various performances as much as future graduates Willa Brown ('07) and Emily Theriault ('07). At the heart of the commemorative event was, however, Trustee Drue Gensler ('57). It was due to her tireless efforts and substantial financial support that the Women's and Gender Studies Program and Chellis House came into being. In her speech, Professor Cheryl Faraone remarked about Drue, “Her courage and conviction have made Middlebury a better place for all the College's faculty, staff, and students.” Professor Peggy Nelson, the first WAGS director, spoke about the history of Chellis House. With her, we remembered student Alison Gwen Fraker, an ardent supporter of the WAGS program, who tragically died in a car accident in 1989. The library on the second floor of Chellis House is dedicated to her memory. Her father, architect Harrison Fraker, designed and donated the beautiful bookcases and tables in the reading room. The Chellis House lecture series and program of extracurricular activities wouldn't be the same today hadn't it been

for the creative insights of Chellis House director Mary Duffy, who succumbed to heart disease in 2002. The tenth anniversary of Chellis House was also a day to recognize outstanding achievements throughout the school year. The Alison Gwen Fraker Prize for best paper in the field of Women's and Gender Studies was awarded to Sarah Beth Tomeo ('04) for her junior thesis on women in the Spanish Civil War entitled “Reevaluating History: Dolores Ibarruri and Federica Montseny's Participation Before and During the Spanish Civil War, 1936-1939.” The Drue Cortell Gensler Prize for Best Thesis in the field of women's and gender studies went to Lila Buckley ('04) for her project “The Newborn Kingdom: Voices of Urban Chinese Women and the Politics of Reproduction.” Lila conducted her research in the Chinese-speaking community in Montreal in Chinese and French. After listening to outstanding musical performances by Womansing, the Bobolinks, Sarah Pieplow, Anais Mitchell, Charlotte Carlson, and poetry readings by Julia Alvarez and Crystal Belle, the awards for Feminist of the Year were given out. Drew Macan, Director of Human

Resources, received the staff distinction. In her speech honoring Drew, former Vice President for College Advancement Sally Holland said, “In her unceasing efforts to assure that all staff are treated fairly and equitably, Drew contributes more to Middlebury being a great work place for women than any other single individual.” Professor Armelle Crouzières-Ingenthron garnered the faculty prize. “The French course ‘Voices from the Women's Francophone World’ made me aware of the problems and difficulties that women writers have had in ‘voicing themselves through words.’ Armelle has brought several intriguing women from Africa to share their voices with us in the classroom,” said Danielle Boniello ('04). WAGS major Elizabeth Brookbank ('04) was awarded the student prize. “Elizabeth single-handedly led FAM this year, while also juggling her thesis,” said Eliza Adler ('04.5). “She was integral in organizing transportation to the March for Women's Lives in D.C. and maximizing the number of Middlebury students who attended. She also organized the trip to Randolph for the town meeting on women's issues.” At the end of the celebration, one student remarked, “I found the perfect name for this event: from now on, we should call it ‘the Chellebration.’”

Pictures of the Chellebration!



Crystal Belle ('04) recites her poetry.



Charlotte Carlson ('05) on her violin.



Singers/Songwriters Anais Mitchell ('04) and Sarah Pieplow ('04) in a jam session.



The Bobolinks hum it up.



Faculty Feminist of the Year Armelle Crouzières-Ingenthron.



Womansing bring down Chellis House.



What's making Trustee Drue Gensler ('57) and former WAGS director Paula Schwartz laugh?



Eliza Adler ('04.5) embraces student Feminist of the Year Elizabeth Brookbank ('04).



Trustee Mary Brackett ('36), professors Marjorie Lamberti and Jennifer Heuer.



Sally Holland and staff Feminist of the Year Drew Macan.

Interview with Ime Kerlee

by Michelle Albert

Ime Kerlee is a Northeast Consortium Dissertation Fellow at Middlebury this year. She is currently also working on three anthologies entitled *Are All the Women Still White? Globalizing Women's Studies* (due out in 2005 and including work from Middlebury's own Hilda Llorens); *Feminisms Reclaimed: Engendering Development, Global Capitalism and the Modern*; and her "fun project" *From Wonder Woman to Buffy: Female Heroes and the Popular Imagination*. In her work, Ime combines feminist ethnography, history, and cultural studies. She also created and chairs the "Women of Color Activist and Academic Collective." Her activist work includes paid and volunteer positions in domestic and sexual violence programs and diversity training about alternative sexualities and feminism.

What is your role on campus?

This fall, I am working on publishing a few articles that are part of my dissertation and on completing my anthologies. During my time here at Middlebury, I would like to help the Women's and Gender Studies program any way I can. I would love to help increase discussion of the discipline and feminist needs on campus with organizations like FAM, MOQA, and WOC but also with the campus at large. My office is always open to anyone who wants to discuss feminist issues (including, but not limited to, diversity issues) or things within my research and social change fields.

Are you teaching any courses now?

I will be teaching a course in the spring, which I hope will be "Reading Social

Activism." We will be reading books by feminist activists about their methods. I hope that I can bring several speakers from the various feminist movements to campus. I think it is critical that women's studies move beyond the classroom to ongoing engagement with social change. I would hope that women's studies experts are already really clear about the fact that our curriculum goes beyond the classroom into the real world.

As my work focuses on ethnography, I would also like to teach a course on feminist ethnography as an interdisciplinary process. This is especially important since women's documents and lived experience throughout history have not been well preserved. When anthropology focused on masculine process as universal, we can look at history, when history is silent, we can look at fiction, etc. In this way, we can get to know how to engender culture across time. Interdisciplinary studies help us find the women missing in the history we're told.

As a scholar, do you feel that you can be an activist at the same time?

There are two schools of thought on that. Many people believe that teaching alone is activism, particularly because if you are teaching women's studies it can foster feminist debate across campus. As an academic, I am inclined to believe this model. I also come from the domestic and sexual violence movement, however. If I am not actively

involved in working towards social change, then I feel I am not doing enough. I am often asked by academics and feminist social activists if I am a social activist or if I am an academic. I hope that we don't see academics as just being members of the ivory tower, or a "think tank;"; I hope that activism can constitute a part of academia as well.

Are you currently working with any faculty/ staff?

I'm doing my best to get involved with the women's and gender studies program and Chellis House. I would also like to get involved in the Latin American organizations since my work focuses on Latin American and the Spanish-speaking Caribbean. I have heard that Middlebury is strong in the areas of language and study abroad and I also think there are some really solid courses offered on Latin American studies, so I am really excited about how my own work can resonate with these programs. As someone housed in the English Department, I am also working hard to make my work complement the existing courses on women's and feminist literature. In the end, I hope I can make a contribution to all of these programs/departments, as well as Middlebury in general, with my feminist perspective.

COME OUT SPEAK OUT WEEK

Organized by MOQA

Monday October 18

Panel: What Does It Mean To Come Out?

4:30-6pm in Forest West Lounge

Open Mic

Come Out, SPEAK Out

9-11 Gamut Room

Tuesday October 19

discussion: Homophobia and Heterocentrism

4:30-6:30 Pearsons Lounge

mediated by Kate Jerman from OutRight VT

Performance: Gregory Douglass w/ Sarah Pieplow

7:30-11 Gamut Room

Wednesday October 20th

discussion: Hate/Love/Apathy
SafeSpace VT presents on a variety of topics, including gender neutral language.

4:30-6:30 Chateau Grand Salon

Gender Identity 101: Putting the (T)rans back in LGBTQ –

7-9pm Chateau Grand Salon

Thursday October 21

discussion: Queer People of Color.
Come watch a screening of *Tongues Untied* (1989). Group discussion to follow.

7-9 Carr Hall Common Room

Friday October 22

Party in the Gamut Room with DJ Tyler Kremberg



"I WILL NOT BE SILENCED!"

One-woman show about the life of Sor Juana de la Cruz by Nyorican performer Maria Aponte. Wednesday, October 20, 7:30 p.m., Twilight Audit.

Sor Juana Inéz de la Cruz was a seventeenth century Mexican nun. Not only was she one of the greatest poets and playwrights of her time, but she was also the first person on this continent to argue in writing for the rights of women to be educated. She taught herself Latin at the age of six and went on to the viceroy's court to write poems and plays. At the age of 18, she joined a convent to pursue her intellectual activities further. Although she was not allowed to leave the convent, she had many visitors. She became very well-known, but her fame did not sit well with certain members of the clergy. Although priests frequently produced the same kinds of secular material Sor Juana wrote, she was criticized for her writing. One of her most vocal critics was Francisco de Aguiar, the archbishop of Mexico. *La Respuesta*, a letter to the archbishop, is perhaps her best-known work. In it, she argues that women need to be educated, and explains how it could be done, given the mores of the time. The letter is a powerful argument for women's rights, while still being written cautiously, with an eye toward placating her accusers. Sor Juana eventually stopped writing to avoid the Inquisition. She signed a statement of repentance, which was published with a title suggesting she had renounced her work. Octavio Paz, the acknowledged expert on Sor Juana, believes she refused to sign a statement of condemnation, and that this title was added later. Her final days were spent caring for the poor, and four years after she gave up her education and writing, she died while taking care of her sisters during a plague. In her nearly empty room was a sign that she had not completely surrendered: an unfinished poem, carefully hidden.

Interview with Stacie Cassarino

by Michelle Albert

You are a Middlebury graduate. What was your major?

My major was English with a double minor in Italian and WAGS with a concentration in Creative Writing.

What are you doing on campus this year?

I'm teaching Literature 101 and EL 170 Creative Writing of Non-Fiction, Fiction, and Poetry. I'm teaching a creative writing workshop this J-term and a WAGS course, English 114 (Reading Women's Writing) this spring.

Did you plan on coming back to Middlebury?

No, I didn't. I was here last autumn finishing up my first book of poems. I stayed in my colleague/friend Barbara Ganley's barn. I realized that it was really wonderful to be back, and to be talking with her about teaching. Months later, when I learned there was a position opening, I drove up from New York for an interview with John Elder. I knew that I wanted to be teaching here.

Can you talk a little more about your book?

It's a collection of poems entitled *Goldfish are Ordinary*. Right now it is a finalist at a few presses for a first book prize. It's a compilation of about 50 poems that I've been working on for the past few years.

You've traveled quite a bit since graduating. Where did you go?



Since Middlebury I've lived briefly in Oregon, Oxford, Seattle, Brazil, San Francisco, Brooklyn, with months in Alaska, Chicago, Costa Rica - so returning to Vermont, coming full circle, makes sense somehow.

You also worked with one of the top-rated New York chefs.

While living in NYC I worked for Mario Batali in his restaurant "Babbo." My first task was to slice a hundred lamb's tongues and toss them with truffles, difficult work for a vegetarian. There were other pleasures of working in the kitchen: cow lip, pigs's feet, cod sperm, sweetbreads (lymphs), some brain, some tripe, and a crowd of male chefs who "ruled" the kitchen. Many nights I was the only woman present, a great contrast to the Italian kitchens of my family, not just because suddenly I was cooking among men, but because the kitchen was suddenly the stomping ground for sexual indecency, homophobic rants, daily harassments.

And how did you survive in such an environment?

I focused on the pleasures of cooking. It was difficult to assert a space in this kitchen, with my knife and with my

voice, but I felt hopeful that my presence (and argumentativeness) would somehow provoke dialogue and the possibility for tolerance.

What are your teaching goals this year at Middlebury College?

What my best teachers always emphasized was taking risks. I hope to provide an opportunity in the classroom whereby students are part of a community of writers/readers in which risk-taking is valued most. If students are pushing their own boundaries, gaining confidence, shaping their voices on the page and in their dialogue with their peers, their learning extends beyond the classroom. I'm really excited and feel lucky to be a part of this exchange.

What were the most valuable insights you gleaned from the WAGS program?

I developed a language for talking about gender politics, a consciousness, new ways of "reading," and a sense of the importance in committing to this dialogue as a scholar and teacher. Much of my literary scholarship has been grounded in a framework of gender theory; my focus in graduate school was the novels of Virginia Woolf.

Trinh Minh-Ha

The world-renowned filmmaker, poet, musician, writer, and eminent thinker in the field of post-colonial feminist theory will be in Middlebury on November 11 for a lecture and discussion of a film screening.

"When I saw Trinh T. Minh-ha's work for the first time I was amazed," says Deb Ellis, professor of Film and Media Culture. "She communicated something so incredibly beautiful in a filmic language I had never seen before. Last year I was at a film market, and found myself standing next to a woman with a name tag - Trinh T. Minh-ha. I felt honored to have the opportunity to meet her. Later in the week, I went to a screening of her work in progress, *Night Passage*. Again, I was taken into another world - a narrative that wasn't a narrative, a real world that wasn't real... We are truly fortunate to have an artist of this caliber visit us."

Professor Trinh T. Minh-ha, of the Rhetoric and Women's Studies Departments at UC Berkeley, is known around the world as a cutting-edge filmmaker whose work challenges the boundaries of the medium. In the words of one critic, "Trinh T. Minh-ha's [art] radically remakes narrative modes of filmmaking by invoking and then reinventing the tools of the anthropologist, the poet and political witness, the visual artist and the musical composer" (Steve Dickison, the Poetry Center).

The Vietnamese-born artist has received numerous prestigious awards and grants and has been given 30 retrospectives nationally and internationally for six films, among them *The Fourth Dimension*, a film on the 'rituals' of Japanese culture and on time as explored and experienced in digital video imaging (2001); *Shoot for the Contents*, on culture, arts, and politics in China (1991); *Surname Viet Given*



Text excerpt from UC Berkeley interview.

Name Nam, on identity and culture through the struggle of Vietnamese women (1989); *Naked Spaces - Living is Round*, on the relation between women, houses, and cosmos in West Africa (1985); *Reassemblage*, on filming in rural Senegal and a critique of the anthropological I/eye (1982). Trinh Minh-ha is not only a filmmaker. She is also a prolific writer, a poet, a critic, and composer. She has written five books, composed musical pieces for percussion and electronic instruments, and has collaborated in the creation of multimedia installation art. About teaching, Trinh T. Minh-Ha says the following, "I stress the role knowledge plays in the constitution of self and other, or in the students'

daily lives and practices (...) I solicit from [students] the theory that arises from their own contexts and interactions. Of great importance is the ability to break the circular relation of supplier and consumer between student and teacher (...) Students are invited to expand their views by drawing unfamiliar, unexpected relationships in what they have learned. They are encouraged, on the one hand, to participate directly in the collective process of making theory so as to relate more intimately to the body of works with which they are engaged, and on the other hand, to develop, independently and creatively, the ability to think through relational possibilities. Students can be at first very troubled because they are being put in an uncomfortable place where suddenly everything discussed in class turns around and calls for a questioning of themselves. But without this, criticism tends to be reduced to a mere matter of judging (what is right or wrong, good or evil), and we keep our finger pointed at the 'other.' Questions of racism, sexism, homo- and xenophobia or whatever additional phobias we have in our society, all have to do with the way we conceive of relationships."

POEM BY ANNE BABSON

The feminist wordsmith will give a reading on November 4 at 8 p.m. at Gifford Annex Lounge.

ABOUT HANDS

I.

Melzer the manicurist counts clients in
A zoologist's field log. Hands flutter past
Her face like errant butterflies loosed
From their migration by the wafting of

Aromatherapeutic tonic decanted
In her water-smoothed, petal-pink fingerbowls.
She catches them thus without a net,
Beckons them, these pets of hers, by clicking

Her tongue, tisk-tisking at them. She lifts them to
The lamp at her station and eyes them from all
Angles before she opens her box
Packed with her dozens of delicate tools.

Call her their chronologist. She massages
Lotion reverently into the small of
Each of them, each dollop a jewel
Pressed and hidden in the palm, a fortune

Folded into the cookie. Yes, she charges
Market value for her services, but the
Unrequited serenade painted
Into each nail is a gift, a fruit of

The spirit. She squeezes one client between
Two others in the Manhattan walk-up where
She practices, offering extras
Gratuitously to faithful comers.

This is no immigrant struggle to Melzer
The manicurist, born in Honduras not
Too long ago, transplanted to the
South Bronx. To her, it is a sacrament.

WAGS J-TERM COURSES

WAGS 1002 Gender, Health, and International Development

This course examines the integration of gender, health, and sustainable development from a gender perspective. Drawing upon the work and experience of researchers and practitioners across sectors and regions, and within a historical framework, it will explore the social, economic, religious, political, and cultural influences on women in both developed and developing countries. (E. Clift, a visiting winter term instructor)

WAGS 1003 Gay and Lesbian History: An Introduction

This course will explore the varieties of lesbian and gay experience in transhistorical and cross-cultural perspective. (B. Schlager, a visiting winter term instructor)

ENGL/WAGS 1008 Cast As A Woman

This course will examine the depictions of women in South Asian film and literature in the post-feminist era. Has feminist discourse and criticism affected the presentation of the feminine in these works? We will consider a number of issues: differences between depictions by male and female writers and directors, by Indian and non-Indian writers and directors, by Indians of the diaspora and those that work from within India. AAL (A. Sattar)

SOAN/WAGS 1029 Social Worlds of Friendship (CW)

Friendship is important in life - most would agree - but have you ever considered exactly why? Do we freely choose our friends based on individual qualities, or does finding and making meaningful friendships also involve the complexities of social life and historical change? This course explores friendship from a variety of perspectives ranging from the philosophy of Aristotle to current problems of intimacy, gender, sexuality. SOC (D. Fee)

