

BY A. JANET TOMIYAMA

DIETING

Does it really work?

“Everyone knows diets don’t work. All they do is stress you out.” This judgment, uttered by the inimitable Oprah Winfrey, characterizes a vast number of women’s experiences with dieting. The weight comes off initially and then seems to rebound right back, making the entire miserable experience for naught. The common perception that diets don’t work seems to be acknowledged (if not accepted) by women everywhere.

Contrast this to the world of medical research, which operates on the “calories in, calories out” principle. If one reduces the calories going into one’s body and increases the calories that are burned, the net loss in calories must necessarily lead to weight loss. To the medical world, this is biology, and biology is irrefutable. This is why a vast number of physicians recommend dieting as a treatment for obesity and why a large body of medical research exists that puts people on low-calorie restrictive diets to treat obesity.

I, along with my advisor Traci Mann and other collaborators, noticed this contradiction and decided to figure out once and for all whether calorie-restricting



I, I3-I4



DEPARTMENTS

Faculty Notes:

News 17



Bloody Footprints: Turning Advertising to Activism

This fall, CSW's programming focused on art and activism and featured, among others, Guatemalan performance artist Regina José Galindo. Though still a young artist, Galindo's prize-winning work has been recognized worldwide. It confronts the excessive violence perpetrated against civilians, frequently women and children, in her home country. In one of her most well-known pieces, "Who can erase the traces," Galindo walked barefoot through the streets of Guatemala City, stopping intermittently to dip her feet into a basin full of human blood. Her bloody footprints testified to the thousands of civilians killed in Guatemala during years of civil unrest. Other pieces grapple with imprisonment, torture, cruelty toward the mentally ill,

and the sexual exploitation of women. Galindo uses her body for these actions, walling herself into a coffin-like space; cutting the word "*perra*" ("bitch") into her thigh; hanging herself from a balcony, her body draped in white cloth. After her presentation, when she was asked about the capacity of art to effect political change, Galindo immediately and passionately responded that she did not believe art could change the world. She explained that she makes art for her own conscience, to witness and give voice to the violence and suffering that she sees everyday. As there are no art schools in Guatemala, Galindo came to her art and performance work from a career in advertising. Her background in advertising explicates the dramatic visual force,

economy, and accessibility of Galindo's work. The artist takes the impulse of advertising—to publicize and make a brand or product instantly familiar – and its economic discipline—to use the minimum of text and maximum of visual impact to convey the product message quickly and powerfully—in order to make her internal responses to the trauma of Guatemala external and public. She uses her body as medium, as the public territory where the fiction and reality of her work meets, to publicize the things done to bodies in Guatemala.

CSW thanks Jennifer Sternad and Professor Charlene Villaseñor for facilitating Galindo's visit.

– KATHLEEN MCHUGH

COUNTERING AGEIST IDEOLOGY

by Myrna A. Hant

Jennifer Abod's new award-winning film, *Look Us in the Eye: The Old Women's Project*, is a groundbreaking work in women's studies, a video that links ageism and sexism. It is a topic that is rarely studied and even less likely to be filmed. Abod expertly captures the zest of three old women (they specifically want to be called that) who started the Old Women's Project in San Diego in 2000, an organization created for old women activists. The film focuses on interviews with the three founders, Cynthia Rich, Janice Keefaber, and Mannie Garza and shows footage of their demonstrations against war, nuclear proliferation, low-income housing, and many other issues of social justice. The Old Women's Project claims that old women are part of every social justice issue: child care, homelessness, prison reform, violence against women, and war. Too frequently old people are assumed to care only about age-related issues like social security and Medicare. The women's very exuberance and activism, adeptly captured by Abod's film, belie so many of the unexamined assumptions about what older women want and can do. These "truisms" are so pervasive that



deconstructing them is not enough. Abod's visual evidence astutely targets the prevailing ageist ideology: old woman as "other," old woman as invisible, and old woman as a metaphor for disease, isolation, worthlessness, vulnerability, dissatisfaction, and decrepitude.

The entrenchment of ageism, particularly directed at women, has a long history in the United States. Ageism, a term defined by Robert Butler in 1975, is a "process of systematic stereotyping of and discrimination against older people because they are old, just as racism and sexism accomplish this with skin colour and gender. Older people are categorized as senile, rigid in thought and manner, old fashioned in morality and skills... Ageism allows the younger generation to see old people as different from themselves, thus they subtly cease to identify with their elders as human beings." Ageism is so pervasive in society that we hardly notice any more the ridiculous way older men and specifically older women are portrayed in advertisements, greeting cards, and so often in the media. Cynthia Rich laments the artificial separation of youth and age and challenges people to come together to "join in coalition." She recalls a particular march where she felt she had connected



Cynthia Rich

to a young man as an equal in the cause, both "inhabiting the same world." A year later she happened to see him and his comment to her was "I'm so glad you're still up and around." Rich relayed her shock at the disconnect between her belief that she was his political equal and his ageist comment.

The tainting of the image of older people already begins to appear in the United States in popular literature at the end of the nineteenth century, creating and reinforcing the views that an older person

should be portrayed as declining, feeble, and certainly not mentally alert. Adding further to the denigration of older people is the loosening of beliefs that the elderly are somehow more closely connected to the eternal. "In a society which had lost its fear of the afterlife, and in which awareness and contact with death was not integrated into everyday life (for death no longer held a mythical power over the living) there was no reason to fear any potential revenge from old people."² One of the goals of the Old Women's Project is to make it desirable to be old. "We want to celebrate an honest exchange between generations."

THE OTHER

What does it mean to call someone "the other"? In *The Second Sex*, originally published in France in 1949, Simone de Beauvoir adapted this Hegelian construct to characterize the role of women in male-dominated culture. She explains that man makes himself the essential being and woman is "the other." More specifically, the definition of personhood is male so that woman defines herself in terms of the male. Similarly, the essential being or standard of womanhood

in American culture is youthfulness. Therefore, if a woman is old, she is not essential woman, but rather “the other” and consequently different. Women of all ages know that the standard is youth and to be “not young” is to be devalued by society. The old woman is perceived as menopausal and hence no longer a recipient of the “male gaze.” Moreover, old women adopt this view of themselves and try desperately to be young or at least to “pass” as young, and thus young and old are accomplices in creating a social construct that defines being old as a negative attribute. Simone de Beauvoir laments the “otherness” that forces old people to “stand outside of humanity,” a prisoner of society’s misconceptions. “If old people show the same desires, the same feelings and the same requirements as the young, the world looks upon them with disgust... Above all they are called upon to display serenity: the world asserts they possess it...”³

Betty Friedan also lamented the distortions of society’s images of mature adults. In *The Fountain of Age*, she discusses Vern Bengston’s concerns that older people are so often seen only as a societal problem rather than as creators

of solutions to problems. What are the consequences? It is a tautological bind; the younger members of society do not expect to see active and productive behavior on the part of seniors and in turn old people accept this deleterious stereotype of themselves.

Susan Sontag refers to a “double standard of aging.” In contrast to men, “women are required to match up to the adolescent ideal throughout their lives... It is therefore not surprising that many of our representations of women are constructed in terms of physical appearance and that images and self-images of the bodies of older women cause such problems.”⁴ Frueh concurs that the “older woman is doubly different, doubly degraded, and doubly injured by exterior identity: she is visibly female, different from men and visibly aging, even when cosmetically altered, different from young.”⁵

The other side of aging is the energy and effort put into denying aging by older people themselves and particularly by older women. Old women often internalize the self-loathing so frequently promoted in the ageist stereotype and make valiant efforts to separate them-

selves from the hated “old.” Janice Kee-faber relates her experience of going into stores with her daughter and hearing the unintentional, but derogatory comments by young male clerks: “You two must be sisters” or “Hello, young lady” or “Don’t tell me you’re a grandmother.” As well meaning as the young man thinks he’s being, he is infantilizing old women.

INVISIBILITY

What does it mean to be invisible as a person? The definition of invisible is “incapable of being seen.” To be invisible is to be either the recipient of a totally stereotypical view or actually not to be seen at all. People, particularly men, often ignore old women because they are not young, not a sex object, and not capable of reproducing. The old woman can be only visible and socially acceptable in her prescribed role as mother or grandmother.

“In a youth-oriented patriarchy, especially, to become an older woman is to become invisible, a nonentity.”⁶ According to Naomi Wolf, women’s magazines largely ignore old women, and if they do feature an old

woman, she is air-brushed to look ten to fifteen years younger than she actually is. "The effect of this censorship of a third of the female life span is clear. By now readers have no idea what a real woman's 60-year-old face looks like in print because it's made to look 45. Worse, 60-year-old readers look in the mirror and think they look too old, because they're comparing themselves to some retouched face smiling back at them from a magazine."⁷

This invisibility is piercing for a mature woman not only because she is not worthwhile enough to be visible, but because she enters society's radar screen as a symbol of frailty, weakness, and ugliness. Her major roles are gone, and she becomes merely a manifestation of what a young woman wants to avoid. Germaine Greer explains that "the middle-aged woman no longer has the option of fulfilling the demands of a patriarchal society. She can no longer play the obedient daughter, the pneumatic sex object or the madonna. Unless she consents to enter the expensive, time-consuming and utterly futile business of denying that she has passed her sell-by-date, she has sooner or later to register the fact that she has been junked by consumer culture."⁸

Apparently, millions of women are con-

vinced that if they just try hard enough and buy enough, they will not be "junked." Billions of dollars are spent in an effort to become visible, in other words, to become young again. Age passing becomes a state of mind, a measure of self-worth, a guide to choice. When we reflect "young" tastes in our clothing, cosmetics, activities, friends and lovers, we are passing. "Passing" enables old women to pretend that the key roles that they have grown accustomed to as "object" and "childbearer" are still somehow a possibility. There is even a moral dimension to remaining young, a requirement that a woman's well-being is dependent on her ability (or inability) to stay youthful.

In Abod's film, both Cynthia and Janice lament the stereotypes of old women as either the kindly grandmother or as the cranky, feisty, and difficult old lady. "We are who no one would choose to look at," they remark, but "we need to be defiant about aging and claim ourselves for who we are. And while we're at it we are going to 'claim our white hair and our wrinkles.'"

METAPHOR

Too frequently we see old women as metaphors for disease, isolation, worthlessness,

vulnerability, dissatisfaction and decrepitude. In her book *The Fountain of Age*, Betty Friedan discusses a survey conducted by *Retirement Living* on a cross section of people under and over 65 and the "most common adjectives used to describe the way people over sixty were depicted on television were 'ridiculous,' 'decrepit' and 'childish.'"⁹ In a survey conducted by H. Cohen, participants stereotyped the portrayal of old women as having the following characteristics: living in the past; old fashioned in their behavior, thinking, and the way they looked; not interested in sexual activity; basically cared for by their families without giving in return; and largely invisible.¹⁰

To counter the prevailing assumptions about old women, the Project's women carry their hallmark puppet, a giant woman's head named POWER (an acronym for Pissed Old Woman Engaged in Revolution). Abod's opening and closing music captures this sense of empowerment with the song "It Isn't Nice," connoting the necessity for old women to shed the socialized "being nice" behavior that so many women emulate.¹¹

Too often old women are puzzled by the bombardment of negative images so prevalent in American culture. According to Sharon McQuaide, "Women doing well are

aware of a troubling discrepancy between the positive way they see themselves and social devaluation they perceive, and they feel challenged to live lives that contradict the 'over the hill' stereotype. Their sense of 'personhood' is stronger than ever, yet society and the media are fading them into an invisibility that does not sit well with the baby boomer generation. They are aware of a dissonance between the increased freedom and power they feel and the negative cultural stereotypes and media portrayals."¹²

Kudos to The Old Woman's Project and to Jennifer Abod for so effectively and affectionately chronicling the work of these pioneering women. Abod's film not only debunks the stereotypes that are so deleterious to older women but also offers encouragement to young women who can look forward to a stage in life that affords new opportunities and possibilities, a time of increased agency and renewed activism.



Myrna Hant is a CSW Research Scholar. Much of her work has focused on the stereotypes of mature women in the media, their contributions to ageism, and the few counterhegemonic portrayals of this media archetype.

LINKS

Old Women's Project, www.oldwomensproject.org
Jennifer Abod, www.jenniferabod.com

NOTES

1. Butler, R. (1975). *Why Survive? Growing Old in America*. New York:Harper & Row.
2. Featherstone, M. & Wernick, A. (1995) *Images of Aging: Cultural Representations of Later Life*. London: Routledge.
3. de Beauvoir, S. (1977). *The Second Sex*. England:Penguin Books.
4. Sontag, S. (1997) "The Double Standard of Aging." In M. Pearsall (Ed.) *The Other Within Us: Feminist Explorations of Women and Aging*, 19-24. Boulder: Westview.
5. Frueh, J. (1997). "Women Artists and Aging." In M. Pearsall (Ed.), *The Other Within Us: Feminists Explorations of Women and Aging*, 197-219. Boulder:Westview.
6. Bolen, J. (2001). *Goddesses in Older Women: Archetypes in Women Over Fifty*. New York:HarperCollins.
7. Wolf, N. (1991). *The Beauty Myth: How Images of Beauty are Used Against Women*. New York:Doubleday.
8. Greer, G. (1997). "Serenity and Power." In M. Pearsall (Ed.), *The Other Within Us: Feminist Explorations of Women and Aging*, 253-273. Boulder:New York.

9. Friedan, B. (1993). *The Fountain of Age*. New York: Simon and Schuster.
10. Cohen, H. (2002) "Developing Media Literacy Skills to Challenge Television's Portrayal of Older Women." *Educational Gerontology*, 28, 599-620.
11. "It Isn't Nice," words Malvina Reynolds, music Barbara Dane and Malvina Reynolds, 1964, Schroeder Music Co.
12. McQuaide, S. (1998) "Women at Midlife." In *Social Work*, 43:21+ National Association of Social Workers.

by Elaina Lin

Q&A with Frinde Maher

THE PROFESSOR OF EDUCATION AT
WHEATON COLLEGE DISCUSSES THE
CHANGING ROLE OF FEMINIST
PEDAGOGIES IN THE UNIVERSITY



CSW recently organized a panel discussion to precede a performance of Wendy Wasserstein's final play *Third* at the Geffen Playhouse in Westwood, California. In the play, Laurie Jameson, a professor of English literature at an Ivy League-type college in New England, gives vent to her liberal views on the canon. In an analysis of *King Lear*, for example, she castigates the virtuous Cordelia while championing Lear's bloodthirsty

daughters, Regan and Goneril. When faced with an athletic student who appears to be the scion of a wealthy family, she assumes he is a "dumb jock." When the young man, whose nickname is "Third," turns in a thoughtful paper on *King Lear*, she accuses him of plagiarism. Consequently, Jameson is forced to re-examine her role as professor, her liberal politics, and herself.

Wasserstein's satirical portrayal of a feminist classroom offered a perfect opportunity

to discuss issues related to performance studies and feminist pedagogy. Frinde Maher, Professor of Education at Wheaton College, and Jill Dolan, Zachary T. Scott Family Chair in Drama at University of Texas at Austin, were the panelists.

The morning before the panel, Professor Maher kindly agreed to chat about the trajectory of feminism and the changing role of feminist pedagogies in the university.

How has performance studies affected the development of feminist theory?

Feminist theory has gone through a lot of changes in the past twenty years. In the early 1980s, feminist theory was all about discovering women and reversing the bad things about women that Western literature, history, and culture seemed to focus on when they did focus on women. This was followed by the discovery of separate identities available (black women, women of color, so on and so forth). Deconstructive and postmodern approaches and all the other anti-essentialist moves in feminist theory have created ideas about identity that actually mark it as in flux, relational, situational, contingent, and all the other things

that deconstruction does when confronted with the unitary subject.

Feminist theory is now contending with global feminisms in a way that it didn't even five years ago. The transnational and transsexual movements have taken over and have made the question of identities even more contingent, fluid, and up for grabs in feminist theory. Judith Butler says there is no identity except as we continue to perform it and get challenged through it to keep re-identifying ourselves.

If identity is so fluid, why declare that your pedagogy is "feminist"?

Theory provides a framework for the classroom, and practitioners of feminist pedagogies are seeking to explore and dismantle these struc-

tures of inequality. Regardless of discipline, the feminist classroom is a place for interrogating those discourses that carry those structures into people's heads and lives. In my teaching, I pay much more attention to language and ideology because of deconstructive theory, because of people like Judith Butler, Joan Scott, and Linda Martin Alcoff. It's called "feminist" because attention to gender, race, class, age, or sexuality as categories for interpretation don't happen in other places. Feminist pedagogies mark the classroom as a zone for interrogating those inequalities.

You can not engage in something as theoretically dense and complex as the kind of pedagogical approaches I'm

talking about unless you stipulate in the classroom that different perspectives are going to be heard and that the students carry those perspectives, which is why giving lectures doesn't work. What is interesting to me is the filters available in students' difference that interpret the text. Everyone reads the text in a different way.

That is the locus of the pedagogical moment. The more diverse your student body is, the better, but even when classes are homogeneous, to mark where students are coming from in relation to the text, and then to explicate where they can go in relationship to the text around these issues of language, difference, deconstruction, and so on, is where feminist pedagogy gains its power.

How do you defuse the potential for reverting to assumptions about the students?

People don't like the idea that who is in front of you matters because it is all about the text. Well, it's not. It's about relationships that are constructed around the text. At the end of a semester in which I had been doing everything I could think of about identity—how to construct, how to deconstruct it, how to think about it, what do all of these issues tell us about the way the world operates—a Dominican student said to me, “Okay, I get it.” She went up to the blackboard, drew a vertical line, and said, “At Wheaton College [which has a predominantly white, middle- to upper-middle-class student body] in Norton, Massachu-

setts, I am black or a woman of color.” And then she drew a line. “In New York City, where I live, I am Dominican.” She drew another line down. “In the Dominican Republic when I go home, I'm a gringo. I'm white.” She was marking a journey in which the deeper she went into her origins, the more white she became, and the deeper she went into white America, the more woman of color she became. She wouldn't have said that at the beginning of the semester.

Since many of these courses revolve around becoming more intimate with these minute, relational negotiations of identity, how do you attempt to garner a comparable level of reflexivity in someone whose perspective falls closer to the norm?

I've been doing this work for about 27 years. The problem in the feminist classroom used to be evoking the voices of women and students of color, including their perspectives, doing the homework, finding the texts, learning how to teach *The Bluest Eye*. Now, the most important problem in feminist pedagogy is excavating the position of privilege and getting those who occupy positions of power to recognize how other people's marginality is a function of their grabbing and holding onto the center. I have a lot of material that suggests that white students become, at best, very sympathetic. They understand it intellectually, but they don't identify with the position of privilege. They do not recognize their

own complicity in the frameworks of inequality.

I attended a talk on teaching *Boys Don't Cry*. The speaker read at great length from a journal entry by a white male student whose take on the film was to blame Hilary Swank's character, Brandon. “If Brandon hadn't lied about her sex, then everything would have been fine.” I was on the edge of my seat waiting for the speaker to tell us how he handled it, and he didn't. He only said, “This is what I am dealing with. Here's the journal entry.”

How would you have dealt with it?

You have to go back to the text: the film and the purposes of the filmmaker. You have to ask the students to reflect on the creation of this

fictional character. What dynamics in this society are going on? Why would she choose to become a male? Instead of fixating on victim and blame, go back to the social/cultural framework that is producing the story so that the students can begin talking about the film and the conditions that would create the need to tell this story. Not only is it a matter of excavating why the film was made in the first place, you also have to ask, “Why did you choose to teach it? What did you think was going to happen? Why do you want the students to encounter this film under your care?” You need to think through for yourself what your goal is in teaching this film. Is it just supposed to be that the students are outraged?


Why do you think paying close attention to the text is still important?


If you are going to teach students to explicate how society works, if you are going to use this work to make the world a better place, then you have to be really careful what vehicles you choose. It is easy to teach *King Lear*, for example, because *King Lear* is in the canon and it is an important moment in Western culture. You can pay attention to language and the character development and never get to what *King Lear* should mean today. In the realm of feminist pedagogy, if you’re teaching *King Lear* because you want to talk not only about the language, not only the relationships, but the wider engagement with issues of life and death that

Shakespeare is writing about, then you have to have an idea in advance of what that encounter will mean for your students and what you want it to mean for your students. Otherwise, you should not teach it.

You should not teach *Boys Don’t Cry* unless you are prepared for a constellation of opinions. And then you have to figure out how handling that constellation of opinions is going to get you to the place where your students will see *Boys Don’t Cry* as an evocation of a certain kind of viciousness in American popular culture that you want them to engage with. Otherwise, don’t teach it. And don’t expect that everyone will love it.

You need to have a place you’re going. The text is a vehicle. The more you go into the text, the better it becomes as a vehicle to carry other things. That’s why the choice of the text is so important.

 **Frinde Maher** is Professor of Education at Wheaton College in Norton, MA, where she teaches Feminist Theory and other courses. She has written about and employed theories and practices of feminist pedagogy for over twenty years. She is the author of numerous articles on feminist pedagogies and gender issues in education and co-author, with Mary Kay Tetreault, of *The Feminist Classroom* (1994 and 2001) and *Privilege and Diversity in the Academy* (2007).

 **Elaina Lin** is a graduate student in the Department of Geography. Her research examines the cultural production and domestication of the modern American desert.

diets actually do work. This question became particularly important because of a change in the wording in Medicare and Medicaid's coverage manual in 2004.

A simple six-word deletion of the phrase "obesity is not considered an illness" opened the door for Medicare to potentially fund treatments for obesity, one main candidate being dieting. It thus became imperative that the scientific evidence for the effectiveness of dieting be evaluated critically and systematically, and we set out to do just that.

For dieting to be a treatment for obesity, it must lead to *long-term* weight loss. Temporary weight loss is not a cure for obesity. In our review, therefore, we focused only on studies that placed people on diets and had at least a *two-year* follow-up point. We identified 31 studies that met this criterion and found that the news was not

good. Overall, participants did initially tend to lose about five to ten percent of their body weight on diets, but complete weight regain occurred in the majority of participants. In fact, over two-thirds of participants gained back *more* weight than they lost initially on the diet. Research indicates that repeatedly losing and gaining weight (called "weight cycling" or "yo-yo dieting") is very harmful to one's health; therefore, the implication of our review is that women may be better off never having gone on the diet in the first place (Mann, Tomiyama, Lew, Westling, Samuels, Chatman, 2007).

Although this outlook is bleak, we had reason to believe that the news was even worse. In our review, we identified several methodological flaws in the studies that may have made the diets appear to be even more effective

than they actually were. For example, in many of the studies, participants self-reported their weight over the phone or through the mail. We need look no further than any person's driver's license to understand the problem of underestimation when self-reporting one's weight. As another example, these studies also had very low follow-up rates. In fact, eight of the studies had follow-up rates lower than 50%. This is a problem because people who fail at the diets and gain large amounts of weight are unlikely to report for follow-up assessments.

We therefore concluded that calorie-restricting diets are not effective, and that Medicare should not fund dieting as a treatment for obesity. The question still remains, however, of *why* dieting doesn't work. This question is the basis of my dissertation, which I am con-

An extensive body of research exists showing that psychological stress can lead to weight gain, and many women would certainly say that they find dieting to be stressful. In fact, 100% of women in a focus group I conducted said that they thought dieting was stressful. I hypothesize, therefore, that dieting might be a source of psychological stress that in turn might lead to weight gain and diet failure.



ducting currently. Returning to the second half of Oprah's quote – "All they do is stress you out" – it seems that stress might be a plausible reason why diets fail.

An extensive body of research exists showing that psychological stress can lead to weight gain, and many women would certainly say that they find dieting to be stressful. In fact, 100% of women in a focus group I conducted said that they thought dieting was stressful. I hypothesize, therefore, that dieting might be a source of psychological stress that in turn might lead to weight gain and diet failure. In my dissertation, I am testing this hypothesis by assigning women to several types of diet (or control) conditions and measuring their resulting psychological stress levels. In order to track these levels, my study will monitor two biological markers of stress

called cortisol and salivary alpha amylase.

It seems irresponsible to simply say "dieting doesn't work" without offering women an alternative solution to the obesity epidemic. Based on our review, a promising potential solution may be exercise. Studies tend to find that the participants who report the most exercise are also those that lose the most weight. Research indicates that exercise can also counteract the many negative psychological and biological effects of stress itself. In future research, therefore, I plan to balance my investigations into dieting with studies examining exercise.

I have thus far characterized the inefficacy of dieting as terrible news, but since completing this review, I actually have started to think of this as *great* news. Dieting is an unpleasant experience at best, and as we have very

strong evidence indicating that regaining weight after dieting is the norm, I hope that women can now be free of the tyranny of dieting.



A. Janet Tomiyama is a Ph.D. student in Social Psychology at UCLA,

with concentrations in Health and Quantitative Psychology, who expects to graduate in June 2009. She was awarded the The Elizabeth Blackwell, MD Award from CSW in June of 2007.

This award recognizes an outstanding research report, thesis, dissertation or a published article on a topic pertaining to women, health, or women in health-related sciences. The report, 'The search for effective obesity treatments: Should Medicare fund diets?' by T. Mann, A.J. Tomiyama, A.M. Lew, E. Westling, J. Chatman, & B. Samuels, was published in *American Psychologist*, 62 (2007): 220 – 233. This article

was described as a "significant contribution to research on dieting, weight loss interventions, and obesity," by one of her recommenders. Tomiyama has also co-authored an article, "Cultural Models, Socialization goals, and Parenting Ethnotheories: A Multi-cultural Analysis" in *Journal of Cross-Cultural Psychology*.

Photo credits: Image of woman with mouth full of lettuce on page 1 by VikaValter, istockphoto.com; image of celery on page 13 by Rapid Eye Media, istockphoto.com.

Professor Sue-Ellen Case Receives Distinguished Scholar Award from American Society of Theatre Research

Sue-Ellen Case, Professor and Chair, Critical Studies, Department of Theater, was recently named the recipient of the Distinguished Scholar Award from the American Society of Theater Research. Each year ASTR recognizes a scholar whose body of work has made a significant contribution to the field of theatre, dance, opera, and/or performance studies.

Past editor of *Theatre Journal*, Case has published widely in the fields of German theatre, feminism and theatre, performance theory, and lesbian critical theory. Additionally, she has published over thirty articles in such journals as *Modern Drama*, *differences*, and *Theatre Research International*. Her books include *Feminism and Theatre* and *The Domain-Matrix: Performing Lesbian at the End of Print Culture*.

Her most recent book is *Performing Science and the Virtual*, which looks at how science has been performed throughout history, tracing a line from nineteenth century alchemy to the twenty-first century virtual avatar.



Professor Susan L. Foster Receives Honorary Doctorate and Leadership in Dance Research Award

Professor Susan L. Foster, Department of World Arts and Cultures, was recently granted an honorary doctorate by Stockholm University. She was also awarded the 2007 Leadership in Dance Research Award from the Congress on Research in Dance. The CORD Awards were established in 1995 to recognize excellence in the field, contribute to motivating further research, and signal to the scholarly world at large that the works and individuals recognized are highly valued by those involved in dance research. The awards contribute not only to the visibility of the individuals and works so honored, but also to the visibility of dance research and to CORD's continuing drive for excellence in scholarly endeavors.

Foster is a Professor of Choreography, choreographer, dancer, and writer. She

began presenting concerts of her own work in 1977. Since that time she has created several solo concerts which she has toured in the United States, Canada, and Europe. After receiving her Ph.D. from the University of California, Santa Cruz, in the History of Consciousness, Foster joined the faculty of the dance department at the University of California, Riverside, where she founded America's first Ph.D. program in dance history and theory. She joined the Department of World Arts and Cultures UCLA in 2002.

Foster is the author of *Reading Dancing*, *Choreography and Narrative*, and *Dances That Describe Themselves: The Improvised Choreography of Richard Bull*. She is also editor of *Choreographing History and Corporealities*. Foster's work has been supported by grants from the National



Endowment of the Arts, the National Endowment of Humanities, and the Rockefeller and Jerome Foundations.

More videocasts now available on the website!

More videocasts of CSW events are now available on the website. Presentations by Jenny Jaramillo, Zainah Anwar, Regina José Galindo, and Denise Ferreira da Silva can be viewed in streaming video at <http://www.csw.ucla.edu/podcasts.html>. Thanks to graduate students Michael Albright and Katie Shields for handling the filming.

The New UCLA Department of Women's Studies!



On Thursday, November 1, the UCLA Academic Senate, representing all departments and schools on campus, voted unanimously to approve our Proposal for a Department of Women's

Studies. This is wonderful news because we have been operating as an interdepartmental degree program ("IDP") for many years. As an IDP, we were dependent on other departments to hire faculty with interests and expertise in women's studies and to allow those faculty to teach Women's Studies courses. As a department, we will be able to initiate our own hires, as well as to provide a primary home to faculty who want to continue working in Women's Studies.

During the winter we will be arranging for appointments in the new department for all the terrific faculty who have been affiliated with the Program. Some will be full-time, others will split their appointments between Women's Studies and their current departments. This way we will build a core of full-time faculty while maintaining important connections with the rest of the campus.

This spring we are planning to celebrate the new department and other developments in Women's Studies with a gala evening. Watch the website in the coming months for announcement of the date and news of the planned festivities. If you are an alum of Women's Studies, make sure we have your current contact information to receive a personal invitation. You don't want to miss out on this one!

My thanks to all the faculty, staff, and students who have contributed in so many ways to this stage of our development, and to the many friends we have in other departments, professional schools and administration who have helped us through the process. May all who read this message be lucky enough to work with such people!

– **CHRISTINE A. LITTLETON**

Professor of Law & Women's Studies
Chair, Department of Women's Studies

Read the UCLA news bulletin: <http://www.newsroom.ucla.edu/portal/ucla/ucla-academic-senate-approves-40183.aspx>

Women's Studies Announces That Its 2nd Ph.D. Degree Is Earned by Sharmila Lodhia!

The second Ph.D. to be awarded in Women's Studies at UCLA is earned by Sharmila Lodhia (her advisor was Sondra Hale). Sharmila originally pursued a Master's in Women's Studies but then applied to join the doctoral program. She is the first of our students to do her entire doctoral program at UCLA, and she will be the first to receive her degree from the newly approved Department of Women's Studies.

Karina Eileraas, the first recipient of a Ph.D. from the UCLA Women's Studies Program, entered the doctoral program having already done substantial work with her advisor Françoise Lionnet before both came to UCLA.

Sharmila was hired in fall 2007 as an Inclusive Excellence Post Doctoral Fellow in the College of Arts & Sciences at Santa Clara University.



On November 29, members of Women's Studies gathered to congratulate Sharmila Lodhia on her achievement. From left to right: Ana Wevill, Jenna Miller Von-Ah, Khanum Shaikh, Sharmila Lodhia, Mary Margaret Smith, Samantha Hogan, and Kolleen Duley.

Achievements by Graduate Students!

Documentary Premiere

Women's Studies doctoral student Loran Marsan's video, "Thinking From Women's Lives: Sandra Harding, Standpoint, and Science," screened on Monday, December 3, 2007.

This 30-minute video, created by women's studies doctoral student Loran Marsan, is the first documentary/educational video produced and funded through Women's Studies at UCLA. The video frames standpoint epistemology with broader connections to multiple feminist concepts making it not only a portrayal of Sandra Harding's work but an informative introduction to the field of women's studies as well.

Produced through interviews with and a lecture by Sandra Harding, this video gives an overview of how Standpoint Theory came about, its history and applications, its relation

to science specifically in Sandra's work, and how it is still useful today. For copies of this DVD, email Jenna Miller-Von Ah, MSO, Women's Studies (jenna@women.ucla.edu). For more information, view the article written by Loran Marsan in the Nov 07 *CSW Update*.

Advanced to Candidacy

Anna Ward, doctoral student in Women's Studies, advanced to candidacy on July 11, 2007; her dissertation title is "The Uncertainty of Pleasure/The Pleasure of Uncertainty: Orgasm and the History of Ecstatic Expression." Stacy Macias also advanced, October 5, 2007, dissertation title "Counter-Femininities: Racialization and Embodiment in Latina Cultural Productions."

More News

During the summer of 2007, Kim Twarog participated in the USIndo summer language

study program in Yogyakarta, Indonesia where she lived with a host family, took cooking and traditional dance classes, and successfully completed the Intermediate Indonesian language course. Her summer program is valuable for a future study of the intersections between domestic violence and traditional dance performance in Indonesia.

Azza Basarudin presented at the Engaging Islam: Feminisms, Religiosities and Self-Determinations Fall Institute, U Mass Boston, Boston, MA, September, 2007, "Re(creating) A Community of the Faithful?: Negotiating Gender, Islam and Feminism in Malaysia," and was an invited participant to the Gender and Empire II workshop at the Cynthia Nelson Institute for Gender Studies (IGWS), American University in Cairo (AUC), Cairo, Egypt, in May, 2007, "Transnational Muslim Ummah (Community) and Feminist Networks."

Save these Dates: Events in Winter 2008!

Job Talks

These Presidential postdoc candidates will give talks:

TIFFANY WILLOUGHBY-HERARD

Thursday, Jan 24th 3 to 5pm

MISHUANA GOEMAN

Wednesday Feb 6th 12 to 2pm

AISHA FINCH

Thursday, Feb 14th 4 to 6pm

KIMBERLY TALLBEAR

Wednesday, Feb 20th 12 to 2pm

More info to follow in January.

Book Talk/Signing

BETTINA APTHEKER

Monday, January 28th, 12 to 2pm

Intimate Politics: How I Grew Up Red, Fought for Free Speech, and Became a Feminist Rebel
(Paperback)

Co-sponsored by the Center for the Study of Women

CSW Update is a monthly PDF/web publication of the UCLA Center for the Study of Women.

EDITOR/DESIGNER

Brenda Johnson-Grau

UCLA CENTER FOR THE STUDY OF WOMEN

DIRECTOR

Kathleen McHugh

PROFESSOR, DEPARTMENTS OF ENGLISH AND CINEMA AND MEDIA STUDIES

ASSOCIATE DIRECTOR

Purnima Mankekar

ASSOCIATE PROFESSOR, DEPARTMENTS OF ASIAN AMERICAN STUDIES AND WOMEN'S STUDIES

ASSISTANT DIRECTOR

April de Stefano

FINANCIAL MANAGER

Van DoNguyen

MANAGING EDITOR

Brenda Johnson-Grau

ADMINISTRATIVE SPECIALIST

Jessie Babiarz

ADMINISTRATIVE ASSISTANT

Andrew Miller

EDITORIAL ASSISTANTS

Amy Chen, Sarah Cho, Vivian Davis, Katie Shields, and Andrew Bliss

BOX 957222

PUBLIC AFFAIRS 1500

LOS ANGELES, CA 90095-7222

CAMPUS MAILCODE: 722203

310-825-0590

310-825-0456 (FAX)

csw@csw.ucla.edu

cswpubs@women.ucla.edu