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Number 3  
Summer 2010

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# Feminist Collections

## A Quarterly of Women's Studies Resources

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Volume 31, Number 3, Summer 2010

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## FROM THE EDITORS

October 12, 2010.

*So what is this thing called “gender,” anyway?* Does that sound familiar? If you were reading *Feminist Collections* almost thirteen years ago, it might: Linda Shult, my predecessor in this position, opened her editorial with that question in a special issue on gender, bisexuality, lesbianism, and transgender (Volume 19, Number 2, Winter 1998).

This edition of *Feminist Collections* is not actually a theme issue like the one in 1998. Its articles include a review of a film about Stalin’s daughter, an update about finding online videos for women’s studies, and a look at the Open Library Book Project. The two feature essay reviews, though — Eve Fine’s “Is Biology Still Destiny?” and Joelle Ruby Ryan’s “Diversifying and Complicating Representations of Trans Lives” — are about gender differences and gender identity, respectively, and in some ways hearken back to that

special issue of 1998, although they are, of course, looking at much newer material, and from the vantage point of 2010. We didn’t really plan it that way — when we first signed up Joelle and Eve to write for us we didn’t even know their essays would appear in the same issue — but we’re very happy with the coincidence. Both reviews are insightful and well-written, by the way, and deserving of your close attention.

By the time you read this, you may be on your way to — or just home from — Denver, if you’re going to this year’s National Women’s Studies Association conference (November 11–14). The 2010 theme is “Difficult Dialogues II,” which “builds on conversations that began in Atlanta at the 2009 conference...[and] will explore a range of concepts and issues that remain under theorized and under examined in the field of women’s studies.” Renya Ramirez and Andrea Smith will give the keynote address;

plenary sessions will feature M. Jacqui Alexander, Chandra Talpade Mohanty, Juana Maria Rodriguez, and Gayatri Gopinath; and Ananya Dance Theatre will perform on Saturday night.

Phyllis and I will both be there, taking turns at our booth in the exhibit hall but also catching as many of the sessions as we can. I love the developments that have made it possible to study the program guide so far ahead of time and even set up and print out a personalized schedule of events and panels to attend. (I never did so well with flipping around through the printed program book!) I’m hoping to get to the anti-racism workshops, a bunch of sessions on writing, a few panels on indigenous feminism, and some of the “Complicating the Queer” thread, on — yes, gender differences and gender identity! Hope to see you there.

○ J.L.



Miriam Greenwald

# BOOK REVIEW

## Is BIOLOGY STILL DESTINY? RECENT STUDIES OF SEX AND GENDER DIFFERENCES

by Eve Fine

Paula J. Caplan & Jeremy B. Caplan, *THINKING CRITICALLY ABOUT RESEARCH ON SEX AND GENDER*, 3<sup>rd</sup> edition. Boston, MA: Pearson Education/Allyn and Bacon, 2009. 168p. bibl. index. pap., \$32.60, ISBN 978-0205579884.

Louann Brizendine, *THE FEMALE BRAIN*. New York: Morgan Road Books/Doubleday Broadway Pub. Group, 2006. 304p. notes. bibl. index. \$24.95, ISBN 978-0767920094; pap., \$14.95, ISBN 978-0767920100.

Susan Pinker, *THE SEXUAL PARADOX: MEN, WOMEN, AND THE REAL GENDER GAP*. New York: Scribner, 2008. 352p. notes. bibl. index. \$26.00, ISBN 978-0743284707; pap., \$17.00, ISBN 978-0743284714.

Lee Ellis et al., *SEX DIFFERENCES: SUMMARIZING MORE THAN A CENTURY OF SCIENTIFIC RESEARCH*. New York: Psychology Press, 2008. 992p. \$215.00, ISBN 978-0805859591.

Debates over the nature and existence of sex and gender differences are not new. As these four recent publications indicate, they show no signs of abating. Ever since the beginnings of scientific inquiry — defined here as the search for natural explanations of the observed world — people have sought to understand the differences and similarities between men and women. The debates are frequently intense and divisive because they are inextricably interwoven with ideas about women's roles and place in society. As one group of scholars noted,

Questions about the ways in which males and females differ are controversial because conclusions may have implications for public policies and for the way people think about education, career choices, and “natural” roles for males and females in society.<sup>1</sup>

Consequently, it is important to critically analyze scientific studies of

sex differences, as well as the claims made by those who write about them.

Paula J. and Jeremy B. Caplan make critical analysis of scientific studies their subject in *Thinking Critically about Research on Sex and Gender*. They offer readers a set of “tools” for critically evaluating scientific research about sex and gender and warn against two “dangerous assumptions” characteristic of much research on sex differences: (1) that if a “sex difference” is found in some ability or behavior, the difference is characteristic of all men and all women; and (2) that psychological sex differences are biologically based, inevitable, and unchangeable. When differences are reported, the Caplans explain, they are differences in the average scores for men and women, there is often a great deal of overlap between scores for men and women, and individual women and men may differ substantially from the average for their sex. Furthermore, the Caplans note, most human traits, even those with a predominantly biological basis

(e.g., height), are the result of complex interactions between biological and environmental factors and are frequently neither inevitable nor unchanging. These cautions encourage readers to look beyond the simple discovery or announcement of a difference between the sexes to consider the magnitude and meaning of that difference. This is sound advice indeed. Unfortunately, the assumptions the Caplans warn about characterize much of the reporting and public discussion about the nature and implications of sex differences. These assumptions permeate two of the books considered in this review: Louann Brizendine's *The Female Brain* and Susan Pinker's *The Sexual Paradox*.

Brizendine and Pinker both argue polemically against some amorphous group of people who supposedly deny the existence of sex differences between men and women. Brizendine defines her antagonists as those who advocate “political correctness” and deny the existence of sex differences in the face of “scientific truths” (pp.



6, 162), while Pinker accuses second-wave feminists of creating the expectation “that there should be no real differences between the sexes” (pp. 1, 9).

Both Brizendine and Pinker misrepresent the nature of ongoing debates about sex differences. There is no group that denies the existence of sex and gender differences. Rather, the debates are about the magnitude, significance, and origins of these differences. Are the differences between men and women large or small; do they determine educational and career paths; and are they the result of biological factors, socialization, or some combination of the two? Some people concentrate on the differences between the sexes (what makes us male and female) and some on the similarities (what makes us human). Brizendine and Pinker focus firmly on the differences and argue that those differences are biologically determined.

The fourth book reviewed here, *Sex Differences: Summarizing More Than a Century of Scientific Research*, by Lee Ellis and others, is not a summary at all, but rather a bibliographic listing of a large body of work. It makes no claims about the origins of reported sex differences and, as I will illustrate, is of questionable value.

Let us turn first to the Caplans’ book, *Thinking Critically About Research on Sex and Gender*, a short, concise, and simply written text addressed to students at all educational levels and in any educational field (p. xvi). This text will most likely be used in undergraduate courses, but high-school students are capable of understanding and becoming engaged with the mate-

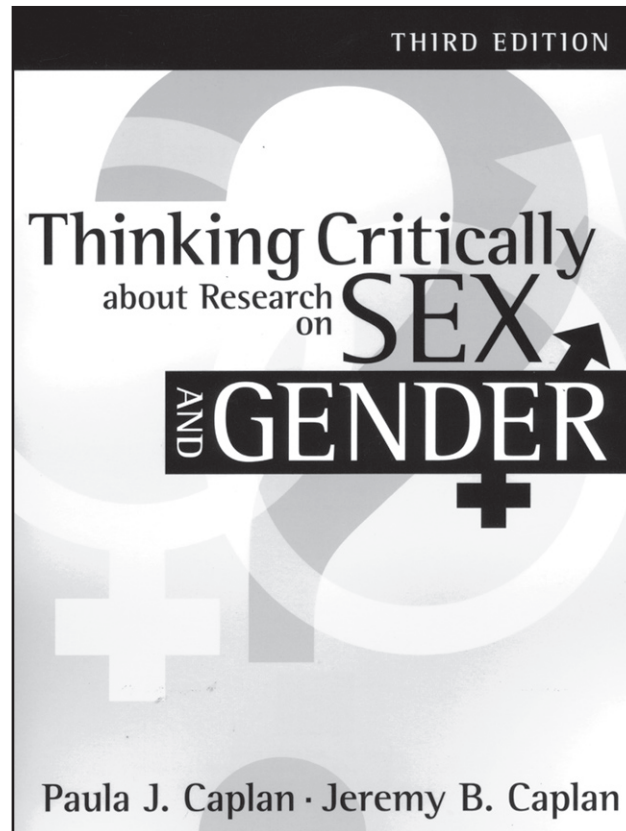
rial as well. The instructional tone may be less appealing to graduate students, professionals, journalists, and the general public, which is unfortunate since all could benefit from applying the Caplans’ critical-thinking approach to discussions about the nature and significance of sex and gender difference.

study? Is the population sample large enough or representative enough to support claims and findings that can be generalized to larger populations? Do the findings of the study support the conclusions reached, and are there other factors that might explain the findings?

Each chapter focuses on applying these questions to scientific investigations of sex differences in a specific ability, behavior, or characteristic. The chapter on verbal ability is illustrative of the Caplans’ approach. It points out that reports on sex differences in verbal ability rarely define the term, which could refer to any number of measures, including vocabulary size, reading speed, reading comprehension, ability to memorize random lists of words, age when speaking first word, length of sentences produced, and more (pp. 54–55). The Caplans note that males do better on some of the tests while females do better on others, and that “when sex differences have appeared they have tended to be extremely small” (pp. 55–56). In other words, the Caplans find no support for the oft-made claim (see both Brizendine and Pinker,

for examples) that women have better verbal abilities than men. Indeed, a review of some recent studies by respected researchers in the field of sex differences research supports the Caplans’ contention that findings of sex differences in verbal abilities depend heavily on the test used and on the specific measure tested.<sup>2</sup>

The Caplans’ consistent application of the same set of questions to a variety of research fields in chapter after chapter does become repetitive and somewhat annoying, but it also rein-



In addition to cautioning the readers about the “two dangerous assumptions” present in many interpretations of research on sex differences, the Caplans describe common scientific methodologies and explain the limitations of many research studies. They instruct readers to pay attention to scientists’ motivations for conducting their studies and to reflect on some of the following questions: Are the attributes or abilities being tested adequately defined? Do the tests actually measure the attribute or ability under

forces the critical thinking methodology they are teaching and highlights the limitations common to many studies of sex differences. In general, the text admirably meets its goals of providing “readers with critical tools they can apply to come to realistic, constructive conclusions” about research on sex differences (back cover). The book would certainly be a valuable addition to courses dealing with such subjects as women’s studies, gender studies, science and society, contemporary social issues, critical thinking, and more.

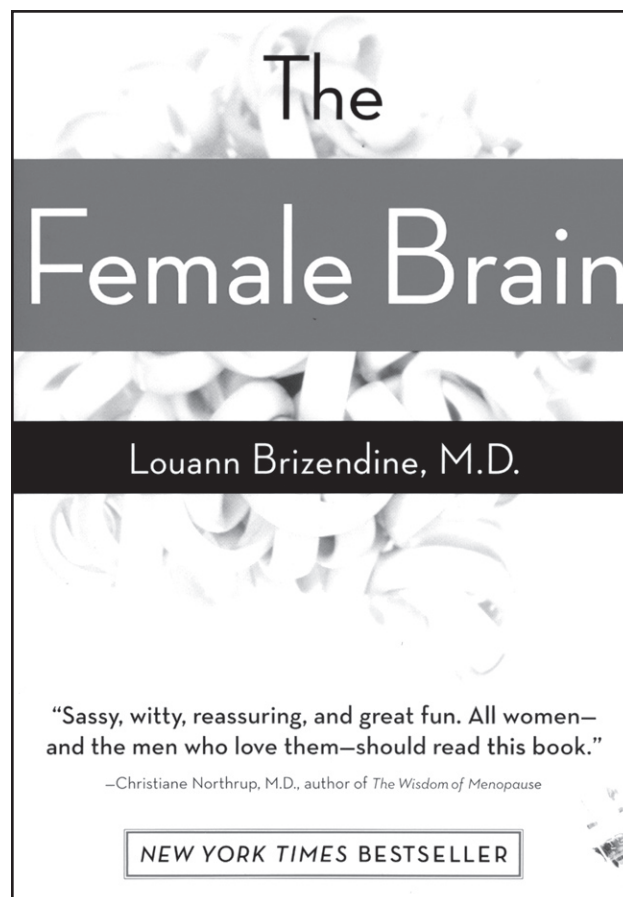
**L**ouann Brizendine’s *The Female Brain* is less about brains than about hormones. Brizendine argues that “the female brain is so deeply affected by hormones that their influence can be said to create a woman’s reality” (pp. 3–4). Organized around the female life cycle, the book summarizes research from a variety of fields to illustrate how hormones and their effect on the brain influence a woman’s abilities, personalities, choices, and decisions at every stage of her life. Each chapter deals with a different stage of life. Brizendine relies not only on research findings from studies of hormones, brain imaging, and human and animal behavior, but also on case histories from her clinical practice as a psychiatrist and as the founder and director of the University of California–San Francisco’s Women’s Mood and Hormone Clinic.

One major flaw of this work is that it seems to discourage readers from checking references. There is a large bibliography, but no numbered footnotes or endnotes. Instead, in a backwards approach, Brizendine provides a list of citations for specific phrases at the end of the book. Though the phrases and citations are organized by chapter and page, readers who wish to check references must go from the citations back to the text and hunt for a particular phrase to discover the

source of the claim. Furthermore, not all claims are supported by citations to sources. For example, no source is cited for the claim that “girls speak two to three times more words per day than boys” (p. 36) and not even one of the thirteen sources cited for the claim that high-school girls do more “talking, flirting, and socializing” (p. 36) is a study of talking, flirting, or socializing. The one citation that seems the most closely related is Matthews (2005) on “social and sexual motivation in the mouse” (p. 247).

Despite arguing that biology plays a defining role in women’s lives, Brizendine apparently does not believe that biology is destiny. In a rather convoluted argument, she suggests that if “in the name of free will — and political correctness — we try to deny the influence of biology on the brain, we begin fighting our own nature,” but that if “we acknowledge that our biology is influenced by other factors, including our sex hormones and their flux, we can prevent it [our biology] from creating a fixed reality by which we are ruled” (p. 6). Essentially, Brizendine is saying that biology *is* destiny, but that by recognizing the effects of sex hormones we can subvert this destiny. At first this circular argument makes little sense, because sex hormones are clearly part of our biology. As Brizendine’s book unfolds, it becomes clear that she believes we can “[change] the effects

of sex hormones” (p. 6) by prescribing hormone treatment. She advocates treating the mood shifts associated with hormonal fluctuations in adolescent girls by prescribing continuous birth control pills and occasionally antidepressants (pp. 48–49), and controlling “the storms and hormonal adjustments of menopause” with hormone replacement therapy (p. 154). Brizendine does recommend methods other than medication for controlling the power of hormones. For example, she suggests that learning to understand hormonal effects and to question whether your reactions and perceptions are “real as opposed to hormone-induced” can improve relationships and coping skills (p. 147). Still, she presents a picture of women utterly controlled by their hormones. Her perspective likely results from her clinical practice — perhaps



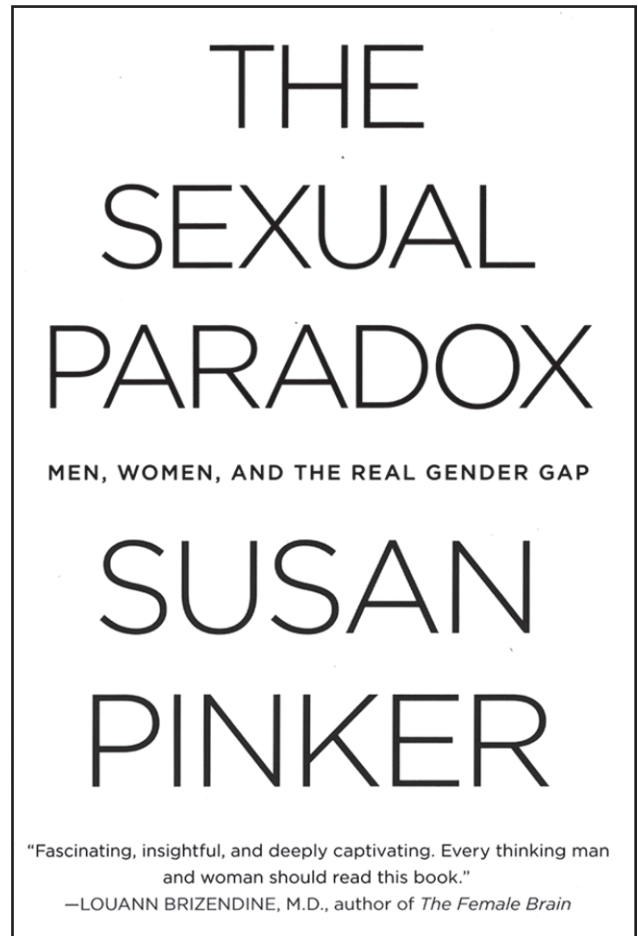
she encounters more women with intense reactions to hormonal changes because they are the ones most likely to approach her “Women’s Mood and Hormonal Clinic” for help. If that is the case, however, she makes a serious error in extrapolating from her patients to women in general.

This extrapolation, as well as the serious implications of Brizendine’s contentions about the control biology exerts on women’s lives, can be seen in her discussion of women in the workplace. She claims that “the more you do something, the more cells the brain assigns to that task” (p. 97) and argues that the brains cells for women who strive to maintain careers while raising families must be divided between caring for children and concentrating on work. As a result, she warns, women experience “overloaded brain circuits” — a “situation [that] puts both kids and mothers in deep crisis everyday” (pp. 97, 112, 160).<sup>3</sup> Brizendine does not advocate that women retreat from the workplace, but rather that they plan ahead to ensure predictable work schedules, reliable childcare, and a community of support. She seems unaware that employers who accept her assertions may, as a result, be unwilling to hire women, fearing that they will become “fuzzy minded” after having children. Nor does she take into account the possibility that women’s struggles are a result not of their brains, but of workplaces designed on the basis of gendered social roles in which men are expected to be the sole breadwinners and women to be the homemakers.<sup>4</sup> She also does not consider the obstacles many women may face in securing predictable or flexible work schedules and affordable, quality childcare. Indeed, her examples and solutions seem applicable only to the

privileged women who may form the bulk of her patient population.

Another serious error Brizendine makes is to overemphasize the degree to which brain structure determines sex differences in abilities and behaviors. As most neurobiologists emphasize, the brain is an extremely flexible organ; it certainly exerts a powerful influence on human behavior, but it also changes in response to experience and learning. As the eminent neuroscientist Richard Davidson points out, “the fact of biological differences among individuals says nothing about the origins of those differences.” He stresses the importance of understanding that experiences can determine the structure and function of brain circuits and that “social influences on brain structure, activation patterns, neurogenesis, and even gene expression have all been demonstrated.”<sup>5</sup>

*The Female Brain* is replete with the assumptions the Caplans warn about — it depicts the author as an objective scientist presenting unbiased truths; it applies questionable findings of sex differences broadly to all women; and it claims that psychological sex differences are biologically based. I do not recommend this text for courses in which the goal is for students to understand women and their roles in society.



Susan Pinker, in *The Sexual Paradox: Men, Women, and the Real Gender Gap*, explores sex differences by examining two “extreme” groups: “fragile boys” with dyslexia, Asperger’s syndrome, and attention deficit disorders who struggled in school but later succeeded in life; and “gifted, highly disciplined girls” who later abandoned highly successful careers (p. 7). Pinker never really explains why she decided to compare these two particular groups, nor does she question whether the comparisons between them reveal meaningful sex differences — although she clearly believes that they do and that these differences are biologically based (p. 13).



Pinker's decision to examine "fragile boys" grew out of her clinical practice as a child psychologist. Most of her patients were boys with learning disabilities, attention problems, and aggressive or antisocial behaviors. She became interested in their successes when she learned of their achievements through media coverage: one became a famous designer, one an investment banker, one a pioneering electrical engineer, and one an up-and-coming chef (p. 6). The parts of the book that deal with these boys are interesting and engaging, and Pinker provides a valuable lesson for all individuals by attributing the boys' successes to their ability to understand their individual strengths and weaknesses and find or invent careers that built on their strengths. It would have been very interesting, and perhaps even more instructive, to use a comparison of "fragile boys" who succeeded with those who didn't succeed to learn more about pathways to achievement. Instead, Pinker makes the questionable assumption that these "fragile boys" — who struggle to read but excel at mathematics, who cannot relate to or empathize with other people but can focus well on technological details — are somehow emblematic of all men. By doing this, she exaggerates the differences between men and women and fails to recognize that many men read well, aren't good at math, are empathic, and relate well to other people.

Pinker's assumption is based on an unusual interpretation of intelligence and ability test results. She acknowledges that these tests show that "the two sexes are well-matched in most areas, including intelligence" and admits that when "comparing men and women in the middle ranges one finds fewer sex differences" (p. 13). Instead of focusing on this broad similarity, Pinker focuses on the differences. She concentrates on the finding that men's scores

are more variable than women's and that more men than women are found at the tails ends of normal bell curve distributions. There are, Pinker states, "more very stupid men and more very smart ones" (p. 13). This discussion of the results of intelligence tests is fairly standard. Pinker departs from the standard interpretation of bell curve distributions, however, when she claims that the more "unusual boys and men" who "perform poorly in school [and have] learning problems, attention deficits, social disorders, and physical aggression" are representative of "the more average, run-of-the mill male" (p. 33). She argues that "the extremes within each sex illuminate the characteristics of those in the middle" (p. 34). Statisticians usually say precisely the reverse; they interpret bell curve distributions as showing that those whose scores fall into the average range are more similar to one another than to those who score at either of the extremes.

Pinker selectively relies on studies of sex difference that conclude that men have better spatial skills but worse verbal skills than women and are more interested in things than in people — traits she argues average men share, although in milder form, with men who have Asperger's syndrome. She cites only a few studies, though, and ignores her own earlier statement that there is a great deal of overlap between men and women. She also ignores the larger body of work and the meta-analyses of such studies that reveal, as the Caplans argued, that most gender differences — when they exist — are small in magnitude.

Pinker's chapters on talented women who left successful careers alternate with those on dyslexic boys and on males with attention deficit disorders. The transitions between topics sometimes seem choppy, perhaps because the comparison she is trying to make

between "fragile boys" and successful women is somewhat forced. Just as we may have benefited from a comparison between "fragile boys" who succeeded and those who didn't, it would be far more interesting to learn about differences between talented women who left successful careers and those who did not.

Nevertheless, Pinker does share some valuable insights about the struggles women in high-powered, demanding careers face. For example, she criticizes the "male model" upon which the workplace is based. This criticism is not new. Indeed, it is the subject of Joan Williams's *Unbending Gender: Why Family and Work Conflict and What to Do About It* — a work that Pinker does not cite.<sup>6</sup> Pinker, like Williams, argues that this male model, with its expectation that workers devote long hours to their jobs, travel frequently, and be available at all times, places unsustainable demands on women who are also trying to raise families (p. 118). While most feminists, Williams included, see the origins of the "male model" in the gender roles society expects men and women to play (men are workers, women are homemakers), Pinker attributes its pervasiveness to second-wave feminism of the 1960s and 1970s, which resulted in the passage of new laws (the Equal Pay Act, Title VII, the Civil Rights Act, and Title IX) that "whitewashed any fundamental differences between the sexes" (p. 9). Consequently, unlike Williams and other feminists who regard the challenges women face in the workplace as the result of systemic gender biases based on assumptions that the "ideal worker" has a spouse at home taking care of the family, Pinker argues that the workplace's failure to recognize and adjust for biological differences between men and women leads women to "opt out" of high-powered careers.

Women's choices to "opt out," she contends, are based on their biological nature, which compels them to prefer staying home to nurture their children or to switch to careers more suited to their nature — careers that involving caring for other human beings. Pinker recommends a host of policies workplaces can implement to adjust to the biological needs of women: "multiple tracks that don't stigmatize or penalize women for taking time out for children . . . maternity leaves, more elastic promotions schedules . . . part-time work," and more (p. 259).

There is nothing wrong with these recommendations — except for Pinker's insistence that they apply only to women workers. Defining women's challenges in the workplace as a biological issue, along with believing that biological differences determine women's and men's interests and abilities, leads Pinker to propose solutions that depend on women alone to nurture children. She fails to recognize that men too have a need and a desire to spend time with their loved ones and nurture their children. She also fails to recognize that creating such policies only for women risks relegating women to second-class status — the "mommy track" — and may exacerbate inequities in pay and status. Pinker also fails to recognize that many women do not have the luxury to "opt out" of work, whether they are in high-powered careers or not, because they do not have husbands earning high salaries. Such women frequently must work in order to take care of their families.

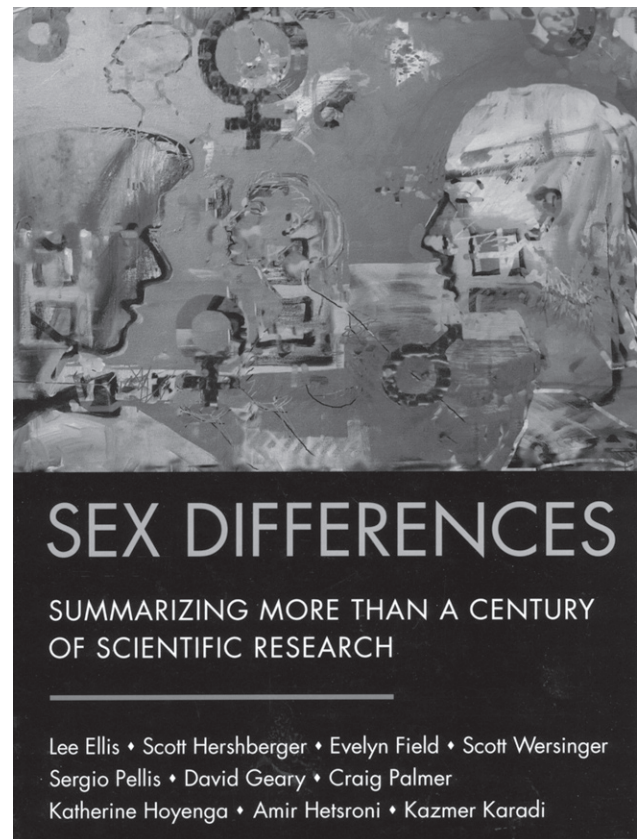
Pinker recognizes and condemns the fact that "people-oriented jobs" and work traditionally performed by women command less pay and prestige than "male typical careers" (p. 262). Curiously, though, she does not blame this discrepancy on gender bias in a society that places greater value on

work performed by men. Instead, she argues that "efforts to attract women into fields that appeal to men (science and engineering, for example) are responsible for "devaluing women's preferences" (p. 262). She even devotes an entire chapter to successful women who rejected careers in the physical sciences, technology, or engineering. These fields, she argues, are attractive to men, who excel at math and are more interested in things than in people. She acknowledges that women may have the ability to excel in these technical fields, but claims that their biologically based preference for work in which they can interact with and be of service to people makes them uninterested in pursuing such careers. This, she argues, explains why more women choose to study ecology, biology, or medicine than engineering or computer science (pp. 62–91). She ignores not only a wealth of studies on the reasons for discrepancies in the number of women entering the physical sciences, but also the fact that increasing numbers of women do enter and excel in the physical and technical sciences, and the reality that success and persistence in these fields requires competence in a wide variety of abilities, not just on mathematical ability and an interest in "things."

Pinker recognizes as problematic many of the same inequities feminists seek to reduce. Curiously, though, her unique perspective on the origins of

these inequities exhibits a decided antipathy to the feminist movement. I do not recommend *The Sexual Paradox* as a resource for helping students understand women, women's roles in societies, and the constraints women face in their efforts to attain equity. Because the book has received considerable press attention, however, individuals may consider reading it to learn more about its claims and limitations.

*Sex Differences: Summarizing More Than a Century of Scientific Research*, by Lee Ellis and others, claims to provide a comprehensive summary of "all the scientific evidence surrounding gender differences" in part to permit debates about the origin and



nature of sex difference to be "more objectively waged" (p. xii). It also aims to be easily updated so that additional volumes can be printed as new studies

are published. Unfortunately, although this text was certainly a mammoth undertaking and undoubtedly required enormous amounts of effort, it fails to meet its goals. It is neither comprehensive nor a summary, but rather a massive bibliography that was out of date the day it was published. It claims to summarize more than 18,000 studies, but a quick search of the popular “EBSCO Academic Search” database for sex or gender differences yields almost 27,000 citations, indicating that there are many more than 18,000 studies. It claims to summarize scientific research, yet all it does is provide approximately 950 pages of table after table listing scientific studies for particular sex differences. The “summaries” precede the tables and provide a mere sentence or two describing the general conclusions of the collected studies. Within the tables, the authors note whether or not each study found a sex difference and whether the difference was present more in males or more in females. No information is given about research methodology, who or what the research subjects were (animal studies are included), or sample size. Analysis is limited to simply tallying the studies to determine how many showed a sex difference that was present more in males, more in females, or not significant. No effort was made to weight each study according to its sample size.

The authors selected this form of “analysis” primarily because it was easier than conducting a meta-analysis (p. xv). The studies are categorized into twelve chapters and the range of studies included is too immense to describe. A “grand summary” at the end lists “the most certain universal sex differences,” but no similar list of the most universal similarities is provided. It is difficult to understand what use this compilation

will actually serve — especially when Internet databases are so readily accessible. Perhaps it will serve merely as a witness to our culture’s obsession with sex-difference research!

The four books reviewed here illustrate that despite the wealth of sex-difference research being conducted, hot debates persist about the size and significance of sex differences and the origins of these differences. The debates show no signs of being resolved anytime soon, largely because they are so intimately connected with our social and political views about men and women and the roles they play in society. The Caplans’ book, *Thinking Critically About Research on Sex and Gender*, provides a road map for those seeking to apply critical thinking to the scientific studies. Pinker’s *The Sexual Paradox* and Brizendine’s *The Female Brain*, however, along with the popular acclaim these books have received, demonstrate how rarely critical analysis is applied and how readily claims about biologically determined differences are lauded.

#### Notes

1. Diana F. Halpern et al., “The Science of Sex Differences in Science and Mathematics,” *Psychological Science in the Public Interest*, v.8, no.2 (August 2007), p. 2.

2. Halpern et al., pp. 1-51. See also Janet Shibley Hyde, “The Gender Similarities Hypothesis,” *American Psychologist*, v. 60 (2005), pp. 581–592. Halpern’s review reports only small differences in writing, language use, and reading among male and female

elementary school students in the U.S., but notes that by the eleventh grade, girls outperform boys on measures of writing achievement. It notes that tests with a focus on writing skills and on topics females are familiar with will favor females, while other tests may not show that females are more verbally skilled than males.

3. Brizendine’s arguments about women in the workplace are strikingly similar to the arguments Edward H. Clarke made against coeducation for women in the 1870s. See Edward H. Clarke, *Sex in Education: Or A Fair Chance for Girls* (Boston: J.R. Osgood, 1873).

4. For an extensive analyses of the gendered nature of the workplace, see Joan Williams, *Unbending Gender: Why Family and Work Conflict and What to Do About It* (New York: Oxford University Press, 2000).

5. Richard. J. Davidson, “Toward a Biology of Personality and Emotion,” *Annals of the New York Academy of Sciences*, v. 935 (2001), p. 202.

6. See note 4 above.

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# THE OPEN LIBRARY BOOK PROJECT: AN OPENING FOR WOMEN-FOCUSED BOOKS

by Phyllis Holman Weisbard

When last we examined massive-scale book projects featuring digitization,<sup>1</sup> we concentrated on **Google Books**, but also described what was then known as the **Open Content Alliance (OCA)**, and its parent, the **Internet Archive** (<http://www.internetarchive.org>). At the time, OCA had a small demonstration collection, the **Open Library** (<http://www.openlibrary.org>). That project has progressed mightily, to the extent that it is time to move it to the forefront.

First, a caveat: If you are trying to find out whether a particular book has been digitized, rather than second-guess which project or library initiative, if any, might have digitized it, the best strategy is to do a Web search for the book by title, adding the author's last name if the title isn't very distinctive. If you use Google as your search engine, use regular Google, not Google Books, which only indexes material digitized by Google itself.

So, why might you want to explore the Open Library? The Open Library is attempting to create a *catalog* of all books, "whether in-print or out-of-print, available at a bookstore or a library [*links to Worldcat records*] scanned or typed in as text," accessible to everyone. Information for over 20 million of them is already "ingested." The goal is to have a Web page for each book, with bibliographic information and related material, links, and edits from contributors. (Think *Wikipedia* for books.) Such added material enriches the value of catalog records.

But the real value of having a library catalog as the backbone is the availability of browsing by subject heading.<sup>2</sup> WOMEN in a subject heading returns a list of discrete subject headings, such as "Muslim women," "Women in politics," and "Women authors," each flanked by the number of books associated with that heading. "Women authors" is especially important, as the books retrieved are mainly individually authored works. (In the cataloging rules used in most libraries, there is no such indication of author gender.) Clicking on a subject heading brings up several book jackets, a clickable graph of publication years for books associated with that heading, and links to related subjects, times, prolific authors, and prominent publishers.

It is also possible to limit to e-books. The subject "women's rights" currently includes 113 e-books. I clicked on the cover of *Half a Century*, the recollections of abolitionist and women's rights advocate Jane Grey Cannon Swisshelm, published in 1880.<sup>3</sup> Open Library lists many access choices for its version (digitized from a University of California copy): read it online using Open Library's page turning "BookReader"; open it in PDF, Epub, or plain text; access it using Daisy, a digital talking book format for the sight impaired; download it as a MOBI file; or send it to a Kindle. In this particular case the Book Reader version was not terribly legible (although when I downloaded the 23MB PDF, it was fine), and I searched and found

a Google Books copy<sup>4</sup> that was much easier to immediately read online. On the other hand, under the subject heading "Women in art," *The American Girl*, by Howard Chandler Christy (1906), exists in the Open Library<sup>5</sup> Book Reader resplendent with color illustrations, whereas the digitized edition in Google Books could not even be previewed at this time.<sup>6</sup>

Another way to explore the Open Library is to simply type a keyword in the search box on the site's homepage. Type WOMEN and up come 149,311 hits<sup>7</sup> in some type of relevance order.<sup>8</sup> The results can be re-sorted by "most editions," "first published," or "most recent." There are also useful filters/limits ("zoom in") on the right hand side of the screen, for author, subject, people, places, time period, publisher, first publication date, and language. If all you are interested in is e-books, there's a filter for that, too (2,804 of the results, primarily for older, out-of-copy-right titles or government documents) — or, back on the site's homepage, you could have preselected that filter. Then, in turn, you can filter the e-books using the same facets.

The Open Library frequently announces new products. For instance, on June 28, 2010, it debuted a digital lending library of selected older, out-of-print but in-copyright, scanned books from three participating libraries: Boston Public Library (genealogical titles), the Biblioteca Ludwig von Mises and the Universidad Francisco Marroquín in Guatemala (Spanish books), and the Marine Biological Laboratory in Wood's Hole, Massachusetts (ma-

rine life reference books), along with about 200 how-to and technical titles scanned by the Open Library.<sup>9</sup> It will be interesting to see whether this model — single borrower at a time, for two weeks, with automatic check-in — will be challenged by authors and publishers at all or with the vehemence that has met the Google Books digitization project. Or, perhaps Internet Archive founder Brewster Kahle is right when he says, “We’re just doing what libraries have always done.”<sup>10</sup>

#### Notes

1. Phyllis Holman Weisbard, “A Research Revolution in the Making: Google Books and More as Sources for Women’s History,” *Feminist Collections* vol. 28, no. 2 (Winter 2007), pp. 6–13.

2. Google Books is also searchable by subject, using the advanced search screen: [http://books.google.com/advanced\\_book\\_search](http://books.google.com/advanced_book_search).

3. <http://www.archive.org/stream/halfcenturygrey00swisrich#page/n5/mode/2up>

4. Digitized from a University of Michigan copy: [http://books.google.com/books?id=Ptl2AAAAMAAJ&printsec=frontcover&dq=HALF+A+CENTURY+SWISSHELM&source=bl&ots=YN1Uc6gW1m&sig=-KMq5YghDBb5o88Rlp7fRKcZUwM&hl=en&ei=WPIgTleCKeWonAe7\\_ql&sa=X&oi=book\\_result&ct=result&resnum=1&ved=0CBIQ6AEwAA#v=onepage&q&f=false](http://books.google.com/books?id=Ptl2AAAAMAAJ&printsec=frontcover&dq=HALF+A+CENTURY+SWISSHELM&source=bl&ots=YN1Uc6gW1m&sig=-KMq5YghDBb5o88Rlp7fRKcZUwM&hl=en&ei=WPIgTleCKeWonAe7_ql&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBIQ6AEwAA#v=onepage&q&f=false)

I subsequently discovered by chance that if I opened *Half a Century* in the Book Reader and then clicked on its running title in the Book Reader action bar, it took me to the Internet Archive record for the book, which listed an additional, high-resolution viewing option, DjVu. The DjVu version is superior to the online readers, but not necessarily better than the PDF. Open Library developers think there is little interest in this format and are therefore not giving it prominence, according to an e-mail communication from Mary, a volunteer on the Open Library Helpdesk, June 24, 2010.



5. [http://openlibrary.org/works/OL2346877W/The\\_American\\_girl](http://openlibrary.org/works/OL2346877W/The_American_girl)

6. [http://books.google.com/books?id=fcg2JAAACAAJ&dq=intitle:American+intitle:girl+inauthor:Christy&hl=en&ei=FhkuTNiJlCpvnQfLvWBB&sa=X&oi=book\\_result&ct=result&resnum=1&ved=0CDIQ6AEwAAI](http://books.google.com/books?id=fcg2JAAACAAJ&dq=intitle:American+intitle:girl+inauthor:Christy&hl=en&ei=FhkuTNiJlCpvnQfLvWBB&sa=X&oi=book_result&ct=result&resnum=1&ved=0CDIQ6AEwAAI), accessed September 7, 2010.

7. Accessed June 22, 2010.

8. The relevance algorithm could be improved. The first book record is for *Little Women* (273 editions, of which 8 are e-books), which suggests the order weights word-in-title highest, and the second listing is for *Alternatives to Hysteria: A Guide for Sudbury Women in Crisis* (1977), by Women Helping Women; lots of WOMEN in that one. O.K. so far. But the third entry is a mystery. It’s titled *Bill* and is from the Canadian legislature, with 720 separate “editions” (separate bills??) attached to the record. There are links to the first three, but no “women” in sight in any of them. The others listed are not available (yet?) electronically.

9. <http://www.archive.org/iathreads/post-view.php?id=312815>, accessed July 2, 2010.

10. Quoted in “Libraries Have a Novel Idea: Lenders Join Forces to Let Patrons Check Out Digital Scans of Shelves Book Collections,” by Geoffrey A. Fowler, *Wall Street Journal*, June 29, 2010, at <http://online.wsj.com/article/SB10001424052748703279704575335193054884632.html>.

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# FEMINIST VISIONS

## DIVERSIFYING AND COMPLICATING REPRESENTATIONS OF TRANS LIVES: FIVE DOCUMENTARIES ABOUT GENDER IDENTITY

by Joelle Ruby Ryan

**AGAINST A TRANS NARRATIVE.** 61 mins. 2009. Directed by Jules Rosskam; distributed by Video Data Bank (<http://www.vdb.org/order/order.html>). DVD. For price quotes for preview, rental, or purchase, contact Video Data Bank, c/o SAIC, 112 S. Michigan Ave., 3rd Floor, Chicago, IL 60603; phone: (312) 345-3550; fax: (312) 541-8073; email: [info@vdb.org](mailto:info@vdb.org).

**DIAGNOSING DIFFERENCE.** 64 mins. 2009. Directed by Annalise Ophelian. San Francisco: Floating Ophelia Productions. DVD. Purchase: schools & educational institutions, \$295.00; nonprofit agencies & direct client service providers, \$75.00; individuals, \$25.00; special low-cost offers and scholarships possible. Order at <http://www.diagnosingdifference.com/how-to-purchase.html>

**STILL BLACK: A PORTRAIT OF BLACK TRANSMEN.** 77 mins. 2008. Directed by Kortney Ryan Ziegler; produced by Awilda Rodriguez Lora; distributed by Black Star Media, 1545 Jackson St., #109, Oakland, CA 94612 (<http://stillblackfilm.org/>). DVD. Purchase: personal use only, \$25.00; schools, colleges, & universities, \$300.00, or \$500.00 including public performance rights for one screening; community organizations, \$90.00, or \$150.00 including public performance rights for one screening.

**SWITCH: A COMMUNITY IN TRANSITION.** 52 mins. 2009. Directed by Brooks Nelson; produced by Boxxo Productions, PO Box 14162, Portland, OR 97293 (<http://www.boxxo.org/index.html>). Contact producer for distribution information.

**TWO SPIRITS: SEXUALITY, GENDER, AND THE MURDER OF FRED MARTINEZ.** 60 mins. 2009. Directed by Lydia Nibley; produced by Say Yes Quickly Productions, Los Angeles (<http://www.twospirits.org/index.html>). For notification of screenings and DVD availability for purchase, join mailing list via website.

For nearly twenty years now, I have been studying media representations of transgender and transsexual people in film and television. With few exceptions, these depictions have been filled with stereotypes, distortions, biases, and inaccuracies. The media, while not solely or even primarily responsible for cultural and systemic transphobia, is an institution that plays a serious role in the perpetuation of prejudice and discrimination against gender-variant people. I have never been swayed by the argument put forth by some that film and TV are “just en-

tertainment” and thus not to be taken as seriously as or given the rigorous critical treatment shown to other cultural texts, such as literary novels. Popular culture can give us an important window into dominant understandings of social phenomena such as race, class, gender, and sexual orientation. Shows such as *Jerry Springer*, which has been on the air in the U.S. for nearly twenty years, function as cultural barometers that show how hegemonic constructions of identity are disseminated to the detriment of socially marginalized groups. Transgender people, for instance, are cast as hypersexual, dupli-

cious “freaks” who deserve all of the social condemnation hurled at them by a hostile society. This negative perception is repeated in a wide variety of media genres, including documentary.

Traditionally, documentary films that center on transgender experience have often reproduced ways of looking at gender-variance that are sexist and patriarchal. Gender-normative identity is the standard by which all other expressions of gender are judged. This way of looking fosters a view of transgenderism that is exploitative; trans identities are otherized, exoticized, fetishized, and cast as deviant, bizarre,

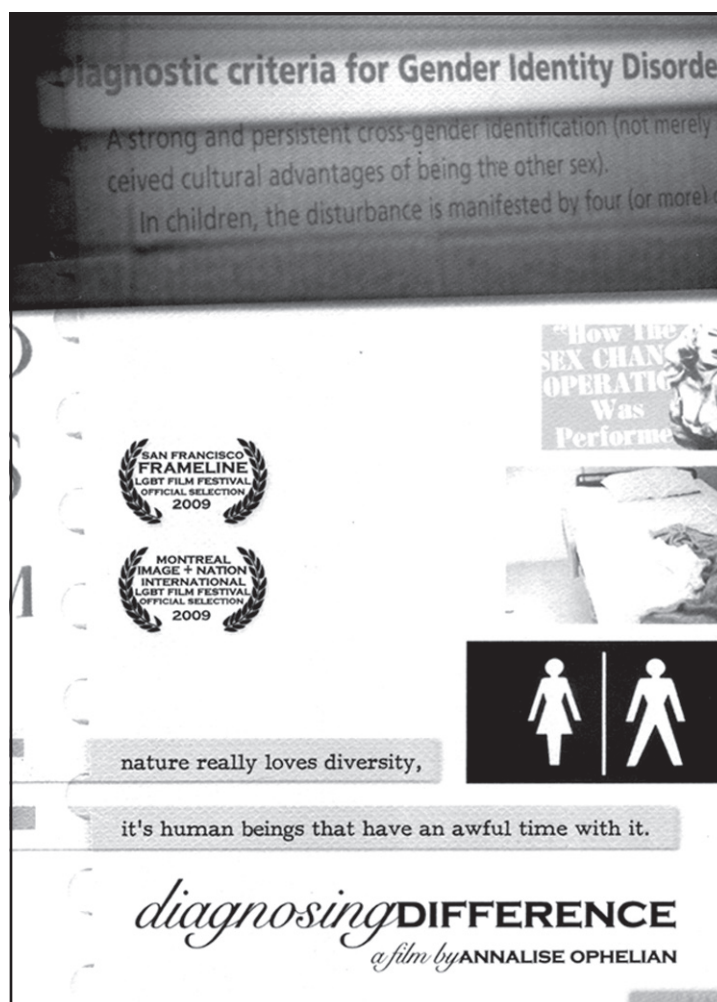
and pathological. The medical model of transsexuality, in which the goal is for trans people to pass as quickly and completely as possible from one gender group to the “opposite,” is frequently referenced in pseudo-scientific television documentaries on the subject. In this way, binary conceptualizations of sex and gender are upheld, as is the supposed superiority of heterosexuality and rigid conformity to gender norms and expectations put forth by the patriarchy. This mode of representation helps to contain gender-variance to the unfortunate experiences of a fringe, socially marginal, minority population, rather than to promote understandings of gender identity and expression that illuminate the ways in which *all* people are policed by oppressive social norms. These images also present transsexual people as tragic victims, devoid of agency, who are “trapped in the wrong body” because nature played a cruel trick on them. These modes of representation seldom inspire empathy and identification; instead, they encourage objectification and, at best, pity.

The feminist, queer, trans, genderqueer, and intersex movements for social justice, equality, and liberation have helped to radically interrogate traditional explications of sex, gender and sexuality in American culture. With extensive academic, artistic, and activist contributions, these movements have pushed the envelope in our understandings of these vexed and contentious social issues. In recent years, I have been incredibly impressed with what I call a “new wave” of trans documentaries that resist stale and essentializing portraits of gender-diverse individuals and communities. For starters, these films eschew the obsession with etiology and causation and take trans lives as a reality that does not need explanation or rationalization. In addition, while medical issues and transition may be included for

discussion, they are not the be-all and end-all of the narrative. Traditional documentaries purporting to be about trans people place entirely too much emphasis on hormones, surgeries, and genitals. In addition, there is often a leering fascination with trans people’s sexuality that is sensationalistic and tabloid-esque. In my dissertation, *Reel Gender*,<sup>1</sup> I argue that there has been an interest in transgender people’s individual physical bodies and medical transitions, with a concomitant *lack* of attention paid to macro-level institutions, transgender agency, trans political activism, and material conditions of gender oppression. In addition, the majority of trans people profiled in the past have been white, professional, and

middle-class. Trans people of color and poor and working-class trans people have been rendered all but invisible. In addition, gender-variant people under the trans umbrella who are not transsexual or who do not conform to the binary gender system have either been left out of the discussion or treated as aberrations.

The documentaries reviewed here accept trans and gender-variant people on their own terms. They place their subjects within a societal, economic, and cultural framework and give agency to the subjects, even with the understanding that this agency is al-



ways already constrained by hegemonic cultural forces. They contest the dominant medical framework associated with traditional transsexualism as the only or primary paradigm for understanding gender diversity. They profile the experiences of people of color and economically challenged folks and refuse to let these voices be shut out by the dominant LGBT rights movement. Perhaps most important, they invite viewers to identify with trans people in ways that hitherto have not been represented. They also encourage all viewers to critically reflect on their own history as gendered subjects, and they make clear the dire need for social change.

One of the dominant models for understanding trans people is based on pathology. The smart new documentary *Diagnosing Difference* performs a full-frontal assault on the idea that transgender people are diseased, disordered, and mentally ill. The film cleverly begins with a reading of the Diagnostic and Statistical Manual's (DSM) official Gender Identity Disorder (GID) diagnosis<sup>2</sup> by many of the film's interviewees. Interspersed with the reading of this "scriptural text" are irreverent comments and critiques. This sets the stage for interviews with a diverse group of transgender and transsexual activists, scholars, performers, diversity trainers, and health care providers. The film provides a great thumbnail history of how transgender identity has been "managed" by the mental health industry, and includes excellent commentary by transgender scholar Susan Stryker.

Harry Benjamin was a pioneer in working with transsexual clients beginning in the middle of the twentieth century. He helped develop the "Standards of Care" (SOC)<sup>3</sup> that gave

clinicians guidelines for the treatment of transsexual patients. However, this quickly solidified into a system of gate-keeping that kept many trans folks from accessing the medical care that they needed. People learned how to regurgitate a "classic" transsexual narrative that pleased psychologists and psychiatrists, thus granting them access to needed medical services. Although pressure from gay activists resulted in homosexuality being removed from the DSM by the American Psychiatric Association (APA) in 1973, GID was added to the DSM in 1980. For years now, many people in the transgender movement have criticized this diagnosis, asserting that it leads to unnecessary pathologizing of trans people, contributing to stigma, bias, and even abuse.

One of the film's most powerful interviews is with transgender artist Dylan Scholinski, author of the ground-breaking book *The Last Time I Wore a Dress*.<sup>4</sup> Dylan details the abuse he suffered when he was institutionalized in the 1980s for not conforming to dominant notions of femininity. The GID diagnosis can lead to efforts by psychologists and others to try to "cure" youth and adults of their atypical gender identity/expression. However, as the film makes clear, absolute consensus does not exist in the trans community regarding the GID diagnosis. Some community members fear that eliminating the diagnosis will make it harder or even impossible for trans people to access the medical care that they need. However, despite these concerns, the majority of interviewees favor reform or elimination of the diagnosis and see the pathologizing effects of the diagnosis as dangerous. As one interviewee asserts, trans people are actually the healthy ones in our gender-disordered society; it is people who unquestioningly accept dominant gen-

der roles that we should be concerned about. At the film's ending, one of the subjects, natoyiniastumiik, or Holy Old Man Bull, states that while nature loves diversity, human beings have an awful time with it. Natoyiniastumiik introduces the concept of Two-Spirit identity and Native American gender diversity, which is the topic of the next documentary.

"This is the true story of a Navajo boy who was also a girl." So begins *Two Spirits: Sexuality, Gender and the Murder of Fred Martinez*, a powerful meditation on Native American gender, sexuality, spirituality, and culture. It tells the story of a sixteen-year-old Navajo youth named Fred Martinez, who also went by the names F.C., Fredericka, and Beyoncé. Fred was a Two-Spirit (*Nadleeh*), gay-identified, and transgender individual who lived with his<sup>5</sup> mother and siblings in Cortez, Colorado. In 2001, he was bludgeoned to death by eighteen-year-old Shaun Murphy in a vicious hate crime that made national headlines. The film features extensive interviews with F.C.'s mother, Pauline Mitchell, and his friends, as well as a number of Native American Two-Spirit scholars and activists.

In addition to detailing the story of F.C.'s horrific murder, the documentary explicates the history of Native American gender diversity, where many nations had complex gender systems that did not conform to European notions of binary gender and strict heterosexuality. In general, these gender-diverse individuals were accepted and embraced by their Native communities and often served special roles such as herbalists, negotiators, healers, matchmakers, counselors and child-care providers. The film discusses how European "explorers" in North America attempted to destroy these gender-diverse traditions, and places this in the context of widespread geno-

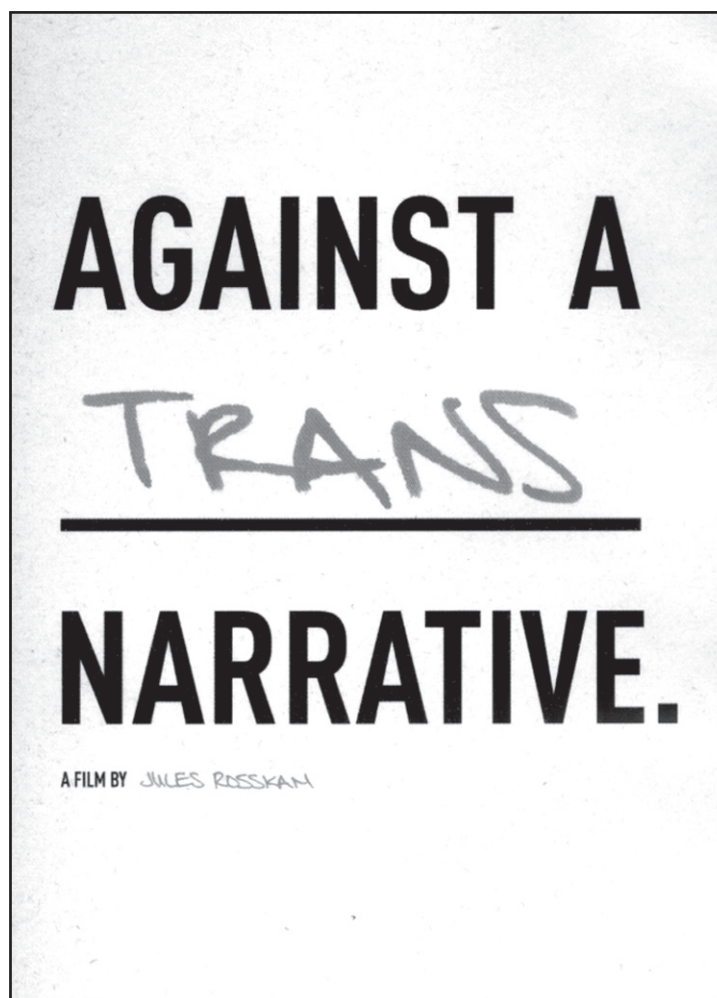
cide and cultural imperialism. Many Indigenous gender traditions have been lost as Euro-American and Christian hegemony have overtaken and pushed out acceptance of gender-variant and queer identities.<sup>6</sup>

The scholars and activists (such as Wesley Thomas) in the film provide a brilliant analysis of both historical and contemporary Two-Spirit traditions that function to place F.C.'s life in a larger sociocultural context. While some have argued over whether F.C. was *really* gay or *really* transgender, the film prefers to take an inclusive approach that suggests that Fred was who s/he was, which included aspects of gay, trans, Navajo, and *Nadleeh* identities that refused simplistic definition. The complexity of F.C.'s identity is also contextualized within the Euro-American history of gay identity (Harry Hay, The Mattachine Society, the Radical Faeries, etc.) and in relation to geography, ethnicity, and class: Fred lived in the Four Corners region of Colorado — where there is a mixture of Native Americans, Latinos, and Anglos — in a trailer park with his single-parented family, which struggled economically. Before he was murdered, F.C. attempted suicide, testifying to the impact that racism, homophobia, transphobia, and classism had on his life.

This documentary would be excellent to use in the classroom to explore alternative ways of classifying gender and sexuality and to compare those

Indigenous paradigms to American constructions, particularly America's emphasis on patriarchal masculinity. The greatest strength of this film is Pauline Mitchell, whose love for her

and Native identities. It also provides a much-needed counter-narrative to the medical model of transsexuality that has so dominated depictions of gender-variant people in Western culture.



child and grief at his untimely passing come through in every frame. She tells several stories that will bring tears to viewers' eyes and sear the imprint of F.C.'s short life into their consciousness. Pauline regularly visits his grave, bringing trinkets that he loved, including key chains, to leave there. One key chain reads: "Don't hate me because I'm beautiful." This film will change hearts and minds and add immeasurably to understandings of queer, trans,

how they are supposed to be and become in the world. Through the film's diverse genres, Roskam challenges the conventional narratives of trans existence and explores a variety of fascinating topics related to the expansion of gendered realities. These include very intimate dialogues with Jules's female partner, whose candid expressions about her difficulties with Jules's transition are refreshing and poignant. The

Another film that succeeds in challenging "classical" transsexual narrative is the aptly titled *Against a Trans Narrative* — the most challenging of these five documentaries in terms of style and form. This is an experimental, non-linear piece composed of a diverse set of filmic genres, including acted vignettes, focus-group-like discussions, personal video diaries, spoken-word performance, varied interviews, and re-enactments of some of those interviews. The documentary uses postmodernism to invent a pastiche style that is difficult at first but surprisingly engaging. Produced by trans filmmaker Jules Roskam, *Against a Trans Narrative* explores the ways in which trans-masculine (FTM) subjects negotiate their identities in a world that has a very structured narrative for



film also explores medical transition and the difficulty many people have accessing care, including the ways access to medical care for trans-masculine folks is related to race, class, and age. One of the important topics explored is the difficulty trans youth face in obtaining hormone treatment — a point that relates to a larger issue about how trans agency often threatens established protocols for transgender medical and psychological care. As does *Diagnosing Difference*, this film interrogates the traditional medical establishment for its gate-keeping practices and perpetuation of a care model that subordinates transgender agency and empowerment.

While I would not recommend *Against a Trans Narrative* for introductory women's/gender or LGBT studies classes, I think it would serve upper-level and even graduate-level courses well. Having sat through countless “trans 101” videos and presentations, I found it invigorating to watch a film that approaches the subject in a more sophisticated manner. *Against a Trans Narrative* takes trans identity for granted, pushing us further to deconstruct dominant understandings of gender identity and the ways the narrative of transsexuality as essentially a surgical phenomenon needs to be radically interrogated. Viewers must suspend their expectations of traditional documentary film, but the payoff is infinitely worth it. This film's intense and politicized discussions seem well-suited for sparking dialogue. I was particularly pleased by the extended discussion of trans-masculinity and its relationship to lesbianism, butch identity, and feminism.<sup>7</sup> Transgenderism's connection to feminist theory and activism is rarely covered; these discussions may incite rich and complex dialogue about the emerging field of transfeminism. The documentary also covers intergenera-

tional conflict around the reception of trans identities within feminist and lesbian-feminist communities, as well as the movement to interrupt static, bipolar notions of sex, gender, and sexuality in progressive movements.

*Against a Trans Narrative* dealt consistently with race, including what it means to be a white transman versus an African American transman. *Still Black: Portraits of Black Transmen* explores this theme in even greater focus through in-depth interviews with six African American transgender men. As mentioned in the introduction to this essay, the traditional representation of transgender people in documentary has been predominantly concerned with the experiences of white, middle-class, MTF transsexuals. FTMs were very invisible until the mid-1990s, when there was an explosion of FTM visibility in activism, academia, and artistic production. However, even within these new FTM cultural productions, emphasis continued to be on white, middle-class trans guys. *Still Black*, in contrast, puts trans men of color center stage,<sup>8</sup> asking probing questions that evoke rich responses about the interplay between race, gender identity/expression, socio-economic status, sexuality, and disability. The interviewees (Kylar Broadus, Ethan Young, Jay Welch, Nicholas Rashad, Louis Mitchell and Carl Madgett) are diverse in age, profession, sexuality, and other socio-cultural factors. It becomes immediately clear that although the focus is on transmen of African descent and there are similarities in experiences, there are also vital differences.

The black-and-white film consists almost entirely of footage from the interviews, with the camera shifting to different angles and positions to break up the monotony of a typical “talking-head” documentary. There is some

cover footage of Ethan getting a tattoo, Kylar talking on a panel at Harvard, Carl in church, and Jay performing spoken-word poetry. Some might wish for more such scenes apart from the interviews, but I think the minimalism augments and centralizes the interviewees' voices, experiences, and points of view. Transpeople of color have been silenced in white-supremacist, transphobic America. This film helps to shatter that silence, and the filmmaker's stylistic choices, as well as the incredibly profound insights of the interviewees, facilitate that process. While showing the entire 77-minute film is certainly appropriate, instructors could also choose to show just one or several of the interviews, depending on time constraints, since each interview can stand on its own. The interviews cover an impressive scope of topics: family, intimate relationships, employment, disability, sexuality, media depictions of Black men, racism, activism, and more.

Family and relationships are covered especially well in *Still Black*: all of the interviewees discuss kinship bonds with partners, parents, siblings, and friends, and reaction from friends and family is a prominent feature. The specious notion that the Black community is “more homophobic” or “more transphobic” is effectively countered by the subjects' stories of familial acceptance and support. The shift from being perceived as a Black woman to being read as a Black man illuminates the interconnectedness of race, gender, and class. Comparing the experiences of white trans guys to Black trans guys complicates the notion of “male privilege” in salient ways. In addition, Kylar Broadus's account of his pre-transition career as a corporate lawyer underscores our society's compulsory gendered expectations and how oppressive these are to everyone, especially those who do not identify with the sex assigned to them at birth. This film



will spark critical dialogues in women's studies, ethnic studies, and queer studies, and will illuminate the experiences of transmen of African descent in ways that break the silence surrounding trans-of-color subjectivities.

In the final documentary under review, a director turns the camera outward to explore how his transition affects those around him. *Switch: A Community in Transition* is also a highly informative and poignant reframing of trans identity, exploring the reactions of friends and family to the transition of Brooks Nelson, an FTM who lives in Portland, Oregon, with his female partner. Brooks's movement from female to male is explored through candid interviews with his longtime femme partner, his circle of (mostly) lesbian and butch/femme friends, his co-workers, his co-parishioners, his mother-in-law, and his progressive, multi-racial community in Portland.

The genius of *Switch* is the way it "switches up" the common framing of documentaries about trans identity. Usually, the primary or even sole focus is on the trans person, with little or no attention on the surrounding communities and social institutions. This often has the unintended effect of "otherizing" trans people and leaving the hetero-normative society and its gender rules off the hook. In moving the lens *away* from Brooks and *onto* his community, *Switch* cleverly shows the joys, struggles, and work undertaken by others to creatively and productively engage with gender, reflect on gender, and move to places of greater understanding and a celebration of difference.

I admire Brooks's dedication to initiating and engaging in "difficult dialogues" with his friends, partner, family, church, and workplace, including one with his African American trans-guy friend, Michel, about their different social locations as Black and

white transmen, and another with a gender-variant, female-bodied individual about the emotions that have come up for her as a result of *not* transitioning. What is gained and what is lost for Brooks's life partner through Brooks's transition from butch to living and presenting as a man? To unravel some of these thorny issues, Brooks asks each person in his tight circle of friends to write down (anonymously) a difficulty they or someone close to them has had in dealing with trans issues. One person writes, "I struggle with the ways I see trans people use medical means like surgery to modify their bodies, removing or adding body parts to align inner sense of self with outer expression. I wish this could happen another way. Not with knives or drugs." This relatively common sentiment in progressive queer and feminist circles is vitally important to discuss and reflect upon. While the film arrives at no facile conclusions, the discussions and dialogues engendered on the journey bring trans identity into much sharper focus and situate gender as an issue that all folks, trans and non-trans, must grapple with in increasingly complex ways.

Media is always a double-edged sword. For every glaringly offensive TV program or movie, there is another, often less visible, representation that breaks new ground and speaks truth to power. I believe that as more trans-identified people and allies become skilled in video production, we will see a shift in representations about gender-variant people. In fact, this shift has already begun, and it is not only the trans community that will benefit. As more and more sophisticated and challenging portraits of gender emerge, we will see a loosening of the gender scripts that so tightly control all of our lives. I am excited by the ways these films push the queer and trans envelope, and by the filmmakers' fierce

dedication to inclusion and social justice. The complex and diversified portraits of these documentaries ultimately help to humanize trans people as well as interrupt the limited ways we have been viewed by the world for decades. In *Diagnosing Difference*, almost all the interviewees make the point that they want trans people to be seen as human beings, as people. I am delighted to note that every one of these documentaries succeeds brilliantly in achieving this. Another world is possible, and these and other fine media texts are pointing us all toward that exciting horizon.

## Notes

1. The full text of my dissertation, *Reel Gender: Examining the Politics of Trans Images in Film and Media*, is available at <http://etd.ohiolink.edu/send-pdf.cgi/Ryan%20Joelle%20Ruby.pdf?bgsu1245709749>.
2. For more information about the GID diagnosis, including diagnostic criteria, please see Kelley Winter's site, *GID Reform Advocates*: <http://www.gidreform.org/gid30285.html>. Also, I highly recommend Winter's informative and brilliant book, *Gender Madness in American Psychiatry: Essays from the Struggle for Dignity* (Dillon, CO: GID Reform Advocates, 2008).
3. For more detailed information about the standards of care, please see the website of the World Professional Association for Transgender Health (formally the Harry Benjamin International Gender Dysphoria Association): <http://www.wpath.org/Documents/sovc6.pdf>.
4. Scholinski's powerful narrative is an excellent example of how the GID

diagnosis is used to justify abusive and damaging “treatment” in the name of gender “normalcy”: Daphne Scholinski & Jane Meredith Adams, *The Last Time I Wore a Dress: A Memoir* (New York: Riverhead Books, 1998). For more about GID and its harm to youth, I recommend Phyllis Burke, *Gender Shock: Exploding the Myths of Male and Female* (New York: Anchor Books, 1996).

5. I use the male pronoun here because that is what was used in the film. However, given F.C.’s gender complexity, both feminine and gender-neutral pronouns might also be appropriate usage in order to express F.C.’s feminine and gender-transgressive identities.

6. For more about Two-Spirit identity, history, and culture, as well as Native American LGBT issues, please see Will Roscoe, ed., *Living the Spirit: A Gay American Indian Anthology* (New York: St. Martin’s Press, 1988); Sue-Ellen Jacobs, Wesley Thomas, & Sabine Lang, *Two-Spirit People: Native American Gender Identity, Sexuality, and Spirituality* (Chicago: University of Illinois Press, 1997); Lester Brown, *Two Spirit People: American Indian Lesbian Women and Gay Men* (New York: Haworth, 1997); Will Roscoe, *Changing Ones: Third and Fourth Genders in Native North America* (New York: St. Martin’s Press, 1998); Walter Williams, *The Spirit and the Flesh: Sexual Diversity in American Indian Culture* (Boston: Beacon Press, 1992); Walter Williams & Toby Johnson, *Two Spirits: A Story of Life with the Navajo* (Maple Shade, NJ: Lethe Press, 2006). Also, please see the aforementioned film about Native queer identity: Michel Beauchemin, Lori Levy, & Gretchen Vogel, producers, *Two Spirit People* (San Francisco: Frameline, 1990).

7. Another film that examines trans-masculine identity in relation to lesbianism, butchness, and feminism is the documentary *Boy I Am*, directed by Sam Feder and Julie Hollar (New York: Women Make Movies, 2007).

8. A number of readings could be paired with the film *Still Black*, including Daisy Hernandez, “Becoming a Black Man,” in *Colorlines Magazine* (January 2008); Enoch Page & Matt Richardson, “On the Fear of Small Numbers: A Twenty-First-Century Prolegomenon of the U.S. Black Transgender Experience,” in *Black Sexualities: Probing Powers, Passions, Practices, and Policies*, by Juan Battle & Sandra Barnes (New Brunswick, NJ: Rutgers University Press, 2010), pp. 57–81; Imani Henry, “If I Should Die Before I Wake,” in *From the Inside Out: Radical Gender Transformation, FTM and Beyond*, ed. by Morty Diamond (San Francisco: Manic D Press, 2004), pp. 123–127; and Ellen Marie Hinchcliffe, “I Will Always Be Your Daughter. I Will Always Be Your Son: An Interview with Juma Blythe Essie,” in *Clamor Magazine*, no. 38 (Fall 2006): <http://clamormagazine.org/issues/38/gender.php>.

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# A STALIN IN WISCONSIN

by Elzbieta Beck, Madelyn Homuth, Heather Shimon, & Melissa A. Young

**SVETLANA ABOUT SVETLANA.** 44 mins. Directed by Svetlana Parshina, 2009. Distributed by Icarus Films, 32 Court Street, Brooklyn, NY 11201; phone: (718) 488-8900; fax: (718) 488-8642; website: <http://www.icarusfilms.com>. DVD. Purchase: \$375.00 + shipping.

When word got out in our office that Stalin's only daughter, Svetlana Alliluyeva, lived in our fair city of Madison, Wisconsin, the student staff was abuzz. *Stalin had a daughter? She is still alive? Why does she live in Madison?* The commotion originated while processing the metadata of the film *Svetlana About Svetlana* for inclusion in our online database *Women's Audio Visuals in English (WAVE)*. The Women's Studies Librarian's Office maintains three student positions, currently held by Bess, Madelyn, and Melissa. As Office Operations Associate, I (Heather) am their supervisor. When I saw that the University of Wisconsin's annual film festival had scheduled the film, I made sure to get tickets. The four of us eagerly attended the screening, excited to witness this rare interview and have our questions answered.

The documentary follows the director, Svetlana "Lana" Parshina, a Russian woman living in New York City, as she tracks down Svetlana Alliluyeva for an interview. As a child, Parshina felt a strong connection to her famous namesake after reading Alliluyeva's book *Twenty Letters to a Friend*. When Parshina learns that Alliluyeva also lives in the U.S., she sees an opportunity to finally meet her and document this amazing woman's story.

Although the movie's write-up said Alliluyeva lived in Madison, she actually was living in Spring Green, a small town forty miles to the west, when the movie was filmed. Alliluyeva first moved there in 1970 during a short marriage to William Wesley Peters, who was an apprentice to Frank Lloyd

Wright. The couple had a daughter, Olga, who now lives in Portland, Oregon. The marriage happened after Alliluyeva's shocking defection from the Soviet Union in 1967, when on a trip to India, she spontaneously decided to flee to the United States instead of returning home to her son and daughter from previous marriages. The documentary briefly covers these events of Alliluyeva's life, along with Stalin's interference in her education and love life (he sent her first love to a labor camp), her relationship with her brothers and nanny, and her return to Russia in 1984, but never explains why she once again settled in Wisconsin. The student staff and I met to discuss the film a few days after the screening.

**Bess:** Given that Parshina had an opportunity to do an interview that nobody else gets and to talk to Alliluyeva, I thought that the interview was a small part of the film. It felt out of place, especially considering Parshina went through Alliluyeva's whole biography so quickly, and then you have this interview, and you don't have the context you feel you need for it.

**Madelyn:** I felt there were two different stories. There was the story Parshina went into it wanting to tell, about how she had always been interested in Alliluyeva and had this compelling need to get to know who Alliluyeva was; and then there was the story she discovered when she finally got hold of her and did the interview. It turned

into something that it wasn't to begin with, but the purpose never changed. There were a lot of interesting themes in the interview material that were largely ignored in the film, and I felt they were more compelling than the story Parshina was trying to tell.

**Heather:** I agree. The documentary's structure was so divided that the original premise of Parshina finding Alliluyeva in order to make deep, emotional connections based on their shared experiences is lost, and we are left with pieces of a story. We get a brief background of the director, then one of Alliluyeva, and then the interview. And the interview is difficult to process because it's mostly Alliluyeva talking for twenty minutes, as though the audience is supposed to remember her complete biography in order to understand what she is talking about. A lot of time was spent in the beginning of the film showing Parshina making phone calls to set up the interview. I think that could have been cut out.

**Melissa:** Except, I did like the parts where you heard Alliluyeva's messages to Parshina. Here's my favorite quote from the whole film: "I have a feeling you're not going to listen to [my refusal to be interviewed] and you're coming over here, but I only let you come because you're young, and I love young people." I just love that. I wasn't expecting to learn something new about

Alliluyeva's personality from this one answering-machine message, but I did.

**Bess:** I felt that, considering the title was *Svetlana About Svetlana*, the film was meant to be about both these women. Parshina talks about being from Russia and about the role the Soviet regime played in her family's life and why she's here in America, and how Alliluyeva's book influenced her, and that was it. She didn't talk about the book in detail, she didn't elaborate on her own life, so it felt like you were eavesdropping or it was something you were already intended to know about.

**Madelyn:** I felt like it wasn't developed enough. Parshina had all these great pieces and then she failed to put them together.

**Heather:** It seems like a waste to have had this exclusive interview when most of this movie is about Parshina making the movie, and not about this amazing woman that she's talking to. I think Parshina does talk a little about her connection to Alliluyeva, but she never breaks the surface.

**Bess:** It was self-involved, but in a superficial way. Parshina makes the point that she connected with Alliluyeva, and then she comes to Wisconsin, and you're left still needing it explained because the depth of that connection was never explained.

**Madelyn:** I also thought it was strange that when they were doing the interview, sometimes the camera would pan away and focus on pictures of things that weren't what she was talking about. I felt basically that it could have been longer and more in-depth, because they obviously had access to all of her personal mementos. The signifi-

cance of what was being shown should have been explained by Alliluyeva or through narration. Instead, they showed pictures of people in Russia who were not the focus of the conversation.

**Bess:** I was interested in Parshina's passion for Alliluyeva's book and what that meant to her, and I was interested in the historical aspects. Even if Alliluyeva wasn't willing to talk about her father, she's still historically significant herself. Parshina showed all this potential in getting the chance to talk to Alliluyeva, and it seemed like such a waste. She has this interview, she's talking about this book and how she feels a real connection, they even have the same name, and it came to nothing.

**Heather:** And they both had the connection of growing up in Russia and then living in the U.S., and you never get the sense of what that meant to either of them.

**Bess:** There was tension there, too. Parshina calls and starts speaking to Alliluyeva in Russian as though that's kind of an inroad, and Alliluyeva insists that they speak English.

**Heather:** What about feminist themes in the movie; do you feel like they were brought out?

**Melissa:** No... I mean, Alliluyeva did talk about her nanny, and how much her nanny influenced her life, but the movie did not focus on feminist themes.

**Bess:** Alliluyeva talked about how much influence her nanny had over Stalin. Here was a woman who wasn't even a communist and came into the family to take care of the kids, and Alliluyeva hinted that later in life she

made household decisions or at least decisions where Svetlana was concerned.

**Melissa:** Also, Alliluyeva talked about how she could drive and her father couldn't. She had that kind of power over him.

**Heather:** Alliluyeva could also speak English and her father could not. Stalin didn't want her to attend meetings with Churchill and Truman because he was afraid they would talk about him in English and he wouldn't understand. She also talks about her education, saying that Stalin didn't want her to go into certain disciplines, but that after he died, she switched.

**Bess:** There were some facts that Parshina didn't go through the trouble to explain. For instance, Alliluyeva started university when she was sixteen or seventeen, but it seems like she was in her late twenties before she finished. I don't know if that means she entered college early or if the university was how the upper-class were educated in place of a high-school education. Basic things like that weren't explained well, and then I couldn't pay attention because I was trying to figure out what was going on.

**Heather:** The chronology of Alliluyeva's past is not well established, and the movie requires multiple viewings to understand everything Alliluyeva talks about.

**Melissa:** Especially when Alliluyeva talks about the poem — remember that? She cries when she talks about a poem by Maximilian Voloshin. I didn't have any idea who he was or why the poem was so important to her. She says that Voloshin thought Russia would never fulfill its dream and that made her cry. I wish that had been explained more.



**Madelyn:** I think it was related to the debate about capitalism and communism. She always felt bad because she wasn't really American, but she was still Russian even though she wasn't a communist. She felt guilty about not being more Russian and not helping to realize the country's potential. I think she may have felt that communism destroyed their ability to achieve their destiny and that those changes were closely related to her family history.

**Melissa:** I thought it was more that she wasn't on either side, and people didn't understand that she didn't fit either in Russia or in the U.S.

**Bess:** That's the impression I got too. Being her father's daughter created certain expectations, and defecting to the United States with the help of the CIA created certain other expectations. There's this sense that she wanted to be left alone to have her own ideologies and her own existence and not have to defend anything or represent anything. She seemed really frustrated with that.

**Heather:** Alliluyeva also talks about being criticized for leaving her children in Russia when she defected to the U.S., even though she says they were adults. I think they were eighteen and twenty years old.

**Bess:** I felt there was a connection there, between Alliluyeva doing that and her mother having killed herself when Alliluyeva was six, that wasn't explored. I think she felt that her mother left her when she was six but she turned out okay, so she didn't see the big deal in leaving her kids when they were old enough to make their own decisions and lead their own lives.

**Heather:** There is a lot of discussion in the movie about what it means to be a mother: the nanny, Alliluyeva's mother,

and Alliluyeva as a mother. Do you think the film would fit in a women's studies classroom?

**Melissa:** Just as an oral history. I'd cut out the beginning of the movie since it's mostly a montage of Parshina trying to find Alliluyeva.

**Bess:** I can't see it as part of a general women's studies course, but perhaps in a class focused on oral histories.

**Heather:** I think it would fit better in a women's history class.

**Madelyn:** Or a course focusing on women in other cultures, because I think her conceptions of womanhood and motherhood are completely different from what is stereotypical in the United States.

**Heather:** But if it was used in a classroom, it would need a lot of background.

**Bess:** I think it might be best in a seminar course, because it does need talking about. It's not something that speaks for itself; you can't just show it to a lecture room of two hundred students and hope for the best. It does seem like an interesting example of Soviet women, though. Even though it's the 1950s, Alliluyeva gets divorced and remarried and divorced and goes back to school and moves around — that's not your average picture of women in the fifties.

**Heather:** But Alliluyeva does not represent the average Soviet woman. And Parshina is the focus of a lot of the movie, but you don't learn much about her life. She shows us pictures of her family, but they're not explained.

**Melissa:** Parshina says at one point to Alliluyeva that Alliluyeva's family affected her own family, and I was waiting to hear why.

**Bess:** There seemed to be hints that Parshina needed to leave Russia, and that it had something to do with Stalin and the Soviets, but there's no explanation.

**Melissa:** Maybe Parshina thinks that it's understood because it's so understood in Russia. I don't know. Maybe it's because we're an American audience.

**Bess:** Maybe it would work if students were given a biographical handout — or even in a women's literature class where they could read *Twenty Letters to a Friend*.

**Madelyn:** I felt like maybe if I had read the book I would have understood this film a little more. I wasn't sure how large a role that played in their relationship.

**Bess:** Either Parshina doesn't have a clear idea of what she's trying to do, or she's not good at identifying her audience, but either way, she seems to have missed some fundamental points as the filmmaker. The interview is valuable as a primary source. Perhaps snippets of it will turn up in ten years in a documentary or a History Channel special.



# MORE ONLINE VIDEOS FOR WOMEN'S STUDIES: AN UPDATE TO "A TORRENT OF MOVING IMAGES"

by Phyllis Holman Weisbard

Two years ago, I assessed the world of online video for *Feminist Collections*.<sup>1</sup> It's time now to take another look, both by revisiting sites covered last time to see what's changed and by reviewing new projects and sources. This time I'll also cover some non-U.S. material, as well as a few sources that are not free.

## Gateways: Google Video, YouTube, and Bing

First, let's catch up with the sites previously reviewed. In 2008 I surmised that since Google owned **YouTube** (<http://www.youtube.com>), it might merge YouTube with its **Google Video (GV)** index (<http://video.google.com>), which at that time also hosted videos. Instead, Google has more clearly differentiated the two by no longer offering new video hosting on GV (although previously uploaded material remains accessible), directing producers to upload their material instead to YouTube. GV continues to index ready-to-view clips and full-length films, television shows, documentaries, and more, hosted on YouTube and elsewhere on the Web. Although the YouTube upload directions specify that videos may not be more than fifteen minutes long,<sup>2</sup> there are some longer items uploaded by "Google Partners," including nonprofit organizations, to whom Google extends increased uploading capacity.<sup>3</sup> What this means is that if you are used to searching YouTube for pithy zingers, you still can,<sup>4</sup> but if you want to cast a wider net, use Google Video to find material from thousands more sources, of whatever length. In either case, if you browse frequently for new material, you can restrict your search to recently uploaded videos. In YouTube, do your search and then click on "search options" and re-sort by upload date. Similarly, in GV, do your search first and then click on "show options," and either select one of the options by upload date (past twenty-four hours, past week, past month) or change the default sort from relevance to date, and you can go back in time as long as you like.

If you don't find enough on your topic in Google Video, try **Bing Videos** (<http://www.bing.com/videos/>), which seems to consistently return a higher number of results. "Trafficking," for example, gets 74,000 hits on Bing, compared to 15,900 on GV. By design, Bing suggests "related

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1. "A Torrent of Moving Images: Free Online Videos for Women's Studies," by Phyllis Holman Weisbard, *Feminist Collections* v. 29, nos. 3–4 (Summer–Fall 2008), pp. 29–34, online at [http://womenst.library.wisc.edu/publications/feminist-coll/FC\\_29.3-4\\_StreamingVids.pdf](http://womenst.library.wisc.edu/publications/feminist-coll/FC_29.3-4_StreamingVids.pdf). All sites noted in this review were accessed in August 2010.

2. "Once you've finished editing your video, make sure it's less than 15 minutes, smaller than 2GB in size, and in an acceptable format, you're ready to upload it." "Getting Started: How to Upload," in "YouTube Help," <http://www.google.com/support/youtube/bin/answer.py?hl=en&answer=57924>, updated 8/16/2010.

3. Users can find these through YouTube's "nonprofit channels" and "nonprofit videos" pages.

4. Be sure to read Deb Hoskins' "Do You YouTube? Using Online Video in Women's Studies Courses," in *Feminist Collections* v. 30, no. 2 (Spring 2009), pp. 15–17, online at [http://womenst.library.wisc.edu/publications/feminist-coll/FC\\_302\\_Hoskins\\_YouTube.pdf](http://womenst.library.wisc.edu/publications/feminist-coll/FC_302_Hoskins_YouTube.pdf).

searches,” although in this example, separate results for “woman trafficking,” “women trafficking,” and “female trafficking” would suggest that Bing itself needs further development.

Whether you use Bing or Google Video, your problem is more likely to be too many results than not enough. Both gateways are unwieldy for general searches, such as for “gender,” “women,” “feminism,” and the like. For such searches, it is often preferable to take note of some feeder sources and go to them directly. For instance, **Snagfilms**, **TED Talks**, **Charlie Rose** interviews, the **Open Video Project**, and **Women News Network Video Collection**, all of which I discussed in the 2008 review, remain worthy sites. **Snagfilms** start with brief ads, but are otherwise available for viewing in full and for “snagging” and placing on websites. The “women’s issues” topic on Snagfilms has grown to 107 items, now adding these important documentaries: *Women of Vision: 18 Histories in Feminist Film and Video*,<sup>5</sup> featuring independent women filmmakers from the 1950s through the 1990s; Indian activist and novelist Arundhati Roy’s *Dam/age*,<sup>6</sup> on her campaign against the Narmada dam project — excellent for discussing the environmental and human costs of massive damming projects; *Girls Rock*,<sup>7</sup> a terrific video about the empowering effect of a Rock ‘n’ Roll camp for girls run by women rockers; and *Prison Lullabies*,<sup>8</sup> about four women who give birth in prison but, because they are participants in a special project, get to keep their babies with them until the children are eighteen months old. Although it does not list it in the women’s issues category, Snagfilms also has *Africa’s Daughters*,<sup>9</sup> about two impoverished Ugandan girls who are determined to graduate from high school. Want to show students how women’s appearance was cultivated in the 1950s? Show them *School for Charm* (1950).<sup>10</sup>

The **Open Video Project** (<http://www.open-video.org>), based in the Interactive Design Laboratory of the School of Information and Library Science, University of North Carolina at Chapel Hill, does not appear to have added any relevant material, but remains a good source for government-sponsored health and hygiene films from the 1950s.

**TED (Technology, Entertainment & Design)** conference talks continue to feature stimulating and provocative individuals. Women’s studies students would probably have a lot to say after viewing Cindy Gallop’s 2009 talk, “Make Love, not Porn,”<sup>11</sup> in which she launched her website by the same name (<http://www.makelovenotporn.com/>).<sup>12</sup>

5. By Alexandra Juhasz. 1998, 83 min. [http://www.snagfilms.com/films/title/women\\_of\\_vision\\_18\\_histories\\_in\\_feminist\\_film\\_and\\_video/](http://www.snagfilms.com/films/title/women_of_vision_18_histories_in_feminist_film_and_video/)

6. British Broadcasting Corporation and Diverse Productions, 2002. 50 min. [http://www.snagfilms.com/films/title/dam\\_age/](http://www.snagfilms.com/films/title/dam_age/)

7. By Shane King and Arne Johnson. Girls Rock Production Company, 2008. 89 min. [http://www.snagfilms.com/films/title/girls\\_rock/](http://www.snagfilms.com/films/title/girls_rock/)

8. By Odile Isralson, Lina Matta, and Jonathan Oppenheim. Brown Hat Productions, 2003. 83 min. [http://www.snagfilms.com/films/title/prison\\_lullabies/](http://www.snagfilms.com/films/title/prison_lullabies/)

9. By Natalie Halpern. 2008. 25 min. [http://www.snagfilms.com/films/title/africas\\_daughters/](http://www.snagfilms.com/films/title/africas_daughters/)

10. By Fred Davis. <http://www.snagfilms.com/films/title/schoolforcharm1/>

11. [http://blog.ted.com/2009/12/cindy\\_gallop\\_ma.php](http://blog.ted.com/2009/12/cindy_gallop_ma.php). 4 ½ mins.

12. Gallop says, “MakeLoveNotPorn is simply intended to help inspire and stimulate open, healthy conversations about sex and pornography, in order to help inspire and stimulate more open, healthy and thoroughly enjoyable sexual relationships.”

Thus far in 2010, some of the interesting women **Charlie Rose** has interviewed are *The Daily Beast*'s Tina Brown, Academy Award winning director Kathryn Bigelow, Harvard cognitive psychologist Elizabeth Spelke, *Washington Post* writer Anne Kornblut, Rockefeller University neurobiologist Cornelia Bargmann, UNICEF director Ann Veneman, Ning CEO Gina Bianchini, and University of Miami president Donna Shalala. All the interviews are archived on <http://www.charlierose.com>.

The **Women News Network Video Collection** (<http://womennewsnetwork.vodpod.com>), which "collects" and tags videos mounted elsewhere concerning women throughout the world, has added some 171 items to the 487 that were there in 2008. They list in reverse chronological order, so it's easy to visit the site occasionally and see what's new, but you can also have the information come to you by subscribing to the WNN Video Collection RSS feed, via <http://feeds2.feedburner.com/WNNvideocollection>. Recent additions feature an Ethiopian woman condemning female genital cutting, Turkish efforts to stop honor killings, women landmine finders in Laos, Darfur women refugees speaking out, the conversion of a Cambodian brothel into a community outreach center, a tour of a Saudi home, Juarez mothers fighting femicide, a women-only train in Indonesia, Burundi women in politics, a tribute to U.S. Civil Rights leader Rosa Parks, and the effects of climate change on women.

### Hulu and More for Media-Oriented Courses and Research

At this point, someone is probably wondering, "What about **Hulu**?" Students are likely to be quite familiar with **Hulu** already. It's fine for finding movies and episodes of television shows to applaud or critique from a feminist perspective, often offering items that are not easily retrievable through GV or Bing. The full-length movie version of *La Femme Nikita*, as compared to episodes from the television show, for example, can be found quickly on Hulu, because Hulu separates the formats; GV does not (a link to the full-length movie seems to be absent from Bing). Once full-length movies are selected, Hulu offers convenient ways to browse them by genre. "News and Information," while not a major source of women/gender-related items, does list *Trembling Before God* (<http://www.hulu.com/trembling-before-g-d?c=News-and-Information>), an excellent documentary on gay and lesbian Orthodox Jews, and *Run Granny Run* (<http://www.hulu.com/run-granny-run?c=News-and-Information>), on Doris "Granny D" Haddock, who walked across the entire U.S. at age ninety to advocate for campaign finance reform and then ran for the Senate from New Hampshire when she was ninety-four. There are also a few examples of "Lifetime Movies" (<http://www.hulu.com/lifetime-movies>). On the television side, there are news broadcasts in addition to series episodes. There's not much currently for women's studies, except perhaps the thirty clips brought together from the NBC Archives as "A Celebration of Women's History." Many of these are too basic to be of much use in women's studies classes — though they might be useful when giving a community talk — but a six-minute clip of Fannie Lou Hamer's testimony at the 1964 Democratic Convention's Credentials Committee, on behalf of the Mississippi Freedom Democratic Party of African Americans who demanded to be seated instead of the white-only delegation, might be just the thing to electrify a course on women in the Civil Rights movement.<sup>13</sup> To keep up with what's new on Hulu, use the "recently added" pick.

13. This clip is also interesting because NBC chose to cut to a break during her speech and missed her famous ending: "All of this is on account we want to register, to become first-class citizens, and if the Freedom Democratic Party is not seated now, I question America. Is this America, the land of the free and the home of the brave where we have to sleep with our telephones off the hooks because our lives be threatened daily because we want to live as decent human beings — in America?" To read the transcript and hear the full speech, visit American RadioWorks, <http://americanradioworks.publicradio.org/features/sayitplain/flhamer.html>.

Teaching a course on women and media? The **Museum of Broadcast Communications** (<http://www.museum.tv/>) and the **Archive of American Television** (<http://www.emmytvlegends.org>) are two more sites where you can find digitized shows. The MBC has digitized over 8,500 of its 42,000 holdings of television shows, radio programs, and commercials (free registration required; no way to display the streaming videos in full screen). *One Woman, One Vote*, a documentary on the struggle for women's suffrage in the U.S. and the U.K., shown on PBS in 1995 in the "American Experience" series, is well worth watching; view the two-partner now through the MBC.<sup>14</sup> If your needs run more to body image than to women's history, try PBS's *Dying to Be Thin*.<sup>15</sup> Have a student doing a paper on daytime soap operas? Through MBC she can watch sample 1950s episodes of *The Secret Storm*, *The Guiding Light*, *Love of Life*, and *Search for Tomorrow*.

The **Archive of American Television**, whose motto is "capturing television history, one voice at a time," has hundreds of interviews online with television actors and production people, and the site has numerous ways to find what you need — by name, profession, show, topic ("popular culture," "memorable moments," "TV's Golden Age/the 1940s and '50s," etc.) and keyword. The topic indexing leads right to where the interviewees mention the subject in embedded videos. For example, the topic "Historical Events and Social Change" has a sub-topic called "Diversity in Television," covering women, gay/lesbian, disabled, and minority issues, discussed by Diahann Carroll, Joan Ganz Cooney, Sharon Gless, and many others. In a four-part interview conducted in 2000, Jean Stapleton reminisces about playing Eleanor Roosevelt in a 1982 made-for-TV movie and later Edith in *All-in-the-Family*. The consummate 1950s mom, June Cleaver in *Leave it to Beaver*, was played by Barbara Billingsley, who was interviewed about that and other aspects of her career in 2000.

Although there are only a sprinkling of women among the writers, directors, editors, and production people interviewed in the AAT, those who are included demonstrate that women have played important roles behind the scenes in the history of television. CBS's first female director, Frances Buss Buch, gives a noteworthy 2005 interview, as do Kay Alden, head writer of *The Young and the Restless* (2006 interview), editor Mili Lerner Bonsignori (1998), and costume designer Rita Riggs (2003).

## Public Affairs

On March 17, 2010, **C-SPAN** announced that its entire video archive from 1987 to the present — totaling 160,000 hours — is now freely available online (<http://www.c-span.org/>); for programs broadcast from 2004 onward, transcripts are also available. This means that you can find Congressional debates and Committee hearings, a raft of other public affairs programs, and the author talks and interviews that aired on C-SPAN's "BookTV" week-end programming. There's so much of relevance to women that examples will hardly do justice to what is available. At this writing, 941 programs dealt in whole or in part with abortion, 202 with feminism or women's rights, and 185 with lesbians. One can, of course, view Anita Hill's testimony on sexual harassment before the Senate Judiciary Committee confirmation hearings on Clarence Thomas on October 11, 1991 (<http://www.c-spanvideo.org/program/22097-1>), but there's also much more to be deconstructed from the viewer call-in remarks during breaks in the hearings and the extensive analysis by pundits after the fact. You can also watch Susan Faludi successively discuss her books *Backlash* (1992), *Stiffed* (two speeches in

14. At [http://pictron.museum.tv:8080/MBC/Search/player.aspx?Type=News&IDNumber=TV\\_05736-1](http://pictron.museum.tv:8080/MBC/Search/player.aspx?Type=News&IDNumber=TV_05736-1) and [http://pictron.museum.tv:8080/MBC/Search/player.aspx?Type=News&IDNumber=TV\\_05736-2](http://pictron.museum.tv:8080/MBC/Search/player.aspx?Type=News&IDNumber=TV_05736-2).

15. Nova, 2000, 58 min. [http://pictron.museum.tv:8080/MBC/Search/player.aspx?Type=News&IDNumber=TV\\_07919-2](http://pictron.museum.tv:8080/MBC/Search/player.aspx?Type=News&IDNumber=TV_07919-2)



1999), and *The Terror Dream* (2007), but my favorite to show students is a program from May 1992 where she and Molly Ivins interview each other (<http://www.c-spanvideo.org/program/26024-1>).

**FORA.tv** (<http://fora.tv>) is another good source for talks by prominent scholars and writers on global issues, the economy, politics, and culture, similar to those that are broadcast on C-SPAN. FORA.tv mounts the speeches and discussions sponsored by scores of partner universities, think tanks, book stores, and organizations, such as the Council on Foreign Relations, the Paley Center for Media, and the Hudson Union Society. If you are looking for a known item — for instance, a conversation between Amy Richards and Dan Savage ([http://fora.tv/2008/04/08/Amy\\_Richards\\_and\\_Dan\\_Savage\\_in\\_Conversation](http://fora.tv/2008/04/08/Amy_Richards_and_Dan_Savage_in_Conversation)) — you can find it just as easily indexed by Google Video. But if you want to browse reputable talks on the burka or hijab, FORA.tv will be a better choice. (Google Video has over 10,000 hits for *burka* or *burqa* and another 10,000+ for *hijab* — many are “how to wear” demos.) FORA.tv features two from the Australian Broadcasting Corporation: a talk by Bronwyn Winters, author of the award-winning book *Hijab & The Republic: Uncovering the French Headscarf Debate* ([http://fora.tv/2009/03/19/Bronwyn\\_Winter\\_Uncovering\\_the\\_French\\_Headscarf\\_Debate](http://fora.tv/2009/03/19/Bronwyn_Winter_Uncovering_the_French_Headscarf_Debate)), and three women speakers with different views on “Should the Burka Be Banned?” ([http://fora.tv/2009/07/15/Should\\_the\\_Burka\\_Be\\_Banned](http://fora.tv/2009/07/15/Should_the_Burka_Be_Banned)). FORA.tv also provides various search filters (limits), such as by region of the world, and full transcriptions for some of the videos. Even though there are plenty of speakers on women's issues listed in FORA.tv, one wonders where the women's policy and research organizations are. It seems to this reviewer that they are missing an opportunity by not being FORA.tv partners.

### Courses and Lectures at Universities, Academic Conferences, and Scholarly Organizations

If you are looking for something more didactic, how about an actual class lecture? **Academic Earth** (<http://academicearth.org>) pulls together full video courses and lectures from Berkeley, Columbia, Harvard, Michigan, MIT, New York University, Princeton, Stanford, UCLA and Yale. Thus far, the closest to an entire course on women or gender are Stanford's “Global Fund for Women: Challenging the Traditional Model of Philanthropy” (<http://academicearth.org/courses/global-fund-for-women-challenging-the-traditional-model-of-philanthropy>), taught by Kavita Ramdas, President and CEO of the Global Fund for Women, and “Presidential Politics: Race, Class, Faith & Gender in the 2008 Election” (<http://academicearth.org/courses/presidential-politics-race-class-faith--gender-in-the-2008-election>), by Al Camarillo. There are, however, additional individual lectures of note, such as “Psychology, Sex, and Evolution” (<http://academicearth.org/lectures/what-motivates-us-sex>) in Paul Bloom of Yale's “Introduction to Psychology” course. (The website lets users grade the courses and lectures; Bloom's gets an “A.”) UCLA's Mark Sawyer lectures on “Black Feminism and Women's Rights” (<http://academicearth.org/lectures/black-feminism-and-womens-rights>) in his “African American Studies” course, and Paul Fry of Yale discusses “Queer Theory and Gender Performativity” (<http://academicearth.org/lectures/queer-theory-gender-performativity>) in his “Literary Theory” course. The availability of videoed courses is a boon for people in developing countries with Internet access but without the opportunity to take such courses or perhaps the wherewithal to attend university whatsoever. In fact, Academic Earth's intent is to build a “user-friendly educational ecosystem that will give internet users around the world the ability to easily find, interact with, and learn from full video courses and lectures from the world's leading scholars.”<sup>16</sup> Again, I am forced to ask: Where are the gender and women's studies courses? Wouldn't this be a great way to offer feminist perspectives to the world?

16. From the Mission Statement on <http://academicearth.org/about>.



**Videolectures.net** is another portal to educational videos emphasizing presentations at science conferences. Lectures are in French, German, Croatian, and other European languages as well as English. There are currently ten items in the “Gender Issues” category ([http://videolectures.net/Top/Society/Gender\\_Issues/](http://videolectures.net/Top/Society/Gender_Issues/)); most are on gender issues in aspects of information technology. A keyword search for “women” turns up others on women entrepreneurs and women and politics.

Don't forget to browse the individual lectures from universities and scholarly societies on **Research Channel** (<http://www.researchchannel.org>), which was covered in some detail last time. Unfortunately, there's not much new there on women/gender since the 2008 review; what has been added would be useful in a women and science course. There's now a lecture by Mildred Dresselhaus, a 2009 National Science Board award winner, in which she discusses her efforts on behalf of women in science and her own research in carbon science,<sup>17</sup> one by HIV researcher Julie Overbaugh, who discusses her work in Kenya on early strains of HIV found in women and infants,<sup>18</sup> a talk by Ruth Lewin Sime, author of *Lise Meitner: A Life in Physics* about Meitner,<sup>19</sup> and one by Rebecca Nordlander, a technical strategist at Microsoft, who shares the struggles of women to find a place in the computer world.<sup>20</sup>

Another university-based resource, **UChannel**, operated by Princeton University, will cease as of November 3, 2010.<sup>21</sup> One of the reasons given for ending the project is the advent of **iTunesU**, which we'll discuss in a future article.

### Film and Video Archives in Europe

**Videoactive.eu** is a source for news and popular programming clips and stills from archives through the European Union, in ten original languages. One of the “Key Topics in European History” indexed is “Gender Revolution” (<http://videoactive.eu/VideoActive/search/AdvancedSearch.do?action-type=topicSearch&topic-type=Gender%20revolution>), featuring 297 items, of which 48 are in English. Students might enjoy seeing the clothing and hairstyles, as well as the ostensible content (how to smoke a pipe), in a 1969 BBC clip, or an early “house husband” in 1973, also from the BBC. In addition, there are 274 clips indexed under “Sexual Revolution.” This site seems ripe for making cross-cultural comparisons (particularly for students who know one or more European languages), although on the down side, the clips seem to cut off abruptly, with no apparent online possibility of seeing the entire segments.

Many libraries and archives in Europe participate in **Filmarchives Online** (<http://www.filmarchives-online.eu>), a unified catalog of about 25,000 non-fiction film holdings (documentaries, educational films, newsreels, travelogues, advertising, scientific, industrial, experimental sports and animation films). A search for “girls” turns up 410 hits, including some 1890s oddities from the

17. National Science Foundation production, 10/2/2009, 50 ½ min. <http://www.researchchannel.org/prog/displayevent.aspx?rID=30446&fID=345>

18. University of Washington production, 3/9/2009, 49 min. <http://www.researchchannel.org/prog/displayevent.aspx?rID=29198&fID=345>

19. National Science Foundation production, 4/22/2008, 52 min. <http://www.researchchannel.org/prog/displayevent.aspx?rID=24735&fID=345>

20. Microsoft Research production, 7/28/2008, 58 ½ min. <http://www.researchchannel.org/prog/displayevent.aspx?rID=26660&fID=345>

21. <http://uc.princeton.edu/main>.

American Mutoscope Company<sup>22</sup>: “A Mouse in a Girls’ Dormitory” and “Hazing Affair in a Girls’ Boarding School.” Unfortunately, only a small number of the catalog records lead to an actual film available online, and the search capabilities do not present a way to conduct a keyword search solely within the listings for the online offerings. Nevertheless, Filmarchives Online should be useful for scholars trying to determine whether particular films exist in any of the participating repositories.

**EFG: European Film Gateway** (<http://www.europeanfilmgateway.eu/>) is a more ambitious-sounding project that aims to provide “direct access to about 790,000 digital objects including films, photos, posters, drawings, sound material and text documents.” The project started in September 2008 and is scheduled to run for three years. There is no catalog mounted yet, so it is impossible to tell how many of the objects will actually be online, or what will happen after the three years. EFG in turn will feed into **Europeana** (<http://www.europeana.eu/portal/>), a massive entrée to European digital material.

### Footage

One of the questions I’m asked occasionally is where to get video clips to insert into productions. If the footage is under copyright and destined for a commercial film, it is going to need to be purchased. But first, a source for the subject matter desired must be found. One fast way to look for footage is to use **Footage.net**, a site that indexes the offerings of thirty collections, including ABC and NBC News Archives, Archive Films by Getty Images, the HBO Archives, and Global Image Works. The clips themselves are often previewable on the supplier sites. A search for “feminism” on supplier **Budget Films**<sup>23</sup> (<http://www.budgetfilms.com/>) has a good selection of relevant clips, such as Emma Goldman saying “I will leave the country rather than deny my ideas. I prefer to stick to my guns”; footage of 1968 Miss America pageant protesters dropping undergarments into a barrel; and a portion of an interview with suffragist Alice Paul when she was ninety years old.

### Going Further

There are more sources described, as well as excellent suggestions on how to use streaming video, in “Using Streaming Video in the Academic Classroom,” by Jon Sparks, Director of Libraries at Southwestern Oklahoma State University. Sparks provides two versions, PDF and Flash, via <http://libguides.swosu.edu/content.php?pid=82912>.

Don’t fret if the world of online videos seems overwhelming. Consulting any one of the resources discussed above may be just fine for your purposes. Getting recommendations from colleagues and students may be even better. But if these articles prove helpful, let us know and we’ll keep them coming.

*[Phyllis Holman Weisbard is the women’s studies librarian for the University of Wisconsin System and co-editor of Feminist Collections.]*

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22. The American Mutoscope and Biograph Co. is still in existence: <http://www.biographcompany.com/>. These titles are not retrieved in a WorldCat search.

23. License rates on <http://www.budgetfilms.com/pricing.aspx> start at \$30.00/second.

# E-SOURCES ON WOMEN & GENDER

Our website (<http://womenst.library.wisc.edu/>) includes recent editions of this column and links to complete back issues of *Feminist Collections*, plus many bibliographies, a database of women-focused videos, and links to hundreds of other websites by topic.

Information about electronic journals and magazines, particularly those with numbered or dated issues posted on a regular schedule, can be found in our "Periodical Notes" column.

## BLOGS

**LESBOPROF** is "a lesbian, an academic, a former and future administrator, and a longtime partner — childless not by choice," and she's on sabbatical, but you needn't fit any of those labels to appreciate her incisive blog posts at <http://lesboprof.blogspot.com/>. Highly recommended: her July 13, 2010, column, "Teaching (about) religion: A reflection in MANY parts," which does not push any party line but raises numerous useful questions.

**ULTRA VIOLET** (<http://youngfeminists.wordpress.com/>) "features a community of young feminists blogging on the various issues, challenges, and triumphs that affect women in India today. It is an initiative by Hengasara Hakkina Sangha, a women's rights organization in Bangalore, India, which works in the areas of gender, law and rights." The most recent post is an engaging commentary on why Elizabeth Gilbert's memoirs should not be entirely dismissed as chick-lit.

It's a blog — it's a research tool — it's another brainchild of librarian/historian Ken Middleton: **WOMEN'S HISTORY SOURCES: NEW AND NOTABLE PRIMARY SOURCES IN ARCHIVES, HISTORIC SITES AND MUSEUMS, AND LIBRARIES** at <http://womenshistorysources.blogspot.com/> has almost twenty contributors and forty-some posts to date. The entry for September 5, 2010, features digitized sources from Haverford and Swarthmore Colleges that will support an international conference on "Quakers and Slavery."

## E-DOCUMENTS

Might the push for legal recognition for same-sex marriage *not* actually be a progressive movement? You can ponder that idea by reading ***BEYOND SAME-SEX MARRIAGE: A NEW STRATEGIC VISION FOR ALL OUR FAMILIES AND RELATIONSHIPS***, a statement developed by "a diverse group of nearly twenty LGBT and queer activists," at <http://beyonddmarriage.org>.

***DUAL-CAREER ACADEMIC COUPLES: WHAT UNIVERSITIES NEED TO KNOW*** (Clayman Institute for Gender Research, 2008) is available as a PDF document from <http://www.stanford.edu/group/gender/ResearchPrograms/DualCareer>. The 98-page report by Londa Schiebinger, Andrea Davies Henderson, and Shannon K. Gilmartin has three parts: "Partnering Patterns in the Academic Workforce," "Academic Couples: Career Paths and Priorities," and "University Programs, Policies, and Practices: How to Maximize Options?"

How do tsunamis, earthquakes, and hurricanes affect women differently than men, and how can humanitarian organizations take those differences into account in their responses to disasters? Chaman Pincha and her research team looked at the "gender differential impacts" of the 2004 Indian Ocean Tsunami and produced a 129-page "toolkit for practitioners" titled ***GENDER SENSITIVE DISASTER MANAGEMENT*** for Oxfam America and NANBAN Trust (2008). Available in PDF from the Association for Women's Rights in Development: <http://www.awid.org/eng/Issues-and-Analysis/Library/Gender-Sensitive-Disaster-Management-A-Toolkit-for-Practitioners>

From the Afghanistan Research and Evaluation Unit (AREU): ***A MANDATE TO MAINSTREAM: PROMOTING GENDER EQUALITY IN AFGHANISTAN***, by Anna Larson (2008, 90 pages, PDF); find in "Gender" category under "Research & Publications" at <http://www.areu.org.af>. Also of interest at this site: ***DECISIONS, DESIRES AND DIVERSITY: MARRIAGE PRACTICES IN AFGHANISTAN***, by Deborah J. Smith (2009, 102 pages, PDF).

Women in Development Europe (WIDE) takes a feminist look at global economic upheaval in a 2010 position paper titled **TAKING STOCK: THE FINANCIAL CRISIS AND DEVELOPMENT FROM A FEMINIST PERSPECTIVE**; 41 pages in PDF at [http://62.149.193.10/wide/download/TakingStock\\_WIDEaustriaEN.pdf?id=1110](http://62.149.193.10/wide/download/TakingStock_WIDEaustriaEN.pdf?id=1110).

**VIOLENCE AGAINST WOMEN AND GIRLS**, “a set of monitoring and evaluation indicators for program managers, organizations, and policy makers who are working to address violence against women and girls (VAW/G) at the individual, community, district/provincial and national levels in developing countries,” was developed at the request of USAID. The 252-page compendium can be downloaded in PDF from <http://www.cpc.unc.edu/measure/publications/pdf/ms-08-30.pdf>.

If you read Janice Bogstad’s “Gender and Political Violence” review essay in the last *Feminist Collections* (vol. 31, nos. 1–2, Winter–Spring 2010, pp. 1–8), you might also be interested in downloading Nordic Africa Institute’s 2008 report, **YOUNG FEMALE FIGHTERS IN AFRICAN WARS: CONFLICT AND ITS CONSEQUENCES**, by Chris Coulter, Mariam Persson, and Mats Utas. 51 pages, PDF. Search on title words at <http://nai.diva-portal.org>.

## ONLINE EXHIBITS

Find exhibitions about women and gender in the Smithsonian’s **LIBRARY AND ARCHIVAL EXHIBITIONS ON THE WEB** database at <http://www.sil.si.edu/SILPublications/Online-Exhibitions>. Searching for “gender” in the subject brings up about twenty hits, one of which is the University of Florida’s exhibit titled “Radical Women in Gainesville.” A “women” subject search finds dozens, including Smith College’s “Voices of Feminism Oral History Project,” the University of Wisconsin–Oshkosh’s “Think of Me: A Eulogy for Rose C. Swart,” and the NIH’s “A Thin Blue Line: The History of the Pregnancy Test Kit.”

## RESEARCH GUIDE

Phyllis Holman Weisbard (Women’s Studies Librarian, University of Wisconsin System) has developed an organized guide to finding “gender-disaggregated statistics and data within general statistical resources, as well as resources entirely on women/gender topics,” with links to databases, digests, reports, statistical abstracts and yearbooks, and fact sheets: see **STATISTICS ON WOMEN AND GENDER: WHERE AND HOW TO FIND** at <http://researchguides.library.wisc.edu/womenstats>.



## TWITTER!

Whether or not you Tweet, you can smash patriarchy along with **FEMINIST HULK** (<http://twitter.com/feministhulk>), whose inspiring and humorous 140-characters-or-less gems, such as “HULK RESIST BULLSHIT PRESSURE TO DOWNPLAY FEMINISM TO MAKE PEOPLE MORE COMFORTABLE. DISCOMFORT CAN BE PRODUCTIVE” and “HULK SMASH NORMATIVE PRESCRIPTIONS OF MASCULINITY. HULK HAVE PENIS, BIG GREEN MUSCLES, BIGGER GREEN EMOTIONS. DEAL WITH IT,” are read by more than 25,000 followers. Hulk and his creator — “literary life-partner” — were



interviewed this year in *Ms. Magazine*: <http://msmagazine.com/blog/blog/2010/06/07/feminist-hulk-smash-exclusive-interview-with-ms/>

## WEBSITES OF ORGANIZATIONS

**KARAT**, [WWW.KARAT.ORG](http://WWW.KARAT.ORG), is “a regional coalition of organisations and individuals focusing its action on observance of women’s human rights, and ensuring gendered economic and social justice” in central and eastern Europe and central Asia. One of Karat’s economic justice projects is to promote the principle of “fair play” in the sportswear industry, where most garment workers are women.

**MEN ENGAGE GLOBAL ALLIANCE**, [www.menengage.org](http://www.menengage.org), consisting of NGOs and UN agencies, “work[s] collectively and individually toward the fulfillment of the Millennium Development Goals, particularly those components

that focus on achieving gender equality. Activities of the alliance include information-sharing, joint training activities and national, regional and international advocacy. We develop joint statements of action on specific areas of engaging men, carry out advocacy campaigns and seek to act as a collective voice to promote a global movement of men and boys engaged in and working toward gender equality and questioning violence and non-equitable versions of manhood.”

**PALESTINIAN WOMEN’S RESEARCH & DOCUMENTATION CENTER (PWRDC)**, a UNESCO Social and Human Sciences Sector special project, “meets the urgent need for an institution capable of promoting women’s rights and activating the roles of Palestinian women in the economic, political, and cultural domains.” Learn about the Center’s research, publications, trainings, and more at [www.pwrdc.ps](http://www.pwrdc.ps).

○ Compiled by JoAnne Lehman



Miriam Greenwald

# NEW REFERENCE WORKS IN WOMEN'S STUDIES

## ENGINEERING

Margaret E. Layne, ed., **WOMEN IN ENGINEERING: PIONEERS AND TRAILBLAZERS**. Reston, VA: American Society of Civil Engineers, 2009. 246p. notes. bibl. index. pap., \$39.00, ISBN 978-0784409800.

*Reviewed by Susan E. Searing*

On the day I first dipped into this book, the University of Illinois student newspaper printed a front-page story about women in the College of Engineering, where they constitute fewer than 17% of the students. The situation is similar on most campuses and contrasts sharply with the inroads women have made into other male-dominated fields such as law and business. Female role models in engineering can be hard to find, as Margaret Layne points out in her preface. Many published works on “women in science and engineering” dwell on scientists and slight engineers. Layne intends to remedy the omissions by profiling women who have made significant contributions to the field since Elizabeth Bragg became the first woman to earn an engineering degree from an American university (Berkeley) in 1876.

This is not a reference book per se, but rather an anthology of previously published biographical and historical articles, arranged chronologically to depict the progress made by women engineers. The diverse sources include scholarly journals, conference proceedings, alumni magazines, and the magazines of professional organizations. Their original publication dates range from 1926 to 2004. Some chapters,

like Margaret Ingels’ 1952 talk before the Western Society of Engineers, titled “Petticoats and slide rules,” introduce a parade of early female pioneers, while others provide indepth profiles of such remarkable women as Lillian Gilbreth, who with her husband developed the field of industrial engineering and scientific management, and Emily Roebling, who oversaw the construction of the Brooklyn Bridge. Among the lesser-known women within these pages are Bertha Lamme, an electrical engineer at Westinghouse in the 1890s; Olive Dennis, who invented many improvements to passenger railroad cars in the 1920s and 1930s; and Katharine Stinson, the first female engineer hired by the Civil Aeronautics Administration (now the Federal Aviation Administration). Stinson was inspired to study aeronautical engineering after meeting her idol, Amelia Earhart, at the impressionable age of fifteen.

The longer chapters plumb the reasons for women’s exclusion from engineering and the forces that propelled the pioneers to enter the field. A number of women got their start in family firms. Others seized opportunities for employment in manufacturing industries and research labs during World Wars I and II. College engineering courses gradually admitted women, and in 1949 the Society of Women Engineers was founded. In what is, for me, the most interesting chapter in the book — “When computers were women,” which first appeared in *Technology & Culture* in 1999 — Jennifer S. Light documents how women’s important contributions to the invention of ENIAC, the first computer, were rendered invisible in contemporary accounts and photographs.

A companion volume, *Women in Engineering: Professional Life* (ASCE, 2009), also edited by Layne, collects writings on the status of women in the profession from the 1920s to the present. Perhaps a better book than either of these for inspiring young women to explore engineering is Sybil Hatch’s *Changing Our World: True Stories of Women Engineers* (American Society of Civil Engineers, 2006), a colorful “coffee table” book that profiles contemporary women and emphasizes the wide variety of engineering work.

*[Susan E. Searing is the library and information science librarian at the University of Illinois, Urbana–Champaign.]*

## HISTORY

Sita Anantha Raman, **WOMEN IN INDIA: A SOCIAL AND CULTURAL HISTORY**. Praeger, 2009. 2 vols. 500p. bibl. index. \$100.00, ISBN 978-0275982423 (set).

*Reviewed by Yadira V. Payne*

This two-volume reference set is a timely addition to the growing number of scholarly works on the historical status and development of women in India. The work is meant to be a critical study “of the primary evidence from literature, art, and archaeology, as well as of secondary scholarship on women in Indian history” (p. xii), and attempts to cover the period from antiquity to modern Indian history. Keeping in mind the complexity that “India’s 35 states and territories are diverse in culture, language, history, and governance by political party” (p. 191,

v. 2), the author intends the work to be a summary of existing knowledge and information.

The set is organized chronologically. Volume I, *Early India*, includes such chapters as "Region, Environment, Gender," "Mothers and Wives in the *Smriti* Texts," and "Women in Classical Art and Literature." Volume II, *Later India*, covers such topics as "Women in the Colonial Era" and "Male Reformers and Women's Rights," as well as a clear and well-written conclusion titled "Women in India Today."

Copiously researched (Raman is a historian), this work appears to be aimed more at the aficionado of India or history than at the mildly inquisitive or the novice. Curiously, the writing style of many of the entries is pretentious, and, with few exceptions, the chapters seem disconnected and difficult to follow rather than blending seamlessly together. A surfeit of source material from which to draw might account for this.

*Women in India* does well in its representation of the historical truth that "[m]odernization is not always commensurate with progress, since moribund traditions do not all simply fade away but are often reinvented in the relentless drive for wealth and power" (p. 190, v. 2). Although its scholarly representation can be recommended, it does have a few shortcomings. Raman has included only a rudimentary physical map of India, and only in Volume I. While images are not a requirement, they are useful tools when dealing with unknown regions, histories, or cultural artifacts. Both volumes include basic reference tools such as a bibliography and an index. Along with the preface and introduction, Raman has provided a limited list of abbreviations. Both volumes could have benefitted from a glossary and a cross-referencing index between volumes. It must be kept in mind that this

is a social and cultural historical study and not an encyclopedia.

*Women in India* definitely fills a gap in the reference literature. Other works on this topic are more narrowly focused or cover the issues on a more intermediate level; none has the range, depth, or level of scholarship of this set. This is a must for academic libraries with programs in Indian history, and it will be a valuable addition for general reference collections in many academic and public libraries.

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## LEADERSHIP

Guida M. Jackson, **WOMEN LEADERS OF AFRICA, ASIA, MIDDLE EAST, AND PACIFIC: A BIOGRAPHICAL REFERENCE.** LaVergne, TN: Xlibris, 2009. 345p. \$29.99, ISBN 978-1441558442; pap., \$19.99, ISBN 978-1441558435.

*Reviewed by Nancy M. Lewis*

Guida M. Jackson, author of *Women Who Ruled* (1990) and its updated version, *Women Rulers throughout the Ages* (1999), has continued her work with the newly published *Women Leaders of Africa, Asia, Middle East, and Pacific*. This volume's 315 biographical entries include 53 completely new ones, as well as 10 that have been updated since they appeared in *Women Rulers throughout the Ages*.

The book is divided into two alphabetical sections with prefatory essays: one on African leaders and the other on leaders from Asia, the Middle East, and the Pacific. Otherwise, the

format is the same as in Jackson's 1999 work. Unlike the previous work, however, this volume has no geographic or general index, no illustrations, and no bibliography. Most entries are brief, but some are several pages in length. All entries, with one exception, have suggested reading lists, generally with two or three titles. The prefatory essay for the section on Asia, the Middle East, and the Pacific draws heavily from the 1999 publication. The section on African leaders has two prefatory essays, the first of which seems a derivative of the second, but there is more new material for this section.

The most obvious comparable work is Deborah Klezmer's multivolume *Women in World History* (1999). Klezmer did not focus just on leaders or rulers, but almost half of Jackson's entries are also included in Klezmer's work, generally in greater depth. Another comparable work is Rosemarie Skaine's *Women Political Leaders in Africa* (2008). While only eight of Jackson's entries are also in Skaine's work, Skaine includes much important material on women's historical place as leaders on the African continent.

Another important point to note is the change in publisher since *Women Rulers throughout the Ages* came out in 1999. There are stylistic changes, such as replacing alphabetical reference lists for each entry with suggested reading lists in some kind of numbered order (which is not explained). There are several errors in the alphabetization of the names, and at least one citation had the author's last name misspelled.

There is no question that Jackson's *Women Rulers throughout the Ages* is an important reference source. This new title, however, does not seem to provide enough new material, especially for those libraries that have the 1999 work as well as *Women in World History* and *Women Political Leaders in Africa*. I would recommend acquiring

this volume only if you don't have the aforementioned titles or are collecting comprehensively in this area.

[Nancy M. Lewis is the women's studies librarian and head of reference for the Raymond H. Fogler Library, as well as adjunct faculty in women's studies, at the University of Maine.]

## LITERATURE

Laura Lunger Knoppers, ed., **THE CAMBRIDGE COMPANION TO EARLY MODERN WOMEN'S WRITING**. New York: Cambridge University Press, 2009. 338p. index. \$80.00, ISBN 978-0521712422.

*Reviewed by Marcia Thomas*

Titles in the *Cambridge Companions to Literature* series are a staple in many academic library literature collections. This new *Companion* consists of essays by British and North American scholars that place women writers and their works in the larger literary and historical context of sixteenth- and seventeenth-century Great Britain. The nineteen well-chosen original essays are grouped in three parts. Part I, "Material Matters," focuses on the materiality of women's writing, such as books, manuscripts, and writing implements, and includes a delightful essay by Heather Wolfe on three different handwriting scripts used by women for different types of occasions.

Essays in Part II, "Sites of Production," explore the surprisingly wide range of spaces in which women wrote. As Caroline Bowden argues in "Women in Educational Spaces," most girls' education in early modern England took place outside of formal education spaces; thus, most women were self-taught. Yet women were writing in and about the places they occupied: royal

courts, churches, household businesses, law courts, and personal spaces like homes and birthing rooms.

Part III, "Genres and Modes," considers the variety of forms found in women's writings, from conventional genres such as poetry, letters, and autobiography to translations and religious polemic. Two essays on drama illustrate the restrictions and opportunities encountered by early modern women writers. In her essay on private drama, Marta Straznicky shows that although women playwrights did not see their works performed on the public stage until the early 1660s, they were writing dramas for private audiences of families and families, and some women were involved as patrons, performers, and writers of dramas performed at the country homes of English nobility. Derek Hughes continues the conversation, in his essay on public drama, with a discussion of the first women dramatists to write for the London stage.

The editor nicely synthesizes the content of these essays in her excellent introduction. In addition to providing historical and literary context, she assesses current scholarship and identifies critical issues in the field. Complementing the introductory material are a detailed index and two gender-focused chronologies, one that juxtaposes women's texts with cultural and historical events and another that lists women writers with their birth and death dates.

Previously published comparable works include *Women and Literature in Britain, 1500–1700*, edited by Helen Wilcox (Cambridge, 1996), and *A Companion to Early Modern Women's Writing*, edited by Anita Pacheco (Blackwell, 2002). While some overlap in general content is inevitable, with one or two exceptions the contributors are unique to each title. *The Cambridge Companion to Early Modern Women's Writing* offers the advantage of new

scholarship made possible by online access to texts and manuscripts (in such resources as *Early English Books Online*, *Brown University Women Writers Online*, and the *Perdita Project*), making this title a valuable addition to libraries serving undergraduate and graduate students in English literature and women's studies programs.

[Marcia Thomas is the director of collections and technical services at Illinois Wesleyan University, where she also serves as library liaison to English and women's studies.]

Elaine Showalter, **A JURY OF HER PEERS: AMERICAN WOMEN WRITERS FROM ANNE BRADSTREET TO ANNIE PROULX**. New York: Knopf, 2009 (pap., Vintage, 2010). 608p. bibl. index. \$30.00, ISBN 978-1400041237; pap., \$16.95, ISBN 978-1400034420.

*Reviewed by Jennifer Stibitz*

Elaine Showalter is a feminist icon — a pioneering figure in women's studies and literary theory and a self-admitted intellectual product of the American 1960s and 70s. She was at the cutting edge of feminist criticism in the 1970s academic world, and is well-known for such works as *The New Feminist Criticism: Essays on Women, Literature, and Theory*, which she edited in 1985, and *A Literature of Their Own: Essays on Women, Literature and Theory*, a survey of British women writers (published in 1977 and revised in 1999), in which she posited four stages of women's writing: feminine, feminist, female and FREE. Showalter discusses these stages again in her introduction to *A Jury of Her Peers* to help delineate the cultural and societal paths of American women writers.

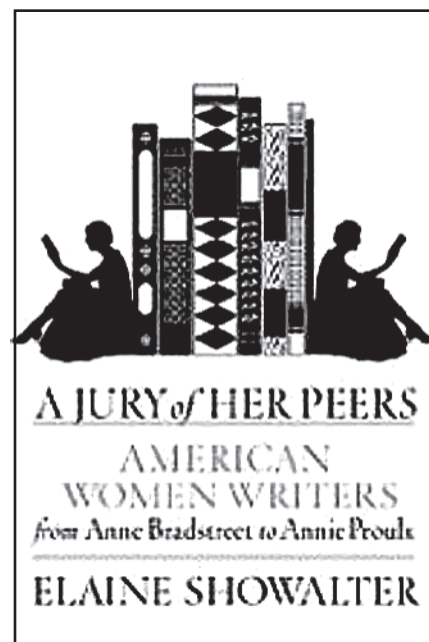


*A Jury of Her Peers* proposes to create a literary canon of American women writers and seeks to recognize a literary heritage that can serve as a basis for theory and criticism. Emphasizing women as writers rather than as readers, Showalter includes only published authors in this survey — diaries, journals, and the like are not listed or discussed. Women's more private writings do help to form the bedrock on which her analysis is based, however, since they have established a woman's place in the cultures of various chronological periods.

The title of this new work aptly illustrates Showalter's blending of literary analysis with cultural and political history. Susan Glaspell's 1917 story, from which this book takes its title, is about a woman, Minnie, who is accused of strangling her husband. The story examines the different perspectives brought to the examination of Minnie's house by a couple of local officials and their wives. The men search for hard evidence of murder; their wives are there only to pick up clothing to take to Minnie in jail, but as they look around they begin to notice domestic details that point to Minnie's having been in a very disturbed state. The men mock them for putting such stock in trivial details, but the wives eventually discover Minnie's canary, dead, apparently strangled, the door of its cage torn off. The women conclude that the wife reacted understandably to her husband's cruel destruction of a source of pleasure, and they quietly act as "a jury of her peers" and destroy any evidence of her guilt. Glaspell's story was rediscovered and republished in the 1970s by feminists sensitive to all that it implied about women's place in society. Just as they were prevented from serving on juries, women were excluded from the male-dominated field of literary criticism: "[Perhaps they] needed a critical jury of their peers to

discuss their work, to explicate its symbols and meanings, and to demonstrate its continuing relevance to all readers" (p. xi). And Showalter asserts that a literary peer for American women writers would be "a reader who is willing to understand the codes and contexts of literary writing" (p. 512).

Women also needed to develop the skill to critically view the writing of their peers; to move on from collecting to selecting. The construction of a can-



on ensures inclusion in literary history, establishes a heritage so that the writers will be well-anchored and cannot drift off again into oblivion and obscurity. The choices of inclusion made by Showalter in 2009 will be revealing to critics further down the road.

American women writers progress, in *A Jury of Her Peers*, through the stages of "coming out" of private lives into the world of publishing in various ways. For example, the choosing of pseudonyms changes over the years. In the seventeenth and eighteenth centuries, women were apt to use such generic appellations as "a gentlewoman"

or "a lady of Massachusetts," etc. In the mid-nineteenth century, alliterative plant names were all the rage (Delia Daisy, Fanny Fern, Paulina Poppy, Seraphina Sunflower). And when a woman first entered the world of publishing, she often required testimonials from men to assure the publisher of her good character and literary worth.

*A Jury of Her Peers* is, as Showalter asserts, the first work to comprehensively outline the progress of American women's writing from the beginning to the present. Other works have focused on specific time periods or themes. Showalter's broad sweep allows her to demonstrate the evolution of the writers and times she considers. The disadvantage of so much material is, of course, that one has to leave things out, which may result in unintended emphases. However, the women Showalter does choose are described with such personal detail that the reader can make an intimate connection with the writer. For example, in the section on Lydia Maria Francis Child (1802–1880), there is a list of Child's domestic accomplishments for the year 1864, including the precise numbers of meals she cooked and numbers of times she filled lamps and performed other household tasks (p. 48).

This survey offers an enjoyable mix of well-known and lesser-known writers and historical contexts; I'm always pleased to see connections made across subjects and time periods. Although there is nothing revolutionary about Showalter's construction or format (in fact, it is repetitious), at least one knows what to expect from each section. And because the chapter headings describe the content well, the book can easily be used as a reference.

I found the last parts of *A Jury of Her Peers* somewhat less interesting than the earlier sections, perhaps because I'm more familiar with the writers so the material seemed less re-

velatory and somewhat perfunctory. It is fitting, though, that Showalter ends with a discussion of Annie Proulx's reclaiming of the western by de-romanticizing the formerly mythic, male-centered, heroic tales and making the form her own with stories like "Brokeback Mountain."

Showalter also touches briefly, at the end of the book, on the genres of mystery, minimalism, self-help, magical realism, and multiculturalism. As a mystery reader, I was pleased to see Sara Paretsky's V.I. Warshawski included as an example of a new type of heroine. Showalter also credits Oprah Winfrey with championing the multicultural novel and all literature that is "international, multiracial, and open to writers of both sexes" (p.511). Strangely, given that Showalter was one of the mothers of feminist criticism, she gives no space to the development of queer studies, which is so clearly beholden to feminist theory. A discussion of queer literary theory, for instance, would have fit well into the schema and stages that Showalter outlined.

Naturally, tension has always existed between the academy and the world of popular literature and celebrity. Showalter seems to have moved on from literary theory and the academy herself. In her final chapter, she celebrates women writers as having reached freedom (her fourth stage of feminist development), thus alleviating the need to be studied as a defined group. She has likewise claimed elsewhere that she herself "stopped writing essays on feminist criticism in 1989; they had outlived their usefulness, like the cat we got for the children, who hung on, hungry, demanding, and querulous, long after the children had grown up and left home"<sup>1</sup> — yet *A Jury of Her Peers* clearly uses feminist criticism as a framework. One might think that erstwhile feminists are now riding into the sunset, their cattle herded, the

outlook rosy. Will women's literature, American and otherwise, now be static? What sort of dialectic or discussion will future criticism be based on? Showalter doesn't deal so much with the future.

*A Jury of Her Peers* succeeds in creating a readable and representative survey of American women writers — a collection of uniquely American writing with a feminine sensibility discussed as products of points in time — and is a welcome addition to the already existing canon. From the Indian captivity narratives of Mary Rowlandson, through Harriet Beecher Stowe's Uncle Tom books, to the magical realism of Toni Morrison, Showalter overall does an excellent job of bringing together a well-selected group of American women who tell a different story of American literary history than has been told in the past. Many of the names that appear in the first part of her chronology (Anne Bradstreet, Phyllis Wheatley, Lydia Maria Child, Margaret Fuller, Charlotte Perkins Gilman, Sarah Orne Jewett, Harriet Beecher Stowe) were familiar to me from the William B. Cairns Collection of American Women Writers, 1650–1920, housed here at the University of Wisconsin–Madison, and that increased my enjoyment of *A Jury of Her Peers*. I am also pleased that Showalter acknowledges her debt to the library collections and archives, especially the digital collections, that made her research possible.

#### Note

1. Elaine Showalter, *Inventing Herself: Claiming a Feminist Intellectual Heritage* (New York: Scribner, 2001).

[Jennifer Stibitz works in the Reference Department of Memorial Library and supervises the Current Periodicals Reading Room. She has a long-standing interest in American literature and women's writing.]

Richard Canning, ed., ***FIFTY GAY AND LESBIAN BOOKS EVERYBODY MUST READ***. New York: Alyson Books, 2009. 342p. pap., \$16.95, ISBN 978-1593501198.

*Reviewed by Caitlin Shanley*

Creating a canon of GLBT literature is a complicated project. Editor Richard Canning acknowledges the problematic nature of the endeavor, opening his introduction with "This book is *not* a canon!!!" (p. xi). But what is a list of must-read books if not a canon? This anthology is as contradictory as it is compelling.

This book is a collection of fifty essays by writers and critics, organized chronologically by publication date of the works discussed. The essays do not follow a consistent format or scope; they range from intimate to critical to biographical. Interestingly, a few essayists selected works that are not an author's most famous or even, arguably, most gay/lesbian.

Since many of the essayists are themselves both authors and LGBT individuals, their essays provide unique insights into the power of books to inform both literature and everyday life. But while most give a moving account of the book in relation to their own lives, they do not always make the case that *everyone* should read that book (perhaps because not all of the essays were written for this book — a handful have been repurposed from other sources). Still, the personal nature of the essays pays homage to the tradition of LGBT literature, in which readers look to others' experiences to find themselves.

One weakness of Canning's collection is the unbalanced representation of women writers. I expected the essays to include content divided evenly (more or less) between gay and lesbian books. Of course, not every woman writer wrote about lesbians, nor every

man about gay men — Delaney's *A Taste of Honey*, for instance, features a gay male character, while James's *The Bostonians* focuses on a relationship between two women. Still, fifteen (out of fifty) titles by women did not seem like adequate representation.

More perplexing still is the gender breakdown of essayists in the book; of the fifty, only twelve are women. In her essay on Highsmith's *Carol* (later published as *The Price of Salt*), Stella Duffy says of mainstream literature that "we still find that 'gay' very often means 'gay men' in actuality. While the acronym would have us all joined up as 'LGBT,' ... the L, B, and T of us are nowhere to be found" (p. 168). Although the editor is careful to insist that this work is not representative of LGBT literature at large, I still found the imbalance to hearken back to the

big bad canon that Canning tries so hard to distance himself from.

I am hesitant to recommend this book as a reader's advisor because I do not believe that is Canning's intention. Furthermore, the average selector may struggle with the recommendations, as several of the books are no longer in print. Rather, as Canning says in his introduction, "these essays aim to get you to think again about writing you *think* you know" (p. xii). The strength of this collection, as suggested in its title, is its message that gay and lesbian literature should be required reading for *all* people, regardless of sexual identity.

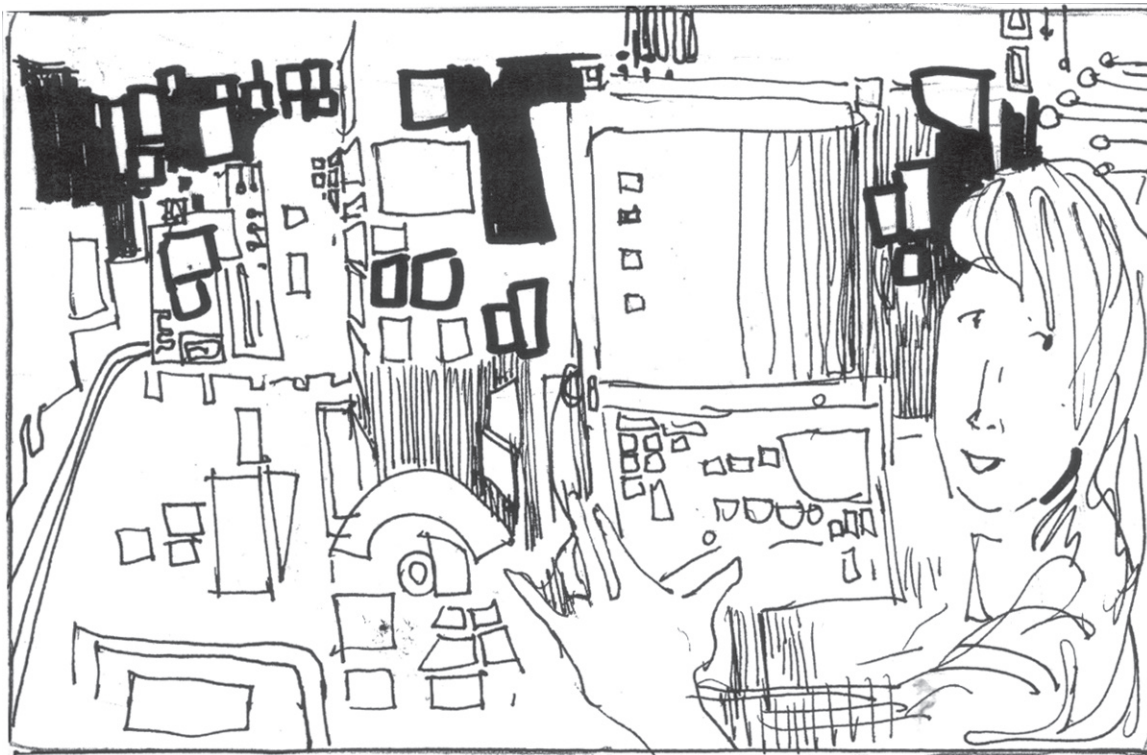
[Caitlin Shanley is the instructional design and technology librarian at the University of Tennessee at Chattanooga, where she also serves as the liaison to the English department.]

## RESEARCH

Christine E. Bose & Minjeong Kim, eds., *GLOBAL GENDER RESEARCH: TRANSNATIONAL PERSPECTIVES*. New York: Routledge, 2009. 304p. bibl. index. pap., \$54.95, ISBN 978-0415952705.

*Reviewed by Kelly Barrick*

Increased examination of gender and globalization in recent years has empowered women by providing examples of more opportunities in the economies of the world. That examination also points out, however, the glaring and gross inequalities and challenges that still exist. Most of the published literature centers on specific issues or geographies, but this unique volume, initially a special issue of the



Miriam Greenwald



journal *Gender & Society*, takes a more global perspective.

*Global Gender Research* examines current empirical and theoretical social science research as it intersects with gender and women's studies. The social science research presented is inclusive, investigating economics, politics and government, and sociology, among other disciplines. The contributors do not offer one prescribed social science methodological approach, but rather present the methodologies and styles that are most applicable given the unique qualities of each region — even, in some essays, down to the country level. The book is organized by four regions — Europe, Latin America and the Caribbean, Africa, and Asia — based on statistical summaries of women's status designated by the United Nations. An introduction to each regional section provides a historical overview of significant circumstances that have affected gender issues in that area; this is followed by overviews of research topics and methodologies and significant authors in that region, and then by examples of different types of social science research that have been done from 2000 through 2009 in specific countries. An impressive list of international women's research centers (with Web addresses) in the appendix encourages the reader to explore further.

The quality of the research and writing in this volume is above par, but the organization is somewhat confusing at first. The regional sections and introductory essays are intuitive, but the lack of connection between the chapters that follow can leave a reader somewhat lost. However, the absence of any one clear thread is also a strength, since the resulting complexity provides richness and depth that many

other books on research and gender studies lack. The indexing is thorough, and references are provided at the end of each chapter.

The editors hoped to produce a volume that would “help transform the social science disciplines and women's studies by truly bringing international native/indigenous gender scholarship to the United States, as well as to other countries” (p. xiii). There is no doubt that their goal has been met in this book's comprehensive and unique examination of social science research and its relation to women's and gender studies on a global level.

[Kelly M. Barrick received her MLIS from the University of Arizona. She is the head of access services at Yale University's Social Science Library and is also an adjunct professor in Southern Connecticut State University's information and library science program.]

## RIGHTS

David E. Newton, ed., ***GAY AND LESBIAN RIGHTS: A REFERENCE HANDBOOK, 2<sup>ND</sup> EDITION***. (Contemporary World Issues series.) Santa Barbara CA: ABC-CLIO, 2009. 301p. bibl. gloss. index. \$65.00, ISBN 978-1598843064.

*Reviewed by Chimene Tucker*

So much has happened in the fifteen years since publication of David Newton's first edition of this handbook! This new edition includes progress that has been made in the arena of LGBT rights since 1994. Newton's focus is primarily the United States; he does, however, devote an entire chapter to gay and lesbian rights worldwide.

He also notes in his preface that “[o]ver the last decade, the gay and lesbian rights movement has also expanded to include bisexuals and transgendered persons” (p. xv).

To a great extent, this volume maintains the same clear and easy-to-understand format of the first edition, with comprehensive chapters and reference lists, as well as a detailed chronology of events relating to gay and lesbian rights (although the new version goes all the way back to 1553, whereas the time line in the first edition began in 1869); but the second edition is much expanded. What was, in the 1994 edition, one 30-page overview chapter titled “The Struggle for Gay and Lesbian Rights” is now three chapters totaling 118 pages: “Background and History”; “Problems, Controversies, and Solutions”; and “Worldwide Perspective.” The set of biographical sketches of key individuals (in current Chapter 5) has changed significantly: some names, such as Jerry Falwell and Pat Robertson (opponents of gay and lesbian rights) have been dropped, while important figures such as Tammy Baldwin and Urvashi Vaid have been added. The contents of Chapter 6, “Data and Documents” (which was Chapter 4, “Statements and Documents,” in the first edition), indicate how very much has changed in the last decade and a half: where the first edition focused, for example, on states and municipalities with “domestic partner regulations,” there are now extensive documents dealing with actual cases of, and challenges to, legal same-sex marriage. This updated chapter also includes information on hate-crime trends from 2001 to 2006 and DADT (“Don't Ask, Don't Tell”) military discharges from 1994 to 2006. Finally, I found the Directory of Organizations



(Chapter 7) and the Resources chapter (Chapter 8) to be commendably thorough and completely up-to-date.

The second edition of *Gay and Lesbian Rights: A Reference Handbook* is an excellent reference book, well worth adding to a library's collection.

[Chimene Tucker is the librarian for LGBT studies, film & media studies, and world history at the University of California, Santa Barbara.]

Julie A. Mertus & Nancy Flowers, **LOCAL ACTION, GLOBAL CHANGE: A HANDBOOK ON WOMEN'S HUMAN RIGHTS**. Boulder, CO: Paradigm Publishers, 2008. 368p. \$29.95, ISBN 978-1594515156.

Reviewed by Colleen Seale

*Where, after all, do universal human rights begin? In small places, close to home — so close and so small that they cannot be seen on any map of the world. Yet they are the world of the individual person: the neighborhood he lives in; the school or college he attends; the factory, farm or office where he works. Such are the places where every man, woman, and child seeks equal justice, equal opportunity, equal dignity without discrimination. Unless these rights have meaning there, they have little meaning anywhere. Without concerted citizen action to uphold them close to home, we shall look in vain for progress in the larger world. — Eleanor Roosevelt, March 27, 1958, United Nations, New York (<http://www.udhr.org/history/inyour.htm>).*

Although this handbook was published decades after the UN's adoption

of the Universal Declaration of Human Rights in 1948 and other earlier attempts to recognize human rights on a global scale, it is clear that even in the twenty-first century there is a need to repeat the message of global human rights for women. *Local Action, Global Change* is both a catalyst for action and a practical resource for promoting human rights education and awareness — especially at the local level. As the authors acknowledge by quoting the visionary remarks of Eleanor Roosevelt, it is after all in the “small places” where our human rights begin (p.3).

This is an expanded and updated version of *Local Action, Global Change: Learning about the Human Rights of Women and Girls* (1999). It is organized by chapters that address specific issues concerning women's human rights. Each provides an introduction and definition of the issue; learning objectives and activities to promote discussion; statistical information, stories, and cases or examples; action strategies; applicable international law; and notes and relevant websites. The chapters cover an introduction to women's human rights; rights to equality and nondiscrimination; rights in the family; rights of young women and girls; the right to health; rights to reproduction and sexuality; the right to freedom from violence; the right to an adequate standard of living; human rights and globalization; human rights and work; the right to education; rights in politics, public life and media; and rights of refugees and displaced and war-affected women. Sections on globalization and adequate standards of living are new in this edition, as are greater emphasis on issues affecting girls and a brief review of the status of global human rights.

Appendices provide tables to assist in the analysis of human rights problems and to implement strategies; participatory methodologies, such as suggestions for icebreakers, energiz-

ers, and storytelling, for educators and facilitators; and a Q&A on addressing human rights claims and monitoring and reporting mechanisms. An updated glossary, a bibliography, and an expanded index complete the volume. Both authors have worked extensively in human rights education, and this expertise is evident throughout the book. Although it is commendable that the book is printed on chlorine-free, recycled paper, spiral binding might have proved a better choice than paperback for a volume designed for use in the field. This minor complaint aside, this edition of *Local Action, Global Change* should be added to all collections that cover human rights issues, international studies, international development, women in development, and women's studies.

[Colleen Seale is the selector for women's, gender, and GLBTQ studies at the George A. Smathers Libraries, University of Florida.]

## SCIENCE

King-Thom Chung, **WOMEN PIONEERS OF MEDICAL RESEARCH: BIOGRAPHIES OF 25 OUTSTANDING SCIENTISTS**. Jefferson, NC: McFarland & Company, 2010. 212p. index. pap., \$35.00, ISBN 978-0786429271.

Reviewed by Melissa Guy

This volume, aimed at undergraduates, presents biographical narratives of twenty-five women who have made significant contributions to medical research, emphasizing practitioners of medicine and medical researchers during the nineteenth and twentieth centuries. Author King-Thom Chung, a professor of microbiology and molecular toxicology at the University of

Memphis, aims to portray women pioneers of life sciences whose work has been instrumental to modern medicine, but whose names and life stories are largely absent from textbooks. The entries focus on the “human side” of science and emphasize the scientist’s whole biography — including her family life and social and professional interests as well as her contribution to the medical field (p. 6).

Chung admits that his choices for inclusion in the text were subjective, based on his evaluation of the woman’s contribution to medical science, the source material available, and the extent to which the scientist had a “compelling life story” (p. 7). Among the biographies included are those of well-known historical figures Florence Nightingale and Madame Marie Curie; however, the majority are of lesser-known scientists such as Anna W. Williams (1863–1954), developer of a diphtheria antitoxin and a method to diagnose rabies more rapidly; Alice Catherine Evans (1881–1975), a researcher in bacteriology and a promoter of the pasteurization of milk; Gerty Theresa Radnitz Cori (1896–1957), a researcher in sugar metabolism and glycogen storage disorders; and Gladys Lounsbury Hobby (1910–1993), known for the study of antibiotics and anti-tuberculosis drugs. Four of the women included in the volume were still living at the time of publication.

The biographies, each in an individual chapter, are arranged chronologically and average seven pages in length. Each chapter begins with a quotation from the profiled scientist and contains suggestions for further reading. An appendix of “important persons mentioned in the text” (pp. 191–203) increases the usefulness of the volume, and an adequate index allows for easy name searching. The book’s small paperback format makes it suitable for both circulating collections

and non-circulating reference collections.

Among reference works about women and science, this one is unique in its specific emphasis on women’s contribution to medical research. With its international scope, this collection is a good companion to the somewhat outdated *American Women in Science* (1998).<sup>1</sup> I recommend it for undergraduate and high-school students with an interest in medicine. Given the prominent leadership roles played by countless women in the health sciences field, I hope this is only the first of many texts to highlight the accomplishments of individual women in medical research.

#### Note

1. Martha J. Bailey, *American Women in Science, 1950 to the Present: A Biographical Dictionary* (Santa Barbara, CA: ABC-CLIO, 1998).

[Melissa Guy is an area studies librarian at Arizona State University in Tempe. She is on the executive committee of the Arizona Women’s Heritage Trail (<http://www.womensheritagetrail.org/>).]

## SEX

Brent L. Pickett, *THE A TO Z OF HOMOSEXUALITY*. Lanham, MD: Scarecrow Press, 2009. 280p. bibl. pap., \$45.00, ISBN 978-0810871595. (Also published as *HISTORICAL DICTIONARY OF HOMOSEXUALITY*, 2009; identical content; hardcover, \$85.00, ISBN 978-0810859791.)

*Reviewed by Martinique Haller*

In this volume Brent Pickett accomplishes his goal of giving readers a social and historical context for terms related to the study of homosexuality.

The book is “both an encyclopedia and a dictionary” (p. xiii), which is what makes the entries incredibly useful. Each entry both defines a word, concept, event, or person and then explains its relevance to the social, legal, political, and historical study of homosexuality. For example, in the entry on anti-sodomy laws, we learn the history of these laws in Great Britain, the United States, Japan, the Middle East, and different countries in Africa, Asia, and South Asia. In addition, Pickett explains that “the term ‘sodomy’ historically has not had a precise meaning . . . some of the narrowest (definitions) have applied only to male-male anal sex that included the emission of semen, perhaps only for the male taking the passive role; others have criminalized any form of non-procreative sex, including heterosexual relations”—thus giving the reader context for the complicated definition rather than oversimplifying it.

In his preface and introduction, Pickett addresses some of the difficulties in putting together this volume, explaining in particular how he approached lesbian history, transgender issues, and the definition of homosexuality. He makes it clear that the scope of the work is *homosexuality*, while acknowledging that such an identity has not always existed as we understand it today): “[T]he topic of this history of homosexuality is very large in itself. The neglect of transgender issues allows better room for the central object of study in this work, given that is a historical dictionary of homosexuality” (p. xv). This acknowledgement is helpful, since transgender issues are often included in the study of homosexuality, so an omission without acknowledgment would seem remiss. Nevertheless, Pickett does define terms related to transgender issues, because they are related to the study of homosexuality. There is a dearth of material regarding

the ancient history of female-female relationships, he also notes, but where it exists he has included it. He includes an extensive entry on lesbian literature, but terms relevant to lesbian history, such as *feminism* and *lesbian separatism*, are lacking.

In addition to the encyclopedic entries that make up the bulk of the book, there is also a list of acronyms and abbreviations, a chronology, and a bibliography. The bibliography, broken down by type and discipline, is very useful, as it allows the reader to find further reference or research material related to the many disciplines that intersect with the study of homosexuality, including law, politics, social issues, medical and scientific studies, cultural studies, literature, and memoirs and biographies. The materials in these sections are mostly recent scholarly books, which will be useful to many students and scholars.

[*Martinique Haller is the head of information literacy and instruction at Roosevelt University, where she is also liaison to the departments of English, women's and gender studies, and philosophy as well as an adjunct professor of composition.*]

Marshall Cavendish Corporation, **SEX AND SOCIETY**. New York: Marshall Cavendish, 2010. 3 vols., 960p. bibl. gloss. index. \$399.93, ISBN 978-0761479055.

*Reviewed by Gwen C. Verkuilen-Chevalier*

Compiling a reference work that examines sexuality in contemporary American society is a daunting challenge. *Sex and Society*, like other successful attempts (for example, Thom-

son-Gale/Macmillan's *Encyclopedia of Sex and Gender* and Continuum's *International Encyclopedia of Sexuality*), takes an interdisciplinary approach to the subject, but limits its scope to topics that would be of interest to adolescents and young adults, since sexuality "becomes increasingly important over the course of human development, especially into adolescence and throughout adulthood" (p. 3). That narrowed focus gives this work more the feel of a guide or a manual than of an encyclopedia. Entries, rather than being exhaustive, are synopses of the most important aspects of the topics being discussed, making this a valuable tool for someone exploring for the first time the research behind issues related to sexuality.

Although it is geared toward young adults, this guide to the current knowledge of issues surrounding "sexual health, sexual behavior, and societal attitudes towards sex" (p. 3) can benefit readers of all ages. The book's contributors should be commended for the manner in which they present information: they do not talk down to their young adult audience, but instead discuss all aspects of each topic, no matter how controversial or taboo. For example, *Repression* examines the ex-gay movement, *Surrogate Pregnancy* and *Adoption* touch on transcultural exploitation issues, and entries ranging from *Celibacy* to *Fetishism* explore the sexual behaviors and mores of contemporary American society.

The 250-plus entries in this three-volume work are arranged in alphabetical order, but are also, for ease of use, broken down and color-coded into the following categories: *Human Anatomy and Physiology*; *Sexual Behaviors, Practices, Disorders and Diseases*; *Health, Education, and Medicine*; *Relationships*;

*Legal Issues*; and *Social and Cultural Perspectives*. With the color-coding, *Sex and Society* moves beyond traditional "see also" references to provide a unique roadmap to similar topic entries.

The entries, each two to three pages long, all follow a similar format. All start with a definition or brief overview of the topic in boldface. The introduction is followed by an in-depth examination of the topic: depending on the entry, this may include a historical examination, a summary of current research, or a discussion of the current societal, cultural, and political landscape of the entry topic. In addition to being color-coded by category, all entries contain "see also" references and at least one color image. Most also provide a sidebar, graph, or chart that examines a subtopic in greater detail. For example, *Courtship* has a sidebar on arranged marriages, *Infertility* one on endometriosis, and *Love* a graph detailing Sternberg's Triangular Theory of Love. Each volume also includes a volume-specific list of further resources and a glossary, as well as thematic and comprehensive indexes. These elements not only present a more well-rounded discussion of the topic, but also hint at its complex nature.

Because of its unique arrangement, scope, and content, *Sex and Society* is highly recommended for public, high school, and undergraduate libraries.

[*Gwen C. Verkuilen-Chevalier is the assistant head of reference and instruction at Saint Anselm College in Manchester, New Hampshire. She is also the library liaison to the education, philosophy, and sociology departments.*]

## WAR

Doris Weatherford, *AMERICAN WOMEN DURING WORLD WAR II: AN ENCYCLOPEDIA*. New York: Routledge, 2010. 552p. bibl. index. \$195.00, ISBN 978-0415994750.

*Reviewed by Vanette Schwartz*

From Rosie the Riveter to Axis Sally, women in World War II have been depicted as everything from defense workers and keepers of the home front to spies and demoralizers of American troops. The reality of women's roles in the Second World War is more complex and wide-ranging, as Doris Weatherford demonstrates in this new encyclopedia from Routledge. Weatherford is also the author and editor of several other monographs and reference books on women's history, including *A History of the American Suffragist Movement* (1998), *The Women's Almanac* (2000), and *A History of Women in the United States: State by State Reference* (2004).

The author's aim is to "provide information that too often is lacking and especially to add detail on topics and women too often overlooked" (p. xi). The encyclopedia consists of 263 articles, arranged alphabetically, on military, economic, social, and cultural aspects of the war and postwar period. Eighty-five entries are biographical sketches of women, from WASP director Jackie Cochran, to journalist Dorothy Thompson, to Florence Hall, head of the Women's Land Army. Weatherford covers military related aspects, from enlistment standards and prisoners of war to military intelligence and uniforms. Beyond the women who served in the armed forces, she also details how the war affected women in their everyday lives. Economic aspects

include the aircraft and shipbuilding industries, along with labor issues such as pay, layoffs and unions, and more personal effects such as food shortages and rationing. Social aspects range from birth control, courtship, and war brides to child care, housework, and changes in women's dress. Cultural topics cover movies, music, and radio as well as bestselling books and changes in magazines. The focus is on American women, including African American, Native American, Hispanic, and Japanese American women, but entries on British, French, and Russian women also appear.

The articles vary in length from a column or two (for biographical sketches) to several pages (for topics such as the European Theater of Operations and postwar issues). The articles are well-written and engaging, and they place the topics in the overall context of the war. Each article includes several "see also" references and a list of sources. Photos, cartoons, and posters make up the 137 illustrations that augment the narrative. The bibliography contains over 440 books, primarily recent works, although reports and accounts from the war years are also included. The nineteen-page index is very detailed.

Many encyclopedias and dictionaries have been published on World War II, with some coverage of women, but Weatherford's work fills a major gap in reference books on this era. The encyclopedia will be of use to college and university libraries as well as public and high school libraries. In the current tight economic times, the price may be a stumbling block for some libraries. Highly recommended.

*[Vanette Schwartz is the social sciences librarian and women's studies liaison at Illinois State University.]*

## CAVEAT EMPTOR REDUX

After our warning, in the previous issue, about Scarecrow Press's practice of issuing identical versions of books at different times, with different titles and prices (a practice evidenced again with the publication of *A to Z of Homosexuality*, reviewed in this issue by Martinique Haller), author Janet K. Boles wrote to let us know that there had been at least one exception. The *HISTORICAL DICTIONARY OF FEMINISM*, 2<sup>nd</sup> edition (2004) and the paperbound *A TO Z OF FEMINISM* (2006), both of which Boles co-wrote with Diane Long Hoeveler, were *not* identical: rather, at the authors' insistence, the latter was "an updated and revised version (150+ entries updated or revised, additional entries and cross-references added, and the chronology updated to our submission deadline) of the 2004 edition. The extensive bibliography of the dictionary was replaced by a very short list of classic and contemporary materials in the paper edition." We are glad to know this and to pass on the word, in turn, that *Feminism* was at least one *A to Z* from Scarecrow worth purchasing even if you already had the second edition of the hardcover *Historical Dictionary*. We commend Boles and Hoeveler for making sure that would be so, and for bringing it to our attention.



# PERIODICAL NOTES

## SPECIAL ISSUES OF PERIODICALS

**AMERICAN BOOK REVIEW** v. 30, no. 6, September/October 2009: Special section ("In Focus"): "Everything Begins With a Yes: Innovative Fiction by International Women." Section editor: Christina Milletti. Publisher: University of Houston-Victoria. ISSN: 0149-9408.

Partial contents: Rebecca Goodman reviews Lydia Davis's *The Collected Stories of Lydia Davis*; Christine Hume reviews Bhanu Kapil's *Humanimal, a Project for Future Children*; Joanna Howard reviews Rikki Ducornet's *The One Marvelous Thing*; Angela Szczepaniak reviews Lynne Tillman's *Love Sentence*; Jaimy Gordon reviews Magdalena Tulli and trans. Bill Johnston's *Flaw*; Julia Elliott reviews Janet Frame's *Towards Another Summer*; Dave Kress reviews Mary Caponegro's *All Fall Down*; Janet Kauffman reviews Christine Montalbetti and trans. Betsy Wing's *Western*.

**JOURNAL OF GEOGRAPHY IN HIGHER EDUCATION** v. 33, no. 3, 2009: Thematic section: "Gender Interventions in Research, Teaching and Practice." Section eds.: Deborah Thien & Joyce Davidson. Publisher: Routledge/Taylor & Francis. ISSN: print, 0309-8265; online: 1466-1845.

Partial contents: "Doing Gender' at *Body Worlds*: Embodying Field Trips as Affective Educational Experience," by Joyce Davidson et al.; "Can You Write a Memo on Why We Have to do Gender, Please? An Experiential Account of Teaching Gender Geography in the Netherlands," by Bettina Van Hoven; "Teaching Reflexivity: Undoing or Reinscribing Habits of Gender?" by Liz Bondi; "Putting Themselves in the Picture: Using Reflective Diaries in the Teaching of Feminist Geography," by Mark McGuinness; "Encouraging Gender Analysis in Research Practice," by Deborah Thien; "Commentary: Gender Interventions in an Age of Disengagement," by Helen Jarvis.

**LIBRARIES & THE CULTURAL RECORD** v. 44, no. 2, 2009: Special issue: "Women Pioneers in the Information Sciences." Issue eds.: Trudi Bellardo Hahn & Diane L. Barlow. Publisher: University of Texas Press. ISSN: print, 1932-4855; online, 1932-9555. Available online to licensed users via Project Muse.

Partial contents: "The Eye Prophetic: Julia Petree," by Christopher H. Walker & Ann Copeland; "Margaret Cross Norton: Defining and Redefining Archives and the Archival Profession," by Erin Lawrimore; "Women Professionals

in Documentation in France during the 1930s," by Sylvie Fayet-Scribe & Michael Buckland; "María Moliner and Her Contribution to the History of Spain's Public Libraries," by María R. Osuna Alarcón; "Vivian Harsh, Adult Education, and the Library's Role as Community Center," by Laura Burt; "Highly Subjective: The Librarianship of Winifred Sewell," by Malissa Ruffner & Emily J. Glenn.

**MICROFORM & IMAGING REVIEW** v. 38, no. 4, Fall 2009: Theme issue: "Women's History Collections: Digitization, Access, and the Future of Collaboration." Ed.-in-chief and issue ed.: Ken Middleton. Publisher: Walter de Gruyter GmbH & Co., Federal Republic of Germany; <http://www.degruyter.com>. ISSN: 0949-5770.

Partial contents: "The Middletown Women's History Collection: A Case Study in Building a Digital Collection of Women's History Resources," by Amanda A. Hurford & Maren L. Read; "Women's Worlds in Qajar Iran: A Digital Archive and Website Project of the History Department and Studies of Women, Gender, and Sexuality, Harvard University; and the Harvard College Library," by Afsaneh Najmabadi; "The Italian Digital Women's Library in the Context of Europe," by Annamaria Tagliavini; "Unveiling Women's History Online: Digitizing the Washington College of Law Historical Collection," by Allison B. Zhang & Susan McElrath; "Digitization of the French Language Sidonie de la Houssaye Papers," by Gina Costello; "Chronicle African American Women Students at the University of Iowa," by Shawn Averkamp; "A Few Good Women, 1969–1974: An Oral History Collection Experienced through an Online Curriculum for Grades 6–12," by Karla M. Schmit; review of *Atlanta Lesbian Feminist Alliance Archives, ca. 1972–1994*, by Phyllis Holman Weisbard; review of *Manuscript Women's Letters and Diaries from the American Antiquarian Society, 1750–1950*, by Jessica Moran; review of *Perdita Manuscripts: Women Writers, 1500–1700*, by Robert Detmering; review of *Women, War and Society, 1914–1918: From the Imperial War Museum, London*, by Nina Clements.

**OXFORD ECONOMIC PAPERS** v. 61, suppl. 1, April 2009: Special issue: "Women and Wages." Issue eds.: Mary Gregory, Miriam Beblo, Wiemer Salverda, & Ioannis Theodossiou. Publisher: Oxford University Press. ISSN: print, 0030-7653; online, 1464-3812. Available online to licensed users via Oxford Journals.

Partial contents: "Establishment-Level Wage Effects of Entering Motherhood," by Miriam Beblo, Stefan Bender,

& Elke Wolf; "Panel Estimates of the Wage Penalty for Maternal Leave," by Bianca Buligescu, Denis de Crombrughe, Gülçin Menteşoğlu, & Raymond Montizaan; "What Determines the Part-Time and Gender Earnings Gaps in Britain: Evidence from the Workplace," by Karen Mumford & Peter N. Smith; "The Part-Time Pay Penalty: Earnings Trajectories of British Women," by Sara Connolly & Mary Gregory; "Human Capital Depreciation during Hometime," by Dennis Görlich & Andries de Grip; "Gender Differences in Low Pay Labour Mobility and the National Minimum Wage," by Euan Phimister & Ioannis Theodossiou; "Motherhood and Market Work Decisions in Institutional Context: A European Perspective," by Daniela Del Boca, Silvia Pasqua, & Chiara Pronzato; "Maternal Employment and Child Care Decision," by Katja Coneus, Kathrin Goeggel, & Grit Muehler.

**STUDIES IN THE HUMANITIES** v. 36, no. 2, December 2009: Special issue: "Women in Higher Education: Now, Then and Before." Issue ed.: Rosalee Stilwell. Publisher: Indiana University of Pennsylvania, Department of English; <http://www.english.iup.edu/tslater/studies/>. ISSN: 0039-3800.

Available online to licensed users via EbscoHost/Humanities International Complete.

Partial contents: Featured Essay, "Re-Sexing the Curricula: A Black Feminist Analysis of Lecturing in England And Jamaica," by Anneka Leolyn Marshall; "American Indian Women in Higher Education: Navigating the Doctorate," by Mary Jo Tippeconnic Fox; "Feminist Faculty Negotiate the Land of Both/And," by Christine Cusick & Laurie

Mcmillan; "Why Bad Girls Make Good Administrators in the Humanities," by Diane Penrod; "A Cumulative Process: A Reflective View of a Higher Education Journey," by Debra Holmes Matthews; "Gender Issues in Higher Education in Pakistan," by Shamaas Gul Khattak; "War Conditions Made It Impossible...': Historical Statistics and Women's Higher Education Enrollments, 1940–1952," by Charles Dorn; "Social Forces in the Communities in Which They Live': Indiana State Normal School and an Education for Activism and Reform," by Theresa McDevitt & Irwin Marcus; "The Woman Peril in American Education': June Rose Colby and the Sapphonian Society at the Illinois State Normal University, 1905–1909," by Laurie Ostergaard; Poem, "For Future Reference: I Cannot Be Explained," by Rhema C.E. Lewis.

**TRAUMA, VIOLENCE, & ABUSE** v. 10, nos. 3 & 4, July & October 2009: Two-part special issue: "Violence and Women's Mental Health: The Pain Unequalled." Issue ed.: Carol E. Jordan. Publisher: Sage Journals. ISSN: print, 1524-8380; online, 1552-8324.

Partial contents: "The Epidemiology of Trauma, PTSD, and Other Posttrauma Disorders," by

Naomi Breslau; "Pathways Linking Intimate Partner Violence and Posttraumatic Disorder," by Mary Ann Dutton; "An Ecological Model of the Impact of Sexual Assault On Women's Mental Health," by Rebecca Campbell, Emily Dworkin, & Giannina Cabral; "Partner Stalking: Psychological Dominance or 'Business as Usual'?" by TK Logan & Robert Walker; "The Impact of Psychological Aggression on Women's Mental Health and Behavior: The Status of



Miriam Greenwald

the Field," by Diane R. Follingstad; "Psychotherapies for Trauma and Substance Abuse in Women: Review and Policy Implications," by Lisa M. Najavits; "When Crises Collide: How Intimate Partner Violence and Poverty Intersect to Shape Women's Mental Health and Coping," by Lisa A. Goodman, Katya Fels Smyth, Angela M. Borges, & Rachel Singer; "From the Margins to the Center: Ethnic Minority Women and the Mental Health Effects of Sexual Assault," by Thema Bryant-Davis, Heewoon Chung, & Shaquita Tillman; "Intimate Partner Violence and Barriers To Mental Health Care for Ethnically Diverse Populations of Women," by Michael Rodríguez, Jeanette M. Valentine, John B. Son, & Marjani Muhammad; "Childhood Maltreatment, Intervening Variables, and Adult Psychological Difficulties in Women: An Overview," by John Briere & Carol E. Jordan; "The Neurobiological Toll of Child Abuse and Neglect," by Gretchen N. Neigh, Charles F. Gillespie, & Charles B. Nemeroff.

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## ***BOOKS AND VIDEOS RECENTLY RECEIVED***

ABORTION, MORALITY, AND THE LIBERATION OF WOMEN (VIDEO). Thorne, Lina and Sweet, Debra, producers. World Can't Wait, 2010.

AFRICAN AMERICAN ACTRESSES: THE STRUGGLE FOR VISIBILITY, 1900-1960. Regester, Charlene B. Indiana University Press, 2010.

AFTER THE VOTE WAS WON: THE LATER ACHIEVEMENTS OF FIFTEEN SUFFRAGISTS. Adams, Katherine H. and Keene, Michael L. McFarland, 2010.

AMERICAN WOMEN THEATRE CRITICS: BIOGRAPHIES AND SELECTED WRITINGS OF TWELVE REVIEWERS, 1753-1919. Bennett, Alma J. McFarland, 2010.

CORA URQUHART POTTER: THE VICTORIAN ACTRESS AS PROVOCATEUR. Clinton, Craig. McFarland, 2010.

EARLY WOMEN ARCHITECTS OF THE SAN FRANCISCO BAY AREA: THE LIVES AND WORK OF FIFTY PROFESSIONALS, 1890-1951. Horton, Inge Schaefer. McFarland, 2010.

ENCYCLOPEDIA OF MOTHERHOOD. O'Reilly, Andrea, ed. Sage, 2010.

FEMALE ACTION HEROES: A GUIDE TO WOMEN IN COMICS, VIDEO GAMES, FILM, AND TELEVISION. Knight, Gladys L. Greenwood/ABC-CLIO, 2010.

FEMINISM AND AFFECT AT THE SCENE OF ARGUMENT: BEYOND THE TROPE OF THE ANGRY FEMINIST. Tomlinson, Barbara. Temple University Press, 2010.

FEMINIST ACTIVISM IN ACADEMIA: ESSAYS ON PERSONAL, POLITICAL AND PROFESSIONAL CHANGE. Mayock, Ellen C. and Radulescu, Domnica, eds. McFarland, 2010.

THE INTERNATIONAL HANDBOOK OF GENDER AND POVERTY: CONCEPTS, RESEARCH, POLICY. Chant, Sylvia, ed. Edward Elgar, 2010.

INTIMATE LABORS: CULTURES, TECHNOLOGIES, AND THE POLITICS OF CARE. Boris, Eileen and Parreñas, Rhacel Salazar, eds. Stanford Social Sciences/Stanford University Press, 2010.

LYNCHINGS OF WOMEN IN THE UNITED STATES: THE RECORDED CASES, 1851-1946. Segrave, Kerry. McFarland, 2010.

MAKING THEIR PLACE: FEMINISM AFTER SOCIALISM IN EASTERN GERMANY. Guenther, Katja M. Stanford University Press, 2010.

MANAGING GENDER DIVERSITY IN ASIA: A RESEARCH COMPANION. Özbilgin, Mustafa F. and Syed, Jawad, eds. Edward Elgar, 2010.

MOLLIE'S WAR: THE LETTERS OF A WORLD WAR II WAC IN EUROPE. Schaffer, Mollie Weinstein and Schaffer, Cyndee. McFarland, 2010.

MOONRISE: THE POWER OF WOMEN LEADING FROM THE HEART. Simons, Nina and Campbell, Anneke, eds. Park Street, 2010.

MOTHERLOVE IN SHADES OF BLACK: THE MATERNAL PSYCHE IN THE NOVELS OF AFRICAN AMERICAN WOMEN. Pillow, Gloria Thomas. McFarland, 2010.

NEW FEMINIST CHRISTIANITY: MANY VOICES, MANY VIEWS. Hunt, Mary E. and Neu, Diann L, eds. Skylight Paths, 2010.

NO SILENT WITNESS: THE ELIOT PARSONAGE WOMEN AND THEIR UNITARIAN WORLD. Tucker, Cynthia Grant. Oxford University Press, 2010.

RACE, GENDER, AND THE LABOR MARKET: INEQUALITIES AT WORK. Kaufman, Robert L. Lynne Rienner, 2010.

THE REY CHOW READER. Bowman, Paul, ed. Columbia University Press, 2010.

SILENT CHOICES: A DOCUMENTARY FILM BY FAITH PENNICK (VIDEO), Organized Chaos Media-works, producer. New Day Films, 2007.

THE SINGLE WOMAN AND THE FAIRYTALE PRINCE. Kaufmann, Jean-Claude Macey, David, trans. John Wiley, 2008.

SUPREME COURT DECISIONS AND WOMEN'S RIGHTS: MILESTONES TO EQUALITY. Cushman, Clare, ed. Ginsburg, Ruth Bader, fwd. CQ Press/Sage, 2011.2nd ed.

WHEN A TREE FALLS. Rivera, Beatriz. Arte Público, 2010.

WOMEN AND U.S. POLITICS: THE SPECTRUM OF POLITICAL LEADERSHIP. Han, Lori Cox. Lynne Rienner, 2010.2nd ed.

WOMEN'S ROLES IN EIGHTEENTH-CENTURY EUROPE. Hurl-Eamon, Jennine. Greenwood/ABC-CLIO, 2010.





**ONLINE RESOURCES:**

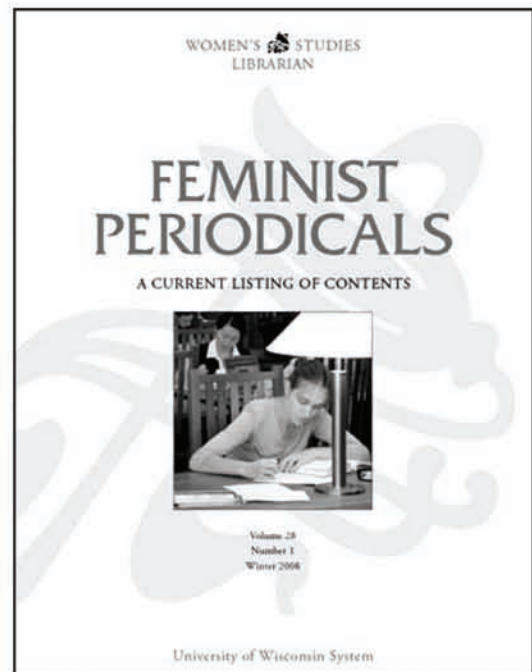
***FEMINIST PERIODICALS: A CURRENT LISTING OF CONTENTS***  
***WAVE: WOMEN'S AUDIOVISUALS IN ENGLISH***

**FEMINIST PERIODICALS: A CURRENT LISTING OF CONTENTS**

**<http://womenst.library.wisc.edu/publications/feminist-periodicals.html>**

(print ISSN 0742-7433 through v.27, n.4; electronic ISSN 1941-725X v.28, n.1 and thereafter, online-only)

An electronic journal that reprints on a quarterly basis the table of contents pages of over 150 magazines and journals, from academic journals such as *Signs* and *Feminist Studies* to special interest periodicals on women of color, art, law, health care, lesbian issues, and women around the world. Since many international and grassroots titles are not indexed in standard sources, *FEMINIST PERIODICALS* is the best key to their contents -- an invaluable aid for researchers scanning the current literature.



**WOMEN'S AUDIOVISUALS IN ENGLISH (WAVE)**

**<http://digital.library.wisc.edu/1711.dl/WAVE>**

A database we maintain that lists documentary, experimental, and feature film and video productions by and about women. The information has been drawn entirely from distributors' and producers' catalogs and websites, reviews in periodicals, filmographies, reference works, and library catalogs; in most cases we have not examined the materials themselves. WAVE is NOT a record of the holdings of the University of Wisconsin libraries, nor are we a distributor for any material listed. We provide the distributor's name directly within the individual record, but further contact information is in a separate file linked from each WAVE entry.

We also maintain a webpage with contact information for distributors listed in WAVE at **<http://womenst.library.wisc.edu/publications/WAVE-distributors.html>**



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