



gender:dynamic

The Newsletter of the Gender Studies Program at Northwestern University

FALL 2006, VOLUME 17 ISSUE 1

Adrienne Rich Visits Northwestern

by Öykü Potuoglu-Cook

Adrienne Rich, the legendary poet, essayist, feminist, and activist, delivered a vibrant poetry reading to a standing-room-only hall and met with students for a critical discussion during her visit to Northwestern on October

11. Co-sponsored by Northwestern's programs in American Studies and Gender Studies, these campus events helped chart Rich's aesthetic and political transformation over the last half-century, with a particular focus on the continuing implications of her feminist poetics, pedagogy, and public engagement.

Rich visited Northwestern as a Kreeger Wolf Distinguished Visiting Professor. Jay Grossman, Director of American Studies, took a leading role in making Rich's visit possible.

Professors John Keene and Robyn Schiff, faculty members in the English Department, led the morning discussion with 25 highly-engaged undergraduates and graduate students from across the college and university. Both Keene and Schiff detailed Rich's impact on their own artistic growth as poets. Schiff cited "When We Dead Awaken": Writing as Revision" (1972) to

contextualize Rich's provocative re-visionism as both literary and political challenges to formalist and sexist literary canons and to posit Rich's trajectory as a history of the U.S. women's movement. Similarly, Keene elaborated on the moral courage of Rich's art and the conscious pursuit of communal transformation across *Twenty-One Love Poems* (1977) and *An Atlas of the Difficult World* (1991).

In the wide-ranging questions and answers with students, Rich addressed formal shifts in her work, particularly how she came of age with her third book, *Snapshots of Daughter-in-Law* (1963), eschewing the tight, restrained verse and syntax of *A Change of World* (1951). Defining intertextuality as not only a dialogue with fellow poets and writers (Audre Lorde, Denise Levertov, and James Baldwin), but also with political/institutional climates, she expressed "skepticism about movements that are purely literary." Rich thus reminded us about how publishing and academic circles mediate and cultivate "new literature" without denying the dialectic between liberatory political movements and progressive literary products.



Kreeger Wolf Distinguished Visiting Professor Adrienne Rich with Gender Studies major Barrak Alzaid '07

From the director's desk

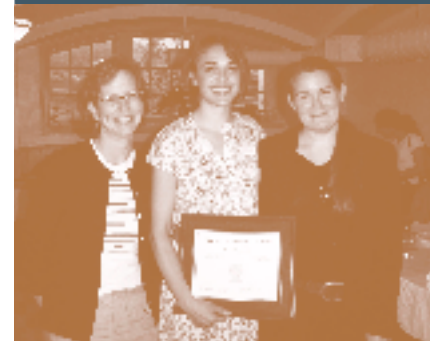
Gender:dynamic. Under this new title, we bring to you a newly redesigned Gender Studies newsletter. *Dynamic* can include here the changing ideas of gender that are our analytical focus in the Gender Studies Program at Northwestern—dynamic within particular cultural contexts, dynamic across historical periods, as well as the dynamics of genders in relation to each other. With its Greek root of "power," *dynamic* can also indicate the continued focus in Gender Studies on relations of power—in contemporary society; in cultures including, preceding, intersecting with, or beyond "our own"; in the theories we study; in relation to other dynamic structures and forces in culture, like race and social class.



Jeffrey Masten

continued on page 2

2006 AWARD WINNERS



Abby Rogosheske '06, winner of the Dobbs Thesis Prize, with advisor Joan Sherman and honors coordinator Amy Partridge

At the annual spring awards banquet in June, Gender Studies recognized its graduating seniors and presented three undergraduate prizes. Please join us in applauding the accomplishments of these new alums of the Gender Studies Program:

Betty Jo Teeter Dobbs Prize for the best senior honors thesis written in the Gender Studies Program: **Abigail Rogosheske '06** for her thesis entitled "Pineapples and Politics: Ugandan Women and the Road to Empowerment." The award committee cited "the intellectual rigor with which Abby approached her topic, from the initial data collection to her appendices on ethnographic method."

George C. Casey Prize, for the best undergraduate essay on any topic relating to the situation of gender and society: **Corey Robinson '06**, for his essay, "Where Have All the Queer Boys Gone?: Representation, Respectability, and the Political Potential of Bodies."

Rae Arlene Moses Leadership Award, presented to a graduating senior who has fostered initiatives and demonstrated leadership, both within the classroom and in co-curricular activities sponsored by the Program: **Corey Robinson '06**. The award committee cited Corey's leadership as co-chair of the Undergraduate Board, his devotion to the new Gender Studies Undergraduate Scholars' Group, and his work organizing the hugely successful Hoffmann Colloquia events: "Radical Chicago," assimilationist Nikki S. Lee, and Professor David Eng.

continued on page 3

From the director's desk

We hope *gender:dynamic* also conveys the energy and forward movement of the Gender Studies Program itself: as an interdisciplinary collaboration with faculty and students in many departments across the university, and as an ongoing project that includes women's studies and feminist theory, but that has also dynamically expanded in recent years to include sexuality studies, the study of masculinities, and queer theory. With this expansion has come a rethinking of the idea that "gender dynamics" only or fundamentally operate between genders understood as binary.

With this new title and new look, this newsletter issue sends word of a Fall Quarter in Gender Studies that has been particularly dynamic. It's difficult for me to express fully the great pleasure and energy that accompanied Adrienne Rich's visit to campus in early October, in events co-sponsored with Northwestern's American Studies Program. Rich, the award-winning poet and essayist whose work has been extraordinarily important to feminists over several decades, met with students for an invigorating discussion that ranged from her experience growing up in segregated Baltimore, to poetry's relation to other arts (including jazz, opera, and the music of Bob Dylan), to the politics of poetic form, to the significance of National Coming Out Day. This morning event was followed by a standing-room-only public poetry reading in the evening. Rich's visit to campus was an exceptional opportunity for many of us to reexamine and reconnect with her astonishing oeuvre of poetry, prose, and activism, to hear new poems and poems written in an earlier era of war that remain startlingly relevant, and to introduce her work and thought to another generation of students. You will want to read the full account of Rich's visit by Ph.D. candidate and Gender Studies Teaching Assistant Öykü Potuoglu-Cook on page 1 of this newsletter.

Our undergraduate board has also been on the move, hosting a film screening and artist talk by Jules Roskam, filmmaker and creator of *Transparent*, a documentary film on female-to-male transgender men who have become biological parents (see page 5).

We've also added to our undergraduate course-offerings two new versions of courses for undergraduates: newly arrived Assistant Professor Nicholas Davis's "Introducing Queer Cinema," a version of "Voices and Visions"

(the core-curriculum course for majors and minors); and Visiting Assistant Professor Amy Partridge's new seminar for incoming first-year students, "Making History in the 60's," which focuses on the Gay Liberation, Women's Liberation, and Black Power movements. Gender Studies Associate Director Jillana Enteen will launch another new 200-level course in the Spring Quarter, on transnational sexualities. We are also now in the process of launching an expanded graduate program, as part of the new interdisciplinary "cluster" initiative in The Graduate School.

These developments follow on an extraordinary year in 2005-06. Our previous newsletter detailed an unprecedented cohort of six senior

honors theses in the program; in this newsletter, we congratulate Gender Studies prize winners for best thesis, best essay, and senior leadership, announced at the annual awards banquet held at the end of last academic year (see page 1).

Alongside the new "look" and name of this publication, we are also launching a freshly redesigned website for the program, its first in several years, where you can learn about events, courses, programs, and faculty in Gender Studies: <http://www.wcas.northwestern.edu/genderstudies/>.

Building on our past successes and ongoing collaborations with faculty and students, I'm pleased to welcome you to our new dynamic.

—Jeffrey Masten

Focus on "Introducing Queer Cinema" by Jessi Reber '09

In each newsletter, *Gender Studies* asks a student to introduce a course to our readers. Jessi Reber '09 contributed this description of Professor Nick Davis's new version of "Voices and Visions: Introducing Queer Cinema."

Gender Studies 231: "Voices and Visions" serves as an introductory course to the Gender Studies Program and focuses on representations of gender in literature and art. In the Fall 2006 quarter, Professor Nick Davis specifically explored the field of queer theory in relation to queer cinema. In the broadest sense, the course allowed students the opportunity to examine the relationships between queer films and queer theory and provided students a solid foundation in both areas. For example, we related the movie *Boys Don't Cry* to several examinations regarding the inclusion of transgender persons in queer theory.

Films required for the course varied widely in subject matter as well as technique. The curriculum included documentaries (*Paris is Burning*), mainstream narratives (*High Art*), and movies often considered independent or alternative (*Velvet Goldmine*). Through the various

themes of the diverse films, we learned to expand the common definition of "queer" beyond sexual orientation by exploring topics such as gender identity, drag, and the intersections of race and sexuality.

Professor Davis selected movies to modify the way we viewed and analyzed film. I developed the ability to recognize the formal choices filmmakers use and to probe the possible intentions for those choices. I now consider the more subtle aspects of a film, such as camera angle, duration of scenes, and location and saturation of lighting. The added scrutiny with which I view movies, both academic and leisure, has provided me with a better understanding and appreciation of films. "Introducing Queer Cinema" cultivated my growing interest in queer theory and motivated me to explore more courses in the Gender Studies Program.

continued from page 1

Adrienne Rich Visits Northwestern

To consider the university as both an institutional enabler and pre-emptor of arts and progressive politics, Rich drew upon her disparate teaching experiences at Stanford University and at CCNY's open-admission SEEK program, designed to educate black, poor, and immigrant students underserved by the public system. She also discussed her public refusal of the National Medal For the Arts (1997), calling it "a visceral response" because "she could not imagine herself going to the White House" after "President Clinton had just signed the Welfare Reform Bill."

Rich's comments about the radical efficacy of the women's and LGBT movements exemplified her attention to historical particulars and the intersection of power structures. She contextualized her seminal

essay "Compulsory Heterosexuality" (1980) as a response to the heterosexist leanings of feminist journal *Signs* in the early-1980s rather than as a timeless "manifesto." In explaining her hesitancy to reprint this work, she identified the proliferation of interracial feminist and queer frameworks over the last decades, and as suggested by a student, their challenges to the unified category of "Woman." Embedding gay and lesbian movements within American radicalism, Rich underlined first, partial attainment of rights with the continued invisibility of gay people; second, the possibility of co-optation by the status-quo; and third, the need to situate gender and sexual oppression within political and economic inequities. Such points spoke to Rich's earlier, process-oriented analysis of lesbian existence and continuum ("Compulsory Heterosexuality") and the coercive social structuring of motherhood (*Of Woman Born*, 1977).

The main event, a public poetry reading by Rich at Harris Hall, attracted a large, enthusiastic crowd of more than 250 faculty, students, alumni, and members of the greater Evanston-Chicago community. English Professor and Gender Studies affiliate Christine Froula aptly introduced Rich as an indefatigable "geographer of our difficult world," a cultural and political figure who maps both "the world of actualities" and the "lyric of imaginations." In her reading, the poet provided witty and sharp commentary on recent poems along with the ones from the 1960s and the 1990s.

Intertwined themes of historical accountability, violence, and personal intimacy ran through the selected pieces. Rich offered disquieting meditations on war as she pondered "The victory carried like a corpse/from town to town/begins to crawl in the casket" from "Letters: March 1969" (1971). Referencing the Vietnam-era, "Newsreel" (1970) provided images of foliage "heavier" than "the war we fought in." Rich continued, "Somewhere my body goes taut under the deluge, somewhere I am / naked behind the lines washing my body in the water of that war." Her haunting description of a military hospital filled with mutilated soldiers drove "Calibrations" to its ironic conclusion on the Iraqi War: "You come back from war with the body you have." Rich cited the poem as a satiric response to Defense Secretary Rumsfeld's famous public statement: "You go to war with the army you have."

To honor National Coming Out Day, which she learned from a student coincided with her visit, Rich read two recent erotic pieces replete with the subversive intimacy of *Twenty-One Love Poems* (1977). "Memorize This" (2004) amplified mundane sensualities: "Take a strand of your hair / on my fingers / let it fall / across the pillow / lift my nostrils / inhale your body entire."

Throughout her reading, Rich commented on the process of writing. She confessed "some poems take decades to write." "Rauschenberg's Bed" (2000), she said, crystallized 30 years after she first saw Rauschenberg's memorable painting of the "unsleepable site of anarchy." The reading ended with a standing ovation, a palpable reminder that Rich's poetic and political vision continue to inspire, illuminate, unsettle, and move her audience. ●●





Faculty News, Honors, and Achievements

Nick Davis (Gender Studies and English) recently published a chapter on Todd Haynes's film *Velvet Goldmine* in the anthology *The Cinema of Todd Haynes* (Columbia University Press, 2006) and launched a new 200-level version of the "Voices and Visions" course entitled "Introducing Queer Cinema."

Micaela di Leonardo (Anthropology) returned from leave as a National Endowment for the Humanities Senior Fellow at the School of American Research in Santa Fe, New Mexico, in 2005-06. There she worked on *The View From Cavallaro's*, an historical ethnography of New Haven, Connecticut, to be published by University of California Press and hosted a School of American Research conference on New Landscapes of Global Inequality. Di Leonardo received the Award for Distinguished Achievement in the Critical Study of North America from the Society for Anthropology of North America in December 2005.

Alice Eagly (Psychology) has co-authored two essays: "Examining gender gaps in sociopolitical attitudes: It's not Mars and Venus" in *Feminism & Psychology* and "Envisioning oneself as a leader: Comparisons of women and men in Spain and the United States," in *Psychology of Women Quarterly*. She has recently presented at the European Association of Experimental Social Psychology and the International Congress of Applied Psychology, and she gave the Carolyn Wood Sherif Award Winner Invited Address for the American Psychological Association.

Jillana Enteen (Gender Studies) published an essay entitled "Spacial Conceptions of URLs: Tamil Eelam on the World Wide Web" in the journal *New Media and Society*. She is currently contributing to a MacArthur Foundation Series Forum on Digital Media and Learning. She has developed a new 300-level course for Winter Quarter called "Planet Queer."

Phyllis Lassner (Writing Program) published an essay, "Double Trouble: George Orwell, Martha Gellhorn and the Global War to End Global Imperialism," in *Globalization and Its Discontents*, edited by Stan Smith. She was re-elected as Co-President of The Space Between Society: Literature and Culture 1914-1945 and was also awarded a Hewlett grant to continue to develop her Gender Studies course, "Gender, Race, and the Holocaust." Lassner is currently supervising the research of Rupali Sharma, whose final paper in this course last fall was awarded the first Holocaust Education Foundation Undergraduate Research Grant.

Jeffrey Masten (Gender Studies and English) is teaching a new seminar course, "Abstinence Education Through Renaissance Tragedy," about the performance of and reaction against various forms of sexuality on the seventeenth-century English stage. In Winter Quarter, he will be leading a new graduate seminar, "Writing Renaissance Women."

Ann Shola Orloff (Gender Studies and Sociology) is on leave this year with a fellowship from the Russell Sage Foundation in New York City.

Alexandra Owen (Gender Studies and History) is on sabbatical in the U.K. where she is working on a new book project on the modern self. She is completing an article, "Katherine Mansfield's Ghost: Spirit and Self in a Modern Age," for the *Journal of Modern Intellectual History*, and is writing a short essay on spiritualism for the *Encyclopedia of Global Women's History*. She developed and taught a new undergraduate course "Gender, Sexuality and Modernity" in Spring 2006.

Susan Thistle (Sociology) has recently published *From Marriage to the Market: The Transformation of Women's Lives and Work* (University of California Press, 2006).

Jane Winston (Gender Studies and French and Italian) began her term as Chair of the Department of French and Italian in September. In addition, she has been invited to deliver the Burack President's Distinguished Keynote Lecture to the interdisciplinary symposium "Marguerite Duras's India Song Project" at the University of Vermont in Burlington.

Linda Zerilli (Gender Studies and Political Science) is a fellow at the Stanford Humanities Center for 2006-07.

Graduate Certificate Student Updates

Coya Paz Brownrigg (Performance Studies) is the 2006-2007 Artist-In-Residence at the Center for the Study of Race, Politics, and Culture at the University of Chicago and was honored with a 2006 Chicago Trailblazer Award for her work and service in Chicago's Lesbian, Gay, Bisexual, and Transgender Communities. Her theater company, Teatro Luna, is producing three new works by and about Latina women: *Quita Mitos, Solo Tu*, and *MACHOS*. Brownrigg has recently presented at the Association for Theater in Higher Education, the National Communications Association, and the American Studies Association.

Katy Chiles (English) has an essay, "Within and Without Raced Nations: Intratextuality, Martin Delany, and Blake; or the Huts of America" that is forthcoming in *American Literature*. This past year Katy presented portions of her dissertation at the McNeil Center for Early American Studies (University of Pennsylvania), the Midwest Modern Language Association, the American Society for

Ethnohistory, and the Humanities Center Mellon Dissertation Forum. This fall she is giving papers at the American Studies Association and at the Society of Early Americanists/Omohundro Institute of Early American History and Culture conference.

Laura Ephraim (Political Science) helped to organize a year-long series of talks, reading groups, and other events on the theme "Second Nature: Rethinking the Natural Through Politics," already underway with the sponsorship of the Graduate School and the co-sponsorship of Gender Studies and ten other NU entities. The event series will culminate in a graduate student conference on February 9-10, 2007, featuring keynote addresses by Michael Warner and Jane Bennett.

Kelby Harrison (Philosophy) will be defending her dissertation proposal, "The Ethics of Passing: an Applied and Theoretical Approach: gay/straight passing and the value of homovisibility," this

month. During 2005-6 she started the Queer Pride Graduate Student Association, which won the Norris Center Award for "Best New Graduate Student Group." In Spring 2006, she received both the LGBT support-network leadership award and her master's degree in philosophy.

Margo Miller (RTF) is reviewing Ron Becker's *Gay TV and Straight America for Framework*. She presented "We Can Always Call Them Morticians, Nazis, and Married" at the Society for Cinema and Media Studies, "There's the Bow: Where's the Boyfriend?" at the Film, Television, and the 1950s Conference, and "Judy, Liza, Barbra, Bette, these are names I shan't forget: Queer Cultural Memory and the Politics of 'Zaps' on Post-network Television" at the Framework Conference. At the Flow Conference at Northwestern, she participated in a "Radical Television" round-table discussion.

Teaching, Learning, and Identification

At an award ceremony May 30, 2006, Northwestern's Provost Lawrence B. Dumas named Gender Studies Director Jeffrey Masten as a Charles Deering McCormick Professor of Teaching Excellence. The university's highest teaching honor, the McCormick Professors are chosen from across the university. Awardees are asked to comment on an influential teacher in their education; Prof. Masten made the following remarks at the award event.

What I recall is a sunny Saturday afternoon, and I'm in the first-grade, and my grandmother has me helping her correct third-grade arithmetic papers, with a red ballpoint pen. *This is an anti-anecdote:* I was grading papers at the age of seven, and still I became a teacher.

In my family, this may have been inevitable. My grandmother, her own education begun in a rural schoolhouse, taught for thirty years in public schools in Ohio, initially at a time when women had to resign if they married. My father and mother, likewise have each taught for more than thirty years in the public schools—chemistry and reading, respectively. Each has taught still more upon "retiring": my father in the local community college; my mother as an active substitute; my grandmother "even" (as she would have said) as a tutor in the local Catholic school, something of a stretch and an adventure for a small-town Midwestern Protestant then in her seventies. My aunt Joan—who taught me my first words in a foreign language and first identified my own interest in words with the childhood nickname "Constant Comment"—is finishing her thirty-seventh year in the fifth-grade classroom. With teaching, there was probably no escape for me.

Grading math papers might have sent me running. But for me at least, and I think for many of us, learning is a hard-to-unlock amalgam of desire-to-know and desire-to-be: the desire to be like the teacher, to know *like a person who knows things*—in a word, *identification*. My friend the literary and cultural theorist Diana Fuss has written that "identification is the detour through the other that defines the self." Fuss is glossing and revising Freud, but she might

also be talking about learning and teaching. Teaching is often about helping students find a way toward their own desire for knowledge, but, in my experience, it's often also about giving them alternative identities they can imagine: detours, or simply tours, through others.

When I think about great teachers I've had, these have almost always involved moments when someone has pulled me outside the orbit of the self I thought I then was:

My grandfather's off-hand remark that I'd be a better baseball pitcher if I practiced that as much as I practiced the piano. The possibility that one could be two things at once was something I had never imagined—even though I have yet to resume my career in pitching.

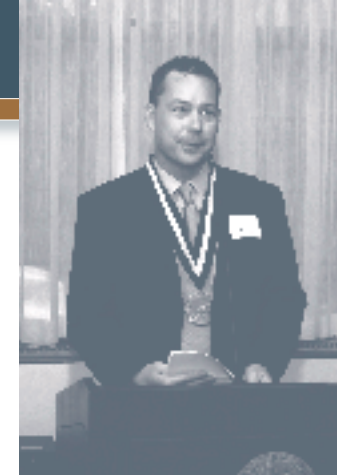
Or, newly arrived in the context of the liberal arts college, my freshman advisor Tommy Burkett's remark that I should take the tough, for-majors versions of science

"learning and teaching are often about ...complicated paths of cross-identification."

classes to fulfill distribution requirements, even if I didn't want to be a scientist—and then learning to think like one, sometimes as the lone humanities major in a lecture class of chemists or zoologists.

I'm happy to say that some of my most influential teachers have been women, so when I say that learning and teaching are often about identification, I mean (if this is not clear already) that they are often about complicated paths of cross-identification. Two of the professors from whom I learned the most in college were women initially hired as two halves of a single faculty line—the college and the department couldn't quite see its way to providing two full lines for two women who worked in part in the then shockingly interdisciplinary area of gender and literature. The first big theoretical argument of my college career was with the late Nan Nowik, in a course called simply "Women and Literature": could men (moreover, could gay men) ever be feminists—read like, read as, a feminist, or as a woman?

Learning to transpose between these standard categories of identity and knowl-



Jeffrey Masten at McCormick Award Ceremony

edge—helping our students to want to "be," or become, or think across such categories—seems to me fundamental to what we do. To paraphrase the critic Wayne Koestenbaum, describing another influential teacher of my childhood, a woman credentialed in everything from music theory, to extraordinarily long Latinate words, to personal aerodynamics: Am I in love with Julie Andrews, or do I want to be Julie Andrews? The students in my Shakespeare lecture course know that I am fond of rhetorical questions, and I'm going to leave that one up in the air too.

But to me the point is: don't leave college with the same self you rode in on. Collect selves; concatenate and amalgamate other selves, and methodologies, and lenses and glossaries for reading the world. This is another strong argument for continuing to press for faculty diversity in the univer-

sity: not, or not only, that women will benefit from having women professors as models, or that African Americans must have African-American professors as models, but that all of us, regardless of some hopelessly simplified baseline demographic identity, learn productively through complex routes of identification with other kinds of people, other knowledges. A few of my treasured teachers, including my college piano professor, the late Lee Bostian, were standard-issue white gay guys, but what an impoverished, straight-laced education I would have had if that were only the case. I wouldn't have experienced the precision preparation for performing Italian madrigals with conductor William Osborne, or the electrifyingly collaborative scholarship of my graduate advisor Peter Stallybrass, or the deep and rigorous engagement with historical difference through another advisor at Penn, Margreta de Grazia. And I wouldn't have learned whatever I've learned about teaching lecture classes, in conversations with my former and current colleagues Phillip Brian Harper, Jules Law, and Wendy Wall.

I haven't said much today about what

continued on page 6



continued from page 5

Teaching, Learning, and Identification

I teach and write about much of the time: Renaissance English literature. But, again, students in my “Introduction to Shakespeare” course know that one of my tactics in that class is to try to find ways to get them to think across their standard categories *historically*. As a young apprentice weaver, or a young unmarried woman accompanied by her father—having made the trip across the Thames in the year 1600, to a region near but different from and outside the city of London, having stood watching in the pit of a theatre without a picture-frame proscenium—how might you have heard or experienced *A Midsummer Night’s Dream*? How might we think ourselves back into a play about a merchant in Venice, performed before the emergence of capitalism-as-we-now-know-it? How might we think ourselves back into the conclusion of this play ending in a Christian-Jewish marriage, when some contemporary Christian writers defined sleeping with a Jew as bestiality, which they also called “sodomy”?

Whether we’re talking about the geography and attendant cultural meanings of Renaissance London, or about economic history as it registers in or is practiced through the texts and business of the theatre, or about the history of even familiar words like “family” or “self” that have changed meanings between Shakespeare and us, I’m often trying to demonstrate that the process of reading and analyzing these now-central texts of Western culture also means trying to think about what a theatre audience didn’t know it didn’t know yet. That includes, of course, the knowledge that Shakespeare would become a heavily-annotated, best-selling book—or a course fulfilling the Area VI distribution requirement.

That kind of detour through the thought of another culture—and the attempt to let students see through those other lenses, or more accurately, to read through that other seemingly familiar but also deeply foreign version of a language we only imprecisely think of as “our own”—this *thinking-across*, seems to me central to what influential teachers gave me. I’m grateful to all of them, and grateful for the opportunity to pass along some of those pleasures and those challenges. ●●

New research on Gender, Sexuality, and the pre-WWII Kindertransport

by Phyllis Lassner

An important part of my Holocaust courses is to show how our understanding of the Holocaust requires culturally gendered analysis. To continue to develop my course, “Gender, Race, and the Holocaust,” I received a Weinberg College of Arts and Sciences Hewlett Fund Grant that supported research in England on the Kindertransport.

The Kindertransport rescue effort saved 10,000 mostly Jewish children from Germany, Austria, and Czechoslovakia in 1938-39. The rescue operation was organized by the British government and charitable organizations and stopped only when war was declared and Germany locked all exit routes. Ninety per cent of the rescued children’s families were left behind and murdered by the Nazis.

As I learned from interviews and their writing in various genres, these Kinder who remained in Britain faced severely gendered social and cultural restrictions. For example, regardless of their prior educational levels, family expectations, professions, and personal goals, girls and boys were discouraged from seeking university educations. At the age of fourteen, girls were required to accept work as domestic servants or caregivers, while boys who arrived at sixteen or older could work only as gardeners, chauffeurs, and mechanics. Whereas Britain’s liberal humanitarian program contrasted sharply with the U.S.’s and Canada’s policies of refugee refusal, its conservative social policies constrained the refugees’ ability to integrate into British society.

As Kindertransport writing also shows, despite these constraints, the refugees

were expected to show their gratitude by adapting to British culture, and so, in addition to accepting strict gendered roles, they were encouraged to forget or subdue their Jewish identities and customs in favor of the dominant model of British Christian restraint. For the Kinder, such a double bind often produced overwhelming feelings of guilt about their differences, as well as for abandoning not only their families but also their heritage. These experiences produced a hyphenated identity—Anglo-Jewish—the social and psychological complications of which are expressed vividly in extraordinary memoirs, novels, and poetry.



Jasenovac Memorial Area, courtesy of United States Holocaust Memorial Museum Photo Archives.

One of the most outstanding writers I have discovered is Karen Gershon, who, before her death in 1993, published a volume of memoirs, three novels, and several volumes of poetry. This summer, with the help of Gershon’s daughter and a British colleague, I found five unpublished manuscripts that I am currently studying and that we are hoping to publish.

One of Gershon’s major achievements is to dramatize in her characters’ developing sexuality the gendered challenges faced by these children. Alone among the Kindertransport writers I have studied, Gershon explores the Kinder’s hyphenated cultural identities through characterizations of homosexuality and bisexuality. Perhaps most startlingly, Gershon also depicts an urgent desire for lost family intimacy and reconciliation through consensual, mutual incestuous desire. Gershon’s writing succeeds not only by upsetting the norms of twentieth-century British society, but also by provoking thought among scholars, teachers, and students of gender studies. ●●

An Exciting Year for the Undergraduate Board by Kim Orozco '09

The 2006-2007 Gender Studies Undergraduate Board is already hard at work this year planning three Leslie A. Hoffmann Colloquia, each relating to a different theme. Our fall quarter theme is TransCinema; winter quarter will focus on Queer Youth; and we will close out the year with a colloquium on Femmes in Film.

For the Hoffmann fall colloquium we screened the documentary *Transparent*, which documents the lives of nineteen female-to-male transgender men who became biological parents, and brought director/filmmaker Jules Rosskam for a presentation about this film and work-in-progress. We have biweekly meetings and monthly Scholars Group gatherings where we discuss Gender Studies related topics. We meet



every other Thursday at 12:30 in the Gender Studies Seminar Room (Kresge 2-360). If you are interested in getting involved or if you would like more information, please contact co-chairs Julie Keller (j-keller5@northwestern.edu) or Jessie Mathiason (j-mathiason@northwestern.edu).

Undergraduate Student Updates

Jessie Mathiason (2007) received a scholarship to attend the *Out For Work* Conference in Washington, D.C., in October. The conference addressed LGBT issues in the workplace.

Rupali Sharma (2007) was awarded the first Holocaust Education Foundation Undergraduate Research Grant for her final paper in Phyllis Lassner’s course, “Gender, Race, and the Holocaust.”

Nikki Zaleski (2008) is currently in the process of creating a theater piece with a group of twelve girls from Haven middle school; it focuses on the perception of women in the media. The show will tour at various after-school programs and middle schools in the Chicago area and will be performed at Northwestern in the spring.

Alumnae/i Updates

Krista Larson (2000) works on the International Desk at The Associated Press in New York.

Katherine Macfarlane (2002) graduated from Loyola Law School (in Los Angeles) in May. She published a case comment in a 2005 issue of *The Loyola Law Review* entitled “Derungs v. Wal-Mart Stores: Another Door Shut – A Federal Interpretation Excluding Breastfeeding from the Scope of a State’s Sex Discrimination Protection.” Since graduating, she has been working as a law clerk for Judge Frederick Martone of the District of Arizona. For the 2007-2008 term she will work with Senior Judge Arthur Alarcon, Ninth Circuit Court of Appeals.

Sheetal Prajapati (2002) received an M.A. in Arts Administration at the School of the Art Institute of Chicago in 2005. She currently works in the

Education Department of the Museum of Contemporary Art in Chicago as the Coordinator of Public Programs. She was a member of the Fundraising Steering Committee for the Dog and Pony Theater Company this year and served as the Chair of the Museum of Contemporary Art’s Green Team.

Anthony Rella (2004) published in an LGBT youth anthology entitled *The Full Spectrum: A New Generation of Writing About the Gay, Lesbian, Bisexual, Transgender, Questioning, and Other Identities* edited by Levithan and Merrell from Knopf Press.

Rebecca Rossen (Graduate Certificate, 2006) produced the second semi-annual “Warriors and Queens: Radical Stagings of Gender and Sexuality in the Chicago Dance Scene” at Northwestern this past spring. The well-attended event featured local

queer and feminist choreographers. Rossen’s article “The Jewish Man and His Dancing Shtick: Stock Characterization and Jewish Masculinity in Postmodern Dance” was published in the anthology “*You Should See Yourself!*: Jewish Identity in Postmodern American Culture” (Rutgers, 2006).

Christina Saenz (2002) formerly worked at the American Institutes for Research (AIR) in Washington, D.C., where she focused on data policy recommendations, adult literacy, and the Nation’s Report Card for the National Center for Education Statistics (U.S. Department of Education). Christina is now a second-year Ph.D. student in sociology at Columbia University. She was awarded the Lazarsfeld Fellowship in sociology and a Dean’s Minority Scholarship.



Adrienne Rich reads to an enthusiastic audience at Northwestern, October 11.

identities

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