

Fall 1980

Women's Studies Newsletter October 1980

Women's Studies

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DENISON UNIVERSITY WOMEN'S STUDIES

NEWSLETTER

MELLON EVENTS

- Oct. 29: Maureen Meaney, "Women in Antiquity" Fellows Auditorium, 4:00 p.m.
Nov. 5: Frances Kissling, Smith Hall 9:00 p.m. Visiting Professional.
Nov. 6: Frances Kissling, Slayter Auditorium, 11:30 a.m.
Nov. 15: Women at Mid-Decade, Fellows Hall, 9:00 a.m. - 4:00 p.m.

CONFERENCES IN NOVEMBER

- Nov. 14-16: Conference on Feminist Film Criticism FREE
Northwestern University, Evanston, Illinois. Includes sessions on "Teaching Film from a Feminist Perspective" and "The Star Industry: Capitalism and the Body as Commodity."
Nov. 7,8,9: Nineteenth Century Women Writers International Conference
(Registration - \$15, \$5 for students) Hofstra University, Hempstead, New York. Includes a keynote address by Germaine Bree: "The Unpredicted Double: 19th Century Women Writers as 20th Century Mirrors."
Nov. 7,8,9: Toward a Feminist Transformation of the Academy, II (Sixth Annual GLCA Women's Studies Conference) Rochester, Indiana. See the article by Ginna Gardner in this issue.

COLUMBUS EVENTS OF INTEREST TO WOMEN (from "The Women's Calendar")

- Nov. 1: "Demystifying Research for Women" A Workshop. FREE! 9:00-4:00
An all-day workshop for prospective women researchers by women researchers --with an aim toward 'de-fusing' common anxieties surrounding research by approaching the process step-by-step in understandable fashion. To register, call 422-8473 (Terrace Lounge, 3rd Floor, Ohio Union)
Nov. 2: Film: "Blood of the Condor: FREE 8:00 p.m.
A dramatized account of a U.S.-imposed population control program in Bolivia in 1968, during which Quechua Indian women were sterilized without their knowledge or consent. Conference Theatre, 2nd Floor, Ohio Union
Nov. 6: Suzanne Arms \$2.50 7:30 p.m.
Lecture on the topic "Immaculate Deception...A New Look at Women's Health and Childbirth", by the women's health activist and author of Immaculate Deception.
Nov. 13: 'Brown-Bag' Series - "The Hispanic View of Machismo: It's Implications for Interpersonal Relationships" noon-1:00 p.m. FREE
Nov. 15: Wallflower Dance Collective 8:00 p.m.- Return performance by an exciting, innovative dance company from Oregon, comprising five women who perform their original compositions in modern jazz, ballet, and gymnastic dance styles. For further information call 299-5436.
Nov. 20: 'Brown Bag' Series - "The Link Between Pornography and Violence" FREE noon-1:00 p.m.

VOL. 6 NO. 1
OCTOBER 1980

The sixth annual GLCA Women's Studies Conference, "Toward a Feminist Transformation of the Academy, II" will be held November 7-9 at Rochester, Indiana. Students, faculty and professional staff from the twelve member colleges of the Great Lakes College Association (GLCA) attend the three day conference to learn about a range of feminist and minority issues. Last year twelve faculty and staff and ten students from Denison went to the conference (see Student Response in Women's Studies Newsletter: Vol. 5 No. 2). This year, ten students and twenty faculty are expecting to attend. The cost for those attending has been subsidized for faculty by faculty development funds and for students by several campus organizations, including Panhellenic Council, Women's Emphasis, the Denison Government Association, and the Provost's Office. This year the Denison Interfraternity council is also being asked to support a representative.

This year, building on our work from last year, we will be exploring the possibilities for a feminist transformation of the academy. Most of the GLCA member colleges are similar in terms of their small size, midwestern location, liberal arts emphasis, and student bodies. Each school can use the other as an example and model for improving parts of the curriculum or campus life. Workshops and presentations this year will include investigations of affirmative action, woman and law, women and science, health care, and women's music. Others will focus on teaching and curricular issues, residence hall programming, counseling minority students, administrative issues concerning women faculty and students, experiential learning, and the quality of campus life. A presentation will be given to show non-librarians how to find resource materials about women in their libraries. Another topic will be the impact of feminism on personal relationships and the conflicting demands of personal and professional lives.

This year the keynote address will be presented by Elaine Reuben, president of the National Women's Studies Association. A large number of Denison faculty, professional staff and students are on the program as presentors. These include: Wallace Chessman (History), Ruth Danon (English), Amy Gordon (History), Valerie Lee (English), Joan Novak (Religion), Charles Poulton-Callahan (Economics), Beverly Purrington (Sociology/Anthropology and Women's Coordinator), Janice Love (Political Science), Mary Schilling (Mellon Grant), Eric Straumanis (Affirmative Action Office), Ann Fitzgerald (Director of Women's Studies and Assistant to the President), Becky Pschirrer (a sophomore), Juliana Mulroy (Biology), Nancy Nowik (English), and Joan Straumanis (Philosophy).

The ability and willingness of Denison faculty and staff to share expertise in their areas reflects continuing institutional and personal commitments to transform Denison into an environment where the roles and contributions of minorities and women are recognized and respected in the curriculum and in campus life.

women at the mid-decade

Where Do We Stand and Where Do We Go From Here?

On Saturday, November 15, Denison will be the scene of a conference observing the mid-point in the United Nations Decade for Women. Using the World Conference on Women and the Mid-Decade Forum held in Copenhagen, Denmark in July of 1980 as a spring board, the conference has the following purposes:

- ... to assess the current status of women both in the U.S. and globally in regard to employment, education and health.
- ... to bring together campus and community women in order to enrich our perspectives on the major issues facing women today.
- ... to present a forum for the discussion of the Programme of Action and Resolutions.
- ... to identify realizable goals which will work toward the achievement of the major goals of equality, development, and peace.
- ... to facilitate the development of networks of support for women working toward these goals.
- ... to provide professional role models for women in the midst of career decision-making.

Major speakers will be delegates to the Conference and participants in the Forum. The Honorable Mary Rose Oaker, who represents Ohio's 20th District in the U.S. House of Representatives will present the keynote address based on her role as Congressional advisor to the U.S. delegation. Dr. Marjorie Bell Chambers, Dean of Union Graduate School of the Union of Experimenting Colleges and Universities in Cincinnati, will represent the official U.S. delegation and serve as a resource in the areas of employment and education. Dr. Elaine Reuben, Coordinator of the National Women Studies Association, will present the luncheon address on "Feminism in the '80's: New Voices, Several Answers, Many Questions." Representing the U.S. State Department will be Pat McDonnell, assistant to the director of the U.S. Secretariat for the World Conference of the U.N. Decade for Women.

The conference will be held in Fellows Hall from 9:00 a.m. - 4:00 p.m. Registration forms for the conference will be available on campus. For further information, call Mary Schilling, The Mellon Office, Extension 366, mornings only.

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**women's studies
 newsletter
 staff**

**beverly purrington
 susan batton
 sita ranchod
 kathy wyder**

ANNOUNCEMENTS

Suzanne Condray (Speech Communications) will deliver a paper "Speechwriting and Presidential Policy-Making" at the Speech Communication Association Convention in New York, Nov. 13.

Ann Fitzgerald (Assistant to the President), Valerie Lee (English), Nan Nowik (English), and Joan Straumanis (Philosophy) are on the GLCA Women's Studies Planning Committee (funded this summer by the Lily Foundation) to plan for a National Institute in Women's Studies to be held at the Univ. of Michigan, summer 1981. More news to follow.....

Janet Hyde (Psychology) attended AASECT (American Association of Sex Educators, Counselors, and Therapists) Institute on New Advances in Sex Research, July 1980, Washington D.C.

Jan Love (Political Science) will conduct a workshop on "Alternatives to a Military Response" at the Ohio Reserve the Arms Race Conference Oct. 24-26, Columbus, Ohio

Julie Mulroy (Biology) attended the joint meeting of the Ecological Society of America and the American Institute of Biological Sciences in Tuscon, Arizona August 3-7.

Kristen Neuschel (History) delivered a paper at Sixteenth Century Studies Conference in St. Louis, MD. on Oct 24. "Patterns of Loyalty: the Picard Nobility."

Joan Novak (Religion) was a seminar leader for the convocation on "Luther and the Modern World: at the Lutheran School of Theology at Chicago, Chicago, Illinois, Oct. 19-24.

Beverly Purrington (Sociology/Anthropology) gave a talk "Reciprocal Processes of Parent-Child Relationships," at the National Council on Family Relations Annual Meeting in Portland Oregon, Oct. 22-25.

Joan Straumanis (Philosophy) will chair a session called "Patriarchy, Sexual Identity and the Sexual Revolution" at the Seventeenth Annual University of Cincinnati Philosophy Colloquium, Nov. 13-16. This is a very significant event in the world of philosophy, this year for the first time devoted to the philosophy of feminism - a big victory! She will also be one of two respondents to the Keynote Address at the GLCA Conference: "Computers and Teaching at the Liberal Arts College: Denison, Oct. 31 and Nov. 1. The other respondent is a physicist from Kenyon.

Lorraine Wales (Dance) has been awarded a scholarship to fund her attendance at the National Conference of the Association of College, University, and Community Arts Administrators.

**black women
and feminism~one more time
(how many more times?)
by
elizabeth hadley freyberg**

This is another chapter in the history of American racism--a short chapter, not an especially dramatic chapter, perhaps even a tiresome chapter (it is certainly tiresome to me), but nonetheless a chapter, something which should not go unrecorded. In some ways (though certainly not in all), when racism seems relatively benign it is at its most dangerous, because we fail in such cases to appreciate it as the hideous, despicable warping of the soul that it always is. What follows is a report of my participation in a National Conference For All Women in Theatre (a pre-convention Conference of the American Theatre Association) that was held this summer in San Diego, California and entitled "The New Girls' New-work."*

Two tendencies tug at each other in the Women's movement and both were present at the ATA Women's meeting. The first is laudable, and issues from the awareness that, like women, Blacks have been arbitrarily consigned by their society to an implicitly inferior status, one which denies them the option to exercise their full human potential and which inflicts untold psychological damage upon its victims. When the first issue of "Ms." magazine for example, stated that opposition to racism was a basic tenet of feminism, many Black women took heart.

The second tendency, the tendency to prefer one's own group based on social status and yes, race, is also present. While this may not be in itself insidious, it becomes so when this tendency leads to exclusion from artistic and professional opportunities either expressly (but this doesn't happen much any more) or subtly, on the basis of race. I am afraid that this is going to happen in the ATA's new women's network.

The theme of this conference was "networking", an admittedly clumsy euphemism for establishing contacts for the purpose of furthering women's theatre projects nationwide. In an effort to seek information as well as

*This term was coined to direct attention to the problems facing women in employment caused by the operation of "The Old Boys' Network" -- a tacit agreement that males will call and recommend one another for various jobs.

to provoke interest in the work of Black female theatre people, I asked about the participation of Black women in various theatre organizations across the country. I learned that no Black women participated in any organization represented there. I was told by the leader of one such group that they once had a Black woman involved, but she was an alcoholic, and that there weren't many competent Black females available. To this lament often heard about "few competent Black females", I told the group about four events to be held during the major ATA conference at which they could meet many splendidly qualified Black women, some of whom are Executive Officers on the ATA board. But the "network" women informed me that they didn't have the time to meet with these women.

And when the discussion turned, among the "distinguished" panel, to dreams of professional recognition, to large grants for "distinguished" women, to subgroups headed by distinguished something-or-others, I saw that the very same exclusiveness and development of pockets of privilege which plague American society as a whole were building in this women's group. The last straw for me occurred when an elderly woman who founded and directs a theatre for senior citizens, after asking a prominent Los Angeles critic on the panel how her group might get reviewed, was told that there were too many more important theatre events in the area for there to be time to cover hers. With characteristic diplomacy, I told the group exactly how they appeared to me; that I thought the network was already established and completed before anyone arrived. I also indicated my disappointment: I didn't expect that this group would make the same mistake of excluding Blacks and other traditionally ignored groups, but it seemed that they were.

I divide the response to what I said into three categories: during the session, after the session, and since the session.

During the session: uncomfortable, vaguely hostile and vaguely conciliatory attempts on the part of the panel to assure me that my perceptions were mistaken.

After the session: an expression of appreciation on the part of many of the women, the overwhelming majority of whom were white and intimidated by the panel, which can only be called gratifying. I was told repeatedly of past meetings which were attended with hope and anticipation, like this one, but which ended with the same old self-serving cliches, like this one--only at this one, someone finally spoke out, and the women were grateful. I was told that my efforts would not be in vain, that they sympathized not only with my more general concerns, but also with my desire to have Black women included in this national theatre network. And I was assured by the officers that my presence was indeed desired, and that I would be hearing from them about future developments soon.

Since the session: I have heard nothing whatsoever. I would like to say that I still might, but past experience precludes such optimism.

Like I said, it sounds like no big deal. America has been bountiful in providing us with enough lynchings, beatings, morally cretinous Supreme Court decisions and other practices too obvious to mention which make my little episode seem insignificant. After all, the girl went to San Diego. After all, she is a member in good standing of the ATA. What else does she want?

Well, she wants to get this one on the record somewhere, at least. And she'd like to ask (in light of the allegedly alcoholic Black woman who didn't fit into the women's program somewhere) how many inept, incompetent whites the reader knows who hold positions of responsibility, and who will continue to do so because they already belong to a network, without even having to try for entry? And I ask this question especially to my allies, my "sisters", the feminists.



mellon career trips

To assist students in exploring professional opportunities for women, The Mellon Program is sponsoring Career Exploration Trips during Spring Break, March 22-28, 1981. Again this year, the trips will take groups of students to Washington, D.C., and to New York City.

By interviewing women on the job, participants will gain extensive information on a wide variety of careers for women and will consider the importance of the integration of personal and professional life. Participants will explore individually and in small groups and will share their findings and insights with the total group. Additionally, on their return, students will write a paper and report on their experiences in an open session on campus.

Participants will assume partial responsibility for travel expenses (\$25.) and for social and cultural expenses.

Preference will be given to students in the early phases of their career planning. The trip is designed for career exploration, not job-hunting.

Applications are available in The Mellon Office, Ebaugh Laboratories, Room 114, mornings only, and in the Career/Life Planning Office. Questions? Call 366, 8:30 a.m. to 12:00 noon.

feminist readings: the first in a series...

NOTE: The Women's Resource Center has a variety of books, newspapers, and periodicals. Some are standard works, others are rare or occasional publications. Information on financial aids and internships for women is also available at the center. Stop by to browse or borrow. The Women's Resource Center is usually open from 9:30-3:30 and 7:00-10:00 p.m.

by liz tynan

Chrysalis v. 1, no. 1, 1977- 1052 W. 6th Street #330, Los Angeles, CA
90017 Quarterly \$15

Chrysalis; a Magazine of Women's Culture has, according to its editors, "inspired a tradition of exploring and celebrating our emerging women's culture." It strives to be "uncompromising in its feminism, serious, yet without the jargon and tendentiousness of academic journals; entertaining and accessible to a wide audience without the superficiality and chic of commercial glossies." Recent issues have included an interview with Helen Caldicott on nuclear madness; articles on abortion as politics and experience, feminism and family revivalism, and the image of women in film and television; and poetry by Marge Piercy and Barbara Smith. A special feature of the 126 page quarterly is The Women's Survival Catalog, a listing and description of materials and organizations concerned with a specific topic such as feminist theatre or feminist publishing. Frequently, issues include drama, fiction, photography, graphics, and literary and film criticism. The book reviews, which appear regularly, are extensive.

Signs v. 1, no. 1, 1975- The University of Chicago Press, 5801 Ellis
Avenue, Chicago, IL 60637 Quarterly \$18

Signs; Journal of Women in Culture and Society is one of the first publications devoted to the new scholarship on women, and it is the most prestigious of the women's studies journals. Scholars from various disciplines and countries contribute to Signs. Two of the quarterly issues each year are devoted to themes such as female sexuality, women in Latin America, and women and the American city. The journal is divided into sections. The first consists of several articles ranging from pornography and repression to socialism and feminism in Imperial Germany to an interview with Simone de Beauvoir. In the second section are essays, from a feminist perspective, reviewing literature in areas such as abortion, psychology, and art history. The Revisions/Reports section reports on research in specific areas of women's studies. There are also reprints of documents of significance to women's history, lengthy book reviews, and letters and comments from the readers. Signs is indexed in America: History and Life, Historical Abstracts, Psychological Abstracts.

Chrysalis and Signs are both in the Women's Resource Center and Signs is also in Doane Library. These are just two women's resources available on campus. Other resources will be reviewed in future issues.

re-examining art history

by susan batton

On Friday, September 19, the Mellon program brought an art historian from Goucher College, Gretel Chapman, to speak on "Women in the Visual Arts". Although audience reactions were mixed, Ms. Chapman brought some very important ideas to light. Her expertise as an art historian and insight as a feminist provided a good introduction to: 1) the ways in which women have been stereotyped by artists, and 2) not taken seriously as artists.

Sex-role stereotypes permeate the world of art as much as anywhere else, often without justification. In the "great" works of art, women have been depicted at one extreme or the other, in polar images, either as the evil temptress Eve, or as the passive virgin Mary. Ms. Chapman showed slides of paintings from different periods of art history to illustrate these inaccurate portrayals of womanhood, showing in the process their Biblical and literary sources. The problems outlined by Chapman, therefore, are not unique to art history. In many other fields, women have been ignored both as subjects of the field's inquiry and as professionals within the field. High school history was the study of "great men" for most people, and male bias in anthropology has led to a very uneven analysis of human evolution. So the questions and observations of Gretel Chapman in art history relate to a larger societal need for the reconsideration of women's "place".

Addressing the question, "Why are there no great women artists?", Ms. Chapman referred to the extensive treatise on the subject by Linda Nochlin. In order to answer that question, two others must be raised; 'what is great?' and 'who decides what is art?'. Throughout history, "greatness" has been determined largely by patronage, which insured that wealthy people would be the arbiters of taste. Evidence of this is the huge amount of work, supposedly representative of the "history of art", which was merely ornament for popes, kings, queens, and other noteworthy individuals. Many women vital to the picture of art history have been blurred or simply left out of its annals. Germaine Greer's "The Disappearing Oeuvre" notes for example that paintings by Judith Leyster in 17th century Holland have been attributed to Frans Hals. Besides women ignored in the past (where poor records can take some of the blame) even modern artists of significant stature, who also happen to be women, continue to be overlooked. The standard text for college art history by H. W. Janson does not include one woman, a glaring oversight when considering such women as Mary Cassatt, Georgia O'Keefe, and Louise Nevelson. So even where women have been praised and included by the art world, art historians have systematically omitted them from their publications.

Ms. Chapman's final point revealed the other most obvious elitist element of art history, the labeling of certain art forms as "major" and others as "minor". Again, Janson's History of Art can serve as an example, as this book tells only of painting, sculpture, and architecture. What about the so-called minor arts: among them watercolor, ceramics, printmaking, photography and drawing? The decorative arts and "useful" arts are also left out. When examining these forms, we find that women are important to their creation. Gretel Chapman emphasized the need for art historians to reevaluate these "minor" art forms, for their own worth, and because we will then find many women vital to the "picture" of art. This re-examination, Chapman added, along with a feminist insight, provides hope for the place of woman in the history of art, and for women artists. All of this has recently been synthesized by Germaine Greer in her book The Obstacle Race:

"The conception of art history as a succession of giants standing alone in an unpeopled landscape is fundamentally philistine. More and more art historians are trying to compile views of the great art periods as complex structures of interacting influences. For the rewards of the research are enormous. Each work rescued from oblivion and obliteration means another spring of hope and self-esteem for the women working now, a fresher understanding of the difficulties and a better chance of solving them."

Linda Nochlin, Germaine Greer and Gretel Chapman are elements in seeing the changes that need to be made in the consideration of "Women in the Visual Arts". Chapman's lecture aids us in thinking about bias (both male bias and class bias) which has accounted for the lack of recognition accorded many deserving individuals in art. Quite simply, many women, minorities, and people of low socioeconomic status have been excluded from our understanding of art history. This exclusion hurts not only those excluded, but everyone else as well. Our vision is narrowed tremendously and our dreams become less ambitious. In reevaluating the history of civilization and of art, with an eye towards all art and all people, perhaps we can begin to find the real truth about our heritage.

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career news

Sexual harassment on the job

The Equal Employment Opportunity Commission recently released a set of guidelines about sexual harassment on the job. The guidelines, which have the force of law, prohibit conduct which leads to "an intimidating, hostile or offensive work environment". Further, organizations are responsible for harassment done by their employees when notified of such behavior.

Income for Black families drops

Estimates are that the median income for Black families is just 58% of that for white families, down from 62% in 1976 and up only 4% from the pre-Civil Rights Act era.

women's health

BY SITA RANCHOD and KATHY WYDER

Tampon Controversy: A summary of News

Recently women all over the country have become concerned about the outbreak of Toxic Shock Syndrome (TSS). The disease affects women during their menstrual period. Most cases involve women who have been using tampons. So far this year 408 cases of TSS have been reported. Of these, 40 have resulted in death.

The Center for Disease Control in Atlanta reports that there is an increased risk of contracting the disease with the use of Rely brand tampons from Procter and Gamble. "Rely" tampons are being investigated by the FDA because they contain super-absorbent fibers that are thought to be linked to TSS. In fact, the center is recommending that women stop using Rely immediately. Of women who have contracted the disease, 70% reported using Rely, 19% used Playtex, 5% used Tampax, and 3% used O.B. It is interesting to correlate these percentages with the fact that Rely holds only 17.2% of the tampon market share, followed by Playtex 24%, Tampax 42%, and O.B. 9.3%.

Toxic Shock Syndrome is not the only factor in the tampon controversy. Many women suffer from vaginal cuts and ulcers that are caused by the plastic applicators. These have only been on the market for the last five years. As a result of this and the outbreak of TSS a Federal Advisory Panel on TSS has been set up. At their meeting on October 10, 1980 a motion was presented that would ban all super absorbent tampons, plastic inserters, and all synthetic fibers used in tampons. The panel rejected this ban.

The symptoms of the disease are sudden high fever, vomiting, diarrhea, muscle pain and a drop in blood pressure. In the most acute stages, approximately 10 days after the disease is contracted, a sunburn-like rash appears. Tampax has published some advice for women who are concerned about the disease. First, if you use a tampon, change it three to four times in a 24-hour period. Second, wear a sanitary napkin at night or when your period is the lightest. If you still have questions about the disease get in touch with the Women's Health Clinic at Whisler Hospital.

WOMEN'S HEALTH CARE CLINIC

For the second year Denison is offering health care services to women on campus at Whisler Hospital through Planned Parenthood of Licking County. The clinic meets on nine Wednesday afternoons each semester from 2:30 to 6:30 p.m. Its purpose is to provide a complete range of health care for women on campus. This includes birth control, counseling on birth control, pelvic examinations, and pap tests. Planned Parenthood stresses the fact that they are there to deal with the health problems of all women, even those that are sexually inactive. The clinic has been very successful this year. If you are unable to visit the Denison clinic, the same services at the same cost are also available at the Newark office of Planned Parenthood located at 843 North 21st St. For an appointment with the clinic call 366-3377 being sure to identify yourself as a Denison student.

PRESS RELEASE

Valium is the most prescribed drug in the United States, and most Valium prescriptions are written for women. The Office of Counseling and Psychological Services and the Office of Student Life are bringing the documentary "Valium" to Denison December 16th and 17th (we apologize for the overlap with final exams, but the only possible available dates were Dec. 16 and late April). Any groups interested in viewing the film and having a discussion afterwards should contact Eileen Krinsky, Office of Counseling and Psychological Services, Doane 104. We will be happy to act as resources for further information and to introduce you to speakers familiar with the topic.

ANOREXIA NERVOSA

At 7:00 on November 6, 1980 WDUB will be broadcasting a program on anorexia nervosa. Sponsored by the Deans of Student Life and the Office of Counseling and Psychological Services, the show will begin with various students and faculty speaking on anorexia and the general problem of eating disorders. The intent of the talk is not only to deal with anorexia nervosa, but also with the wider question of why women are so concerned with their body images. Intervention strategies that can be used by roommates and friends will also be discussed. The second half of the broadcast will be opened up to a panel discussion in which callers can ask questions. Eileen Krinsky, one of the sponsors, is hoping to follow up the program by forming a nutrition group in which students can become better aware of their own eating habits. Be sure not to miss this informative program.

affirmative action status report 1980

Denison is currently underutilized in women teaching faculty in three of the four divisions. In order to completely eliminate underutilization it would be necessary to hire at least 1 additional woman in the Sciences, at least 5 additional women in the Humanities and at least 3 additional women in the Arts. Our goals are to eliminate all underutilization of women by 1983 except in the Humanities where we can realistically expect to reduce it by only 3 by that date. There is also slight underutilization (.3) of women in the "Executive/Administrative/Managerial" category. This could be eliminated by hiring at least 1 additional woman in that group. This hire need not come from outside the university--a promotion from the "Professional/Non-Faculty" ranks would suffice; women are well represented in that category at Denison. One of the divisions is also underutilized in minorities. We would have to hire at least 3 additional minority faculty in the Sciences to eliminate underutilization. Since the Sciences are not a faculty growth area at Denison at the present time, we can realistically hope to reduce its minority underutilization by only 1 by 1983.

Tables I and II below show the numbers and percentages of women faculty and professional staff at Denison and compare our teaching faculty percentages with national averages. (Current professional staff national averages were unavailable.) We are significantly below the national average for full professors, though we are above average for associate professors. If through three new promotions to full professor we were to let our percentage for associate professors settle to the national average, our percentage for full professors would then rise to 7.9--which would still fall short of the national average of 12.7%. Similarly, if we were to let our instructor percentage settle to the national average by promoting 6 instructors (or making equivalent adjustments in new and replacement hirings), our percentage for assistant professors would be improved to 35.2, which is nearly equal to the national average.

Table III shows the distribution of minority teaching faculty and professional staff by rank and sex. Meaningful national averages are not available for the different minorities for institutions of our type to make possible a tabular comparison such as in Table II.

TABLE I: DENISON FULL-TIME TEACHING FACULTY & PROFESSIONAL STAFF BY RANK & SEX

PROFESSORS		ASSOC. PROFS		ASS'T. PROFS		INSTRUCTORS		ALL FAC. RANKS		PROF. STAFF (EAMM P/M-F)	
MEN	WOMEN	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN
58	2	26	10	35	13*	4	11	123	36	39	26

*Includes one Artist-in-Residence

TABLE II: WOMEN AS A PERCENTAGE OF TOTAL FULL-TIME TEACHING FACULTY

	PROFESSORS	ASSOC. PROFS	ASS'T. PROFS	INSTRUCTORS	ALL RANKS
DENISON	3.3%	27.8%	27.1%	73.3%	22.6%
4 YR. Priv. Institutions	12.7%	21.6%	35.4%	51.0%	27.4%

*This category excludes private research universities, but includes 4-year institutions other than liberal arts colleges. Hence this might not be an accurate basis for comparison.

TABLE III: DENISON MINORITY TEACHING FACULTY & PROFESSIONAL STAFF BY RANK & SEX

PROFESSORS		ASSOC. PROFS		ASS'T. PROFS		INSTRUCTORS		VIST'G LECTS (p-t)		EXEC/ADMIN/CLA		PROF/Non-Fac.	
MEN	WOMEN	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN
1(H)			1(A)	4(2B) (2H)	2(B)		1(A)	3(2B) (1A)		2(B)	1(B)	2(1B) (1A)	1(B)

H: Hispanic; A: Asian; B: Black; p-t: part-time

Prepared by Eric Straumanis 10/9/80

^a Under-utilization -- a situation in which the minority or female proportions of the University's workforce do not generally reflect the minority or female compositions of the labor force of the area from which it is reasonable to expect persons to be recruited.

of cows, prints, and teaching:

an interview with cate dolan

by susan batton

Cate Dolan, a member of the Art Department faculty at Denison, teaches drawing, printmaking (her specialty), and is involved with the Burke Hall Gallery Committee and Art Co-Op. This is Cate's second year in Granville.

Cate's own work reflects influences and experiences unique to her, warranting a glimpse into her past, to get to know Cate, and to gain insight into one artist's work. Cate grew up in a small town in Iowa and attended a small school largely devoid of an art program. Though she began her first formal art instruction with painting at the age of 16, it wasn't really until age 18, during her senior class trip to Chicago, that she became exposed to the world of art. Cate soon left Iowa for Minnesota, where she attended a small women's college. The art department was tight, and somewhat detached, providing a strong support community. In comparing such a situation with that of an art school or institute, Cate believes "intellectual breadth of a liberal arts community is advantageous to an art experience." Cate adds that although liberal arts people might be less "immediately employable than art school graduates, they are able to deal with a broader range of possibilities in the future."

Cate developed a sensitivity to non-art people trying to "see" and understand art work, something which is reflected in her teaching and in her own work. Cate's early fear of not having enough formal art training or exposure makes her especially sensitive to her students having these same apprehensions. Of her experience attending a women's college, Cate says that there were "no problems of competition with men vs. women. We were expected to be serious people doing serious work."

In 1970, after receiving her B.A. degree, and trying to come to terms with the notion of "being an artist", something which she then saw as somewhat self-indulgent and not socially vital, Cate went to New York and worked with an art program for underprivileged children. This experience provided her with an enlarged social awareness and was a tremendous introduction to the life of the city. Cate's living arrangements were less than luxurious. Her total environment was very different from anything she had experienced before. Later, Cate's

liberal arts background (with extra credits in journalism) helped her to get a job as an editorial assistant for a movie magazine. Here Cate worked with a group of ambitious young women whose main interests, which included writing and dancing, were in areas other than their job. In fact, Cate describes these women as "high powered" and inspiring. While still in New York, Cate met two people who were starting an alternative school in St. Louis, and moved there. The school idea was initiated by the parents of the community and had wide open possibilities, but a very small budget. Because the neighborhood around Washington University was an area with an ethnically and economically mixed population, Cate and her co-workers wanted the school to truly be representative of its neighborhood. At this time Cate, who lived with the people with whom she worked, could apply all her values to her total living/working environment. She designed the art program for the school, incorporating art as a true necessity of the curriculum, not just as a fringe benefit. The school operated with enormous parent/teacher trust, and proved to be a success. The children were most successful academically and the art program proved to be a large force in that success. This was a time of total involvement for Cate. When not at the school or working at other jobs to make ends meet, she was drawing in the evenings with professional artists. This group drew together, showed together, and generally supported one another.

Cate realized that she was serious about being an artist and "doing art", and wanted to do it in a structured environment. She entered graduate school in art at Washington University. At Wash. U., Cate became influenced by Peter Marcus, who was chairman of the department, and, more importantly to Cate, was a significant experimental printmaker. Historically, printmaking has been seen as a "lesser art", due to its commercial beginnings, but Peter's work helped to dispel these notions. The Marcus mandate of "living close to the line and taking chances" impressed Cate, as did the idea that one could do the work that one needed to do while continuing to take risks and fight the boundaries that institutions impose. Until then Cate had not considered college teaching, but Marcus helped her to see that one could preserve one's own integrity within an institution.

Cate maintains a fear of losing sight of the real world within the protection of the teaching structure. She believes pressure is essential in providing her with a strong base from which she can challenge her students and herself to constantly "look outside and be aware of the world and to attempt to change it!" Denison might seem like a place where students and faculty can get too comfortable, but Cate observes that students do have diversity. She adds that although many students have economically similar backgrounds, they also have "terrific human diversity which challenges me." The uphill/downhill scene at Denison is "similar to other institutions, but the physical distance at Denison makes it much more dramatic." Cate notes that "the academy has always had a certain mistrust for the arts, and doubts about their intellectual credibility." She sees that as a tension that can be productive.

What is it like being the only woman in the Art department faculty? Cate points out that her training and work experience with mostly women

developed in her a strong sense of "peoplehood". She feels that consciousness of and about women should be constantly upgraded, yet, women and men "need to work together." In respect to the department, Cate pointed out that art (and teaching) are not traditionally "masculine" vocations, and that the value judgements women fight in the business world, men have to overcome in the arts. Therefore, many male artists tend to be more sensitive to the issues of working women than males in more traditional roles.

Cate will be exhibiting in a one-person show opening November 15 in the Burke Hall Gallery. She participated in four one-person shows and a number of group exhibitions before coming to Denison. Cate expresses a concern that a variety of people will be exposed to and interested in her art. Many people are intimidated by contemporary art, or feel that they cannot understand it. Cate's approach to her own work keeps this in mind. While in graduate school, she attempted to be totally abstract, but her work always resulted in "some sort of landscape." Cate decided to attack the problem of landscape head on. She added cows, as "warm creatures to inhabit her landscapes," and to reflect her own rural past, making her art expressive of her own experience. Utilizing cow imagery requires a sense of humor, and it is that "fine line between humor and irony" that is of interest to Cate. "By including something as mundane as cows in my prints, more people can recognize something and give my work a second look."

Cate Dolan works hard to maintain a high degree of her "own style" in her art work as well as her teaching. Her experience thus far has been a challenging and fulfilling one. Cate's one-person show in Burke will display some of the work important to her own creativity. Once again, the show will begin on November 15 and all are encouraged to see it. Hopefully, this interview and Cate's show can provide some insight into the life of one enthusiastic, energetic member of the Denison community.



Spring Courses: minority studies, women's studies, and related areas

Economics 350 Section 1 Women in the Labor Force MW 2:30-4:30 Bartlett
 English 225 Women in Literature TWThF 10:30 Danon
 ID 246 Women's Studies The Idea of Fraternity and Sorority: Groups
 of Men and Women in America MWF 11:30 Fitzgerald and Schilb
 Psychology 300a Psychology of Women TTh 2:30-3:55 Wright
 Religion 229 Women and Western Religion TWThF 10:30 Novak
 Sociology/Anthropology 308 Sexual Inequality MW 2:30 & W3:30 Purrington

History 215 A History of Blacks in America MTWF 11:30 Kirby
 History 200a The Black Struggle of Civil Rights 1954-1970 Th 8:30-10:30 Kirby
 Theatre and Cinema 401c Black Performing Artist TTh 2:30-4:30 Freyberg

Philosophy 221 Ethics TTh 10:30 & T 11:30 Goldblatt
 Philosophy 250 Philosophy of Law TWF 12:30 & W 1:30 Fischer
 Psychology 220 Human Sexuality MW 11:30 & M 10:30 Hyde

a personal glimpse of feminism

I first encountered serious feminism a little over a year ago when I became involved with a woman who had strong political feelings regarding woman's rights. Although I was initially attracted to her self-assuredness and independent nature, I was also intimidated by some of this woman's ideas.

All her talk about a patriarchal system that suppressed women made me uncomfortable. Being a man, I'd never looked at society that way, even though I believed that women should have salaries and opportunities equal to those of men.

My hesitancy faded fast, however, as I started to recognize the tremendous possibilities of feminism in the realm of self-development and self-fulfillment for men. I began to realize that feminism meant something more than simply the belief that women should enjoy the political, social, and economic rights that men already have.

Yet problems remained. I had difficulty accepting the more radical feminists, or separatists. My view of separatism has since mellowed somewhat, partly because I'm now aware of distinctions within the separatist movement itself. While some avoid any involvement with men as a matter of principle, other separatists don't actively avoid men, but rather primarily focus their time and energy on women. I am more sympathetic with the former view than I once was. Yet, I cannot believe that problems between men and women are going to be resolved by such severe isolationism.

Feminism encourages us to look at our relationships freshly and suggests that we see there a mutual acceptance of responsibility, an acceptance that may manifest itself in numerous ways. Mutual responsibility implies sharing our successes, making them that much more joyous, as well as sharing the burden of our failures, making them easier to bear. Perhaps it means establishing greater flexibility for individuals than we've seen previously in traditional roles of men and women. I don't think this is anything we should fear.

Perhaps my first experiences with feminism are similar to some that other men have had. I hope men will use this newsletter to voice their reflections on feminism and women's issues.

by barry fernald

new groups beginning

A variety of groups dealing with feminist concerns are forming this fall. If you are interested in any of these groups, or if you would like to suggest another one, please leave your name and Slayter box number at the Women's Resource Center, or call Bev Purrington at ext. 329.

Socialist Feminist

A group discussing socialist feminism began meeting on October 14. This group was formed to understand the interdependence of gender and class structure in attempting social change. They are meeting weekly to discuss current articles written by socialist feminists. Since the group members come from many different levels of interest and involvement, meetings are a teaching/learning experience for everyone. Anyone interested in this on-going discussion is encouraged to leave a note at the Women's Resource Center with your name and box number.

Consciousness Raising

Men's and women's consciousness raising support groups will begin in late October.

Assertiveness Training

Eight people attended an assertiveness training workshop in mid-October. If you are interested in finding out more about the training, call Bridget Bacon in the Office of Student Life.

Relationships

A small on-going group to discuss female-male relationships at Denison will be beginning in early November.

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the fable

You have red capes in your closet
and woolen nightgowns.
An entire house of wood
in your teeth, your jawline, your cold nose.
No grandmothers allowed, but they're all dead anyway.

You know a maze, a fever.
You remember exposure,
nuzzling the roots.
You come out of the ground, hoodless,
into the shade of the trees,
Your yellow eyes can see dangling baskets
and charming noon.
The scent of red-checked table-cloths
legless, empty even of crumbs.
In your mouth there are bones and hot breath.
They hand over the next door post.

lisa minacci