# feministas unidas

Isabel Franc y Susanna Martin *Alicia en un mundo real*, contraportada

A Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic/latino Studies

**Spring 2010 _____Volume 30.1**

# f e m i n i s t a s

Founded in 1979, **Feministas Unidas** is a Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic/Latino Studies. As an allied organization of the Modern Languages Association, **Feministas Unidas** sponsors panels at the annual convention. As an interdisciplinary alliance, we embrace all fields of study relating to Hispanic women.

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**Check out our new website http://feministas-unidas.org/ and the Association's new online system http://FU.echapters.com/**

# u n i d a s 30.1

## On the cover

Isabel Franc y Susanna Martín
*Alicia en un mundo real*. Barcelona: Norma Editorial, 2010 (contraportada)
http://www.normaeditorial.com/ficha.asp?0/0/012006022/0/alicia_en_un_mundo_real

Isabel Franc es la celebrada autora de varias novelas destacadas entre ellas, *Entre todas las mujeres* (1992), su primera novela con la cual fue finalista del Premio La Sonrisa Vertical. Otros títulos incluyen la *Trilogía de Lola Van Guardia: Con Pedigree* (1997), *Plumas de Doble Filo* (1999) y *La mansión de las Tríbadas* (2002). Recién se ha publicado *No me llames cariño* (2004), *Las razones de Jo* (2005) y *Cuentos y fábulas de Lola Van Guardia* (2008).

Susanna Martin, una ilustradora de Barcelona, se ha dado a conocer con la colaboración con Isabel Franc en la novela grafica *Alicia en un mundo real* (2010). Esta obra relata la propia experiencia de Franc durante la superación de un cáncer de mama. Muy oportunamente se conecta intrínsicamente con el tema de dos de nuestros paneles de MLA acerca del cuerpo femenino enfermo y el espacio dialéctico en las letras y las artes femeninas.

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# carta de la vicepresidenta

Querida membresía,

En el momento de la publicación de este número de primavera del newsletter, acabamos de recibir la decisión por parte de la junta de selección de la MLA en cuanto a la aceptación de los paneles propuestos para la próxima convención de la Asociación que tendrá lugar entre el 6 y el 9 de enero del 2011 en Los Ángeles. Este año, por cambios impuestos por los organizadores de la convención, los grupos afiliados sólo disponían de un panel pre-aprobado (en contraste con los dos que se permitían anteriormente). Según lo convenido durante la última Asamblea General de *Feministas Unidas*, lanzamos una convocatoria para el envío de propuestas bajo el lema: "The female body and sexuality, illness, cosmetic surgery, age, and memory. Texts: literature, comics, film, or art by women." Para el 15 de marzo recibimos más de 40 propuestas. El comité de selección formado por Cynthia Tompkins (Secretaria) Stephanie Saunders (Newsletter Editor's Assistant), Carmen de Urioste-Azcorra (Book Review Editor) y una servidora, sugirió que *Feministas Unidas* propusiera un segundo panel bajo el mismo tema, con la esperanza de que fuera aprobado por la junta de selección de la MLA.

Es un placer para mí comunicaros que el segundo panel fue aceptado por el comité de selección de la MLA. Con todo, ésta es la composición de los dos paneles que *Feministas Unidas* patrocinará en enero bajo el tema "The female body and sexuality, illness, cosmetic surgery, age, and memory. Texts: literature, comics, film, or art by women."

**Panel 1:** "The female body and sexuality, illness, cosmetic surgery, age, and memory. Texts: literature, comics, film, or art by women."

**Moderadora: Inmaculada Pertusa**, Western Kentucky University

**Susan Martin-Márquez,** Rutgers University
"Curing Abjection and Abnegation: E-motion in Isabel Coixet's *My Life Without Me*"

**Maja Horn ,** Barnard College
"Selfless Bodies? The Performance Art of Regina José Galindo"

**Magdalena Maiz-Peña**
Davidson College
"Geografía Corporal, Montaje Escénico y Consumo Visual: Gabriela Liffschitz 'en crudo'"

**Stephanie Saunders,** Capital University
"Healing the Ill Body: Freeing Fashions and Forging Friendships in the Novels of Marcela Serrano"

**Panel 2:** "The female body and sexuality, illness, cosmetic surgery, age, and memory. Texts: literature, comics, film, or art by women."

**Moderadora: Stephanie Saunders**, Capital University

**Lynn Healy,** Ohio State University
"To Sing Is Never Neutral: Immemorial Violence in Carmen Llosas *La teta asustada*"

**Andrea Castelluccio,** University of Illinois at Chicago (UIC)
"Filmic Sick Bodies: Lesbianism in the New Argentine Cinema"

**Amanda Thibodeau**, University of Miami
"Female Mental Illness and Dystopia in Marge Piercy's 'Woman on the Edge of Time"

**Sarah Anderson,** California State University, Chico
"Ailing Borders, Ailing Bodies: Healing the "Anorexic" Mexican Nation"

Durante el semestre de primavera la Junta Directiva discutió la posibilidad de iniciar una revista crítica literaria para Feministas Unidas, así como la introducción de ciertos cambios en nuestro actual Newsletter. Como resultado de estas conversaciones, y considerando nuestros recursos físicos y financieros, la Junta ha propuesto lo siguiente a la membresía:

La publicación de una revista crítica (impresa) una vez al año, con artículos críticos referentes al marco de la coalición (Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic and Latino Studies)

**y**

la continuación de la publicación del Newsletter (electrónico) dos veces al año, con un formato revisado, en el que se incluyan noticias puntuales, reseñas de libros y noticias de nuevas publicaciones.

Envié un mensaje a toda la membresía pidiendo que, por favor, expresarais vuestra opinión al respecto, votando a favor o en contra de esta propuesta. Si no lo habéis hecho ya, podéis votar en el siguiente sitio hasta el 30 de mayo:
http://www.surveymonkey.com/s/KLM8LL3

Muchas gracias por vuestra participación.

Inma Pertusa
Vice-presidenta de Feministas Unidas

# notas de las editoras

Bloomington, Illinois
17 de mayo 2010
*Día das letras galegas*

Hola a todas:

Un cordial saludo desde las praderas de Illinois. Antes de nada, quisiera agradecer la gran ayuda de Stephanie Saunders con este número de primavera 2010—y también con el último de otoño 2009. Stephanie seguirá con la edición del nuevo boletín electrónico que empezará el año próximo. ¡Gracias y buena suerte con todo, Stephanie!

La oficina del Dean and Provost de IWU ha corrido con los gastos de copia y correo de este boletín desde que yo empecé la edición con el número de diciembre 2005, lo cual nos ha permitido aumentar los fondos de la coalición considerablemente. Con la crisis económica rampante en el país, IWU ha tenido que cortar fondos y desgraciadamente uno de los gastos que han cortado es éste, de modo que nos hemos visto obligadas a reducir las copias en papel y el envío por correo del boletín solamente a la junta directiva, Library of Congress y la Biblioteca de Women Studies de la universidad de Wisconsin. Una versión en formato pdf del boletín se publica siempre en nuestra página web http://feministas-unidas.org

Este año se cumplen 30 años de la tirada del boletín en papel y ¡hay que celebrarlo por todo lo alto! Hemos pensado que el volumen 30.2 de otoño –el último en este formato que nos es tan familiar—debe ser un número especial. Por eso las editoras pedimos desde este foro colaboraciones y testimonios a todas las socias de la coalición, muy especialmente a aquellas que estuvieron en las reuniones fundacionales de diciembre de 1979, en la convención de la MLA en San Francisco, y en la primera reunión oficial de Feministas Unidas en diciembre de 1980 en Houston, Texas, donde se escribieron los bylaws de la coalición.

Suerte con el trabajo de fin de curso, si es que todavía estáis en ello. Os deseo un agradable y relajante verano a todas.

Un abrazo,

Carmela Ferradáns
Feministas Unidas Newsletter, Editor

Queridas colegas:

Junto con saludarlas, les envío un cordial saludo de verano. Como asistenta a la editora he tenido la oportunidad de trabajar con Carmela Ferradáns, cuya organización y creatividad se destaca en nuestros newsletters. Gracias a ella por su paciencia y ánimo mientras aprendo más acerca del montaje de este modo de comunicación indispensable.

Me gustaría agradecerle a Inmaculada Pertusa por sus novedades continuas y por dirigirnos a los apropiados dibujos de Isabel Franc. Se conectan fantásticamente con el tema de dos de nuestros paneles para MLA y subrayen el talento multifacético de la autora Isabel Franc.

Finalmente me gustaría expresar mi gratitud al resto de la coalición y especialmente a Cynthia Thompkins por permitirme colaborar con nuestros paneles de MLA. Con varios paneles presentes, Feministas Unidas ocupará un espacio importante para el diálogo feminista actual.

Espero que todas tengan un verano excelente, y espero con anticipo sus futuras colaboraciones.

Abrazos,

Stephanie Saunders
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# Feministas Unidas Essay Prize

**Eighth Annual *Feministas Unidas* Essay Prize competition for graduate students**

The Executive Committee of *Feministas Unidas*, an allied organization of the MLA, is pleased to announce a call for papers for the **Eighth Annual *Feministas Unidas* Essay Prize competition for graduate students**. The *Feministas Unidas* Essay Prize is awarded for an outstanding unpublished essay on feminist scholarship on women in the field of literature, the arts, filmmaking, Transatlantic studies or cultural studies in the areas covered by our organization's mission: Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic Studies.

The purpose of the essay prize is to promote feminist scholarship by those who are entering our profession and are currently graduate students. The prize is the product of collaboration between *Feministas Unidas* and the *Asociación Internacional de Literatura y Cultura Femenina Hispánica* (AILCFH). The selection committee is drawn from officers and members of *Feministas Unidas* and the editorial board of *Letras Femeninas*. *Feministas Unidas* reserves the right not to award the prize in a given year.

**Award**: $250 and publication of the essay in the December issue of the journal *Letras Femeninas* The author of the winning essay must be a member of the *Asociación Internacional de Literatura y Cultura Femenina Hispánica* (AILCFH) at the time of publication of the essay. Winning essay will receive corresponding editorial comments from competition readers as well as from *Letras Femeninas* Editors. Essays will be published one year after acceptance.
**Eligibility**: Graduate students who are current or new members of *Feministas Unidas* are eligible to submit their original research for the prize.
**Guidelines:**
- An unpublished paper
- Length: 18-25 pages, double-spaced, including notes and works cited
- Format: MLA style. Prepare the manuscript according to instructions for "Anonymous Submissions"
-Languages: Spanish or English
-Deadline for submission: November 15, 2010
- Announcement of award: During the Annual Meeting at the MLA
**Items to be submitted:**
-Essay
-200-word abstract of the essay
- Author's c.v.
- Submit all materials in the following way: one hard copy and as an e-mail attachment. Please submit essays without names and add a cover page with the title of your work, your name and institutional affiliation. This will help us ensure adequate refereed procedures.
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# FU Essay Prize Winners

Below is a list of all Essay Prize winners to date. Congratulations to all!

**2009** Ruth Brown, University of Kentucky
"El activismo local de Maquilapolis: armonizando la mirada femenina con una política de lugar"

**2008** Nadina Olmedo, University of Kentucky
"Gótico y género: *El viaje decapitado de La mujer desnuda"*

**2007** Janice Breckenridge, Hiram College
"Performing Memory and Identity: Albertina Carri's *Los rubios"*

**2006** Debra Faszer-McMahon, UC Irvine
"Women and the Discourse of Underdevelopment in Rosa Chacel's *Memorias de Leticia Valle.*"

**2005** Emily Hind
"De Rosario Castellanos al Hombre Ilustre, o, entre dicho y hecho hay un problemático pecho"

**2004** Jana Francesca Gutiérrez, Auburn University
"Finally Free: The Female Artist and the City in Dulce Maria Loynaz's *Jardin*."

**2003** Amy Bell, Texas Wesleyan University
"Razing Their Voices: Carmen de Burgo's Subtextual Revisions of the Works of José Zorrilla and Gustavo Adolfo Bécquer."

# MLA 2009 Conference Abstracts and Papers

**701**. **(Re)Constituting Women and Family.**
12:00 noon-1:15p.m. Washington A, Loews
Presiding: Juana Suárez

1. "Between Mother and Lover: Women Guest Workers in the Spanish Home," Lennie Coleman, Univ. of Miami

2. "¿Madre superiora no hay más que una? Nuns as Mothers and Lovers in the Film of Pedro Almodóvar," Maria DiFrancesco, Ithaca Coll.

3. "Reconstituting Work, Desire, and Family in Dominican Literature," Irune del Rio Gabiola, Butler Univ.

**Between Mother and Lover: Women Guest-workers in the Spanish Home**
Lennie Coleman
University of Miami

My paper examines the domestic worker in José Ovejero's *Nunca pasa nada* as a reference site for the male protagonist's sense of belonging and his sense of masculinity by considering the roles she performs as maid and nanny. In the novel, Olivia, a nineteen-year-old Ecuadorian nanny who works in a Spanish suburban house, "plays wife" to Nico, the father of the house, and "plays mother" to the family's daughter while his wife, Carmela, is away at work or out with her lover. Carmela outsources mothering and even spousal intimacy to Olivia, who is not a member of the family, and who Carmela considers to be naïve and uninteresting. Aware that her husband, Nico, is attracted to the nanny, Carmela devises a plan for Nico to deflower the nanny, but she dies unexpectedly in the bathroom before the sex act is consummated. Nico then denies to the authorities that she ever "worked" in the house, explaining her away as his "mistress," despite her virginity, to avoid legal ramifications.

I argue that, in this novel, the transversal of the immigrant domestic worker and Spanish intimate space reveals an uncanny relationship where foreignness actually complements intimacy—the family itself is something familiar yet strange. Immigration to Spain has transformed the home and consequently reconstitutes family dynamics. Even as Western families get smaller and grandparents are relegated to marginal familial positions, nannies and maids are still frame the Spanish family although they are not "family." Olivia's presence in the home as worker, mother, and lover, which intricates the imaginary of the nuclear family, is vested in Spanish literary history. We see the *tata* (the Spanish maid/nanny) as a challenge to the worker/boss and even the guest/host dichotomies in the nineteenth and throughout the twentieth-century Spanish home. She was often an unschooled young woman emigrating from a rural area to work in the homes of affluent families until marriage or old-age. She was an outsider, but still Spanish, and her dialect was often the subject of mockery. However, in recent Spanish literature,

the *tata* is hardly the country bumpkin Spaniard, but actually the immigrant woman, or in Isabel Santaolalla's words, an "outsider other." She is unfamiliar, from somewhere outside of the nation-state. In contrast to the Spanish emigrant, the immigrant woman does not provide comic relief or foreshadow events, rather she becomes the object of desire, the body that disrupts the home and repaints the family-scape. By looking at the intimate contact between the immigrant domestic worker and the Spanish family in this novel, my paper will reintroduce maids and nannies into recent Spanish narrative.

**¿Madre (Superiora) no hay más que una? Nuns as Mothers and Lovers in the films of Pedro Almodóvar**

Maria DiFrancesco
Ithaca College

Since bursting onto the international film scene with *Pepi, Luci, Bom y las chicas del montón* (1980), Spanish film director Pedro Almodóvar (1949-present) has successfully explored representations of gendered identity—straight, gay, lesbian and transsexual—in post-dictatorial Spain. While film critics and scholars alike have suggested that Almodóvar fixates on the sexual desires of a subculture that would have remained silent under Franco, far fewer critics have examined the powerful familiar bonds that connect female characters in his films. Perhaps most intriguing has been Almodóvar's treatment of the mother-daughter dyad in non-conventional family systems and non-conventional spaces. Two films that forcefully interrogate the mother-daughter bond are *Entre tiniéblas* (1983), a melodramatic comedy that tells the story of Yolanda, a nightclub singer who seeks refuge in a convent when her boyfriend dies of an overdose; and *Todo sobre mi madre* (1999), a more serious cinematic production that tells the story of Rosa, a young nun who contracts AIDS and is impregnated by Lola, a transsexual drug addict also dying of AIDS. If the convent was historically idealized in traditional Roman Catholic Spain as a conventional refuge for women, a place where they could break free from the pressures of the patriarchal family and achieve some semblance of freedom and autonomy among the company of other women, Almodóvar transforms the modern day convent into a place wherein maternal love expands to include the exotic and erotic. For the Mother Superior of *Entre tiniéblas,* the walls of the convent do not limit or prohibit sexual expression but rather encourage it. Within these walls, she finds it possible to recognize and explore her own lesbian identity while simultaneously communicating her sexual desires to Yolanda. So, too, in the case of Rosa, the young nun of *Todo sobre mi madre*, the convent ceases to exist as a refuge from the problems of the external world. For her, the convent is a starting block. Here, each of the other film's characters begin to explore their own "feminine" identities as "mothers." Ultimately, through both films, Almodóvar vigorously interrogates the erotic-maternal and convincingly reveals how alternative family structures in contemporary Spain implore viewers to reassess the nature of the mother-daughter relationship within Spanish society.

**Reconstituting Desire in Dominican Literature**

Irune del Rio Gabiola
Butler University

By examining a wide range of literary genres in the collaborative work Musing Under the Sun, I argue how the Dominican writers of the collection propose new alternatives to approach the female body and lesbian desire. As I mention in my presentation, the female body is presented as a geography without borders. Instead of being the space of social and biological reproduction, the female body is portrayed throughout the scopophilic gaze of the woman as a landscape that symbolizes home and belonging, thus reconfiguring traditional views of the female body, motherhood and home. The Dominican female body becomes site of pleasure, the producer of intensities and the erotic. In addition, the voices of the writers surpass geographical, ethnic, national, sexual and racial boundaries emphasizing the preponderance of personal and collective experiences that complicate and enrich lesbian desire. If the New World has been traditionally conceived in terms of the virginal, fertile, passive female body, the new reading of the lesbian female body as a geography of active queer desires proposed by these writers presents a defiant and challenging contribution to Caribbean female writings and queer studies.

**168. Methodological Practices in Teaching Women and Family.**

10:15-11:30 a.m., Jefferson, Loews

Presiding: Inmaculada Pertusa

1. "¿Competencia feminista? Cuestiones de género en la clase de español," Kari S. Salkjelsvik, Universitetet i Bergen

2. "Reimagining New Family Studies through Global Class Analysis," Julie P. Torrant, Kingsborough Community Coll., City University of New York

3. "Teaching Queer Familia," Sara E. Cooper, California State Univ., Chico

4. "Pedagogía de una nueva configuración familiar: A propósito del matrimonio entre personas del mismo sexo en España," Jorge Pérez, Univ of Kansas

**Teaching Queer *Familia***

Sara E. Cooper
California State University, Chico
Prepared for MLA 2009

From beginning courses in language to senior capstone courses on culture and literature, family is practically an inescapable topic. Most, if not all, first-year textbooks have a unit on the family, yet almost never do they introduce vocabulary or include practice exercises that acknowledge the growing number of alternative family types, especially those founded though LGBTQ partnerships. By the same token, Spanish and Latin American culture and civilization textbooks tend to portray heterosexual partnering and an extended heterosexual family as the foundation of society. Finally, literature courses seldom include representations of what Kath Weston calls "families we choose," because the literary canon continues to privilege images of traditional families, although now more films, novels and short stories present alternative families. Not only is this lacuna patently offensive to many LGBTQ students and faculty, it results in an unforgivably biased and incomplete education of our students. Whatever the students' or instructors' personal or religious views about homosexuality, the reality of contemporary society is that gays exist; an inability to deal even-handedly with future co-workers, students, employers, employees, neighbors, and family members that happen to be gay seriously handicap any individual. As educators, we have the responsibility of preparing our students for a diverse and changing world; In this presentation I will explain how incorporating images and discussion of queer *familia* into Spanish courses will positively impact our learning environments and our students' preparation. Moreover, I will discuss some simple yet effective strategies for bringing queer *familia* into the Spanish curriculum at any level.

A PROBLEM EXISTS

To begin with, in order to argue the need for change, one first must show that a problem exists in the current system. Results of *National School Climate Surveys* disseminated in 2001 and 2007 by the Gay, Lesbian and Straight Education Network indicate that over the last decade over 80% of the students surveyed report having suffered some sort of harassment on account of their sexuality or gender presentation (GLSEN, 2001; 2007). Verbal and physical attacks may be supported implicitly by the avoidance of controversial topics, when "the experiences of women, Native peoples, people of colour, people with disabilities, lesbians, and gay men are usually either ignored or distorted and thereby constructed as Other" (Eyre 273). George Smith concludes that "The social relations of heterosexuality and patriarchy dominate [the school's] public space. Being gay is never spoken of positively (in these informants' experience). Teachers are reported as being generally complicit by their silence if not actively participating in the ideology… [and thus] in the everyday cruelties of the enforcement of heterosexist/homophobic hegemony." (Smith 309)

AN INCLUSIVE CURRICULA CAN BE PART OF A SOLUTION

Curricular reform would make a distinct difference to the experience of both heterosexual and non-heteronormative students, especially at the university level. Jeltova and Fish suggest that 38.1% of LGBT students feel safer and more engaged and a part of an academic community

when positive portrayals of gays and lesbians are included in their coursework (20). Dr. Joseph Kosciw, GLSEN Research Director, asserts that "improving school climate facilitates student safety and relates to positive educational outcomes" (GLSEN 2007). Given the current professional focus on the creation of positive learning environments and the enhancement of learning outcomes, if a relatively minor change in curricula can provide such a drastic improvement, then any university would be foolish to ignore the chance to do so.

A more LGBT-inclusive curriculum also could positively affect a university's bottom line, which should prove a further incentive to administrators. Campuses with inclusive curricula will rate better in guides for prospective students, thereby attracting a more diverse student body. Increasingly students turn to Internet sites and printed or electronic books (such as Shane L. Windemeyer's *The Advocate College Guide for LGBT Students)* to aid them in choosing a campus that will be conducive to their most successful professional preparation and most enjoyable social environment. Although a student's search possibly will take into account dozens of criteria, the assurance that one's own identity (or the identity of one's family or friends) will not be a cause for discrimination or harassment is a strong factor in the decision making process.

## TEACHING LGBTQ FAMILY IN LANGUAGE COURSES

One very simple and integrative way to make the Spanish language curricula more inclusive would be to expand the definition of family when focusing on this topic at an given level of instruction. After all, "It is estimated that there are as many as 5 million lesbian mothers and 3million gay fathers in the United States (Patterson, 1992) with between 6 and 14 million children with GLBT parents (Ryan & Martin, 2000)…The rise in single-parent, remarried, and lesbian and gay families confirms that family structure has changed and is changing dramatically, making it more and more difficult to describe families (Levin & Trost, 1992; Stacey, 1990). Unless information about this variety in family life experience is incorporated into teaching efforts, students will not be prepared for life in an increasingly diverse society (Higginbotham, 1990; Thompson & Disch, 1992)" (Walker 342). I posit that students majoring in language and literature programs are no less in need of an academic and professional preparation that takes into account the diversity of today's global society.

Of course the classroom that directly addresses political and highly emotional topics may generate anxiety and tension among students and instructors alike. "Acknowledging that tension and taking steps to minimize it help to create a climate for learning (Cannon, 1990; MacDermid et al., 1992 quoted in Walker 344). One "strategy for dealing with the emotional climate in the classroom is to create an atmosphere in which students have something in common" (Walker 345). For instance, in the Spanish classroom I posit the assumption that we are all highly educated and cultured individuals who are interested in becoming professionals completely ready for success in a diverse society. I also state an assumption that we all care about all people being treated as human beings and are inherently opposed to cruelty and discrimination, whatever our personal position on political issues. I present information as simply factual—many constellations of family exist, however we may feel about them—and this seems to alleviate tension around discussion of gay family at all levels of instruction.

In first semester language classes, family is a topic that almost invariably is discussed throughout a textbook chapter. Simple additions or changes to already established lesson plans can provide an inclusive environment with little work on the part of the instructor. For instance:

1. Introduce supplementary vocabulary, such as “pareja doméstica,” “orgullo,” and cognates such as “homosexual/heterosexual,” “discriminación,” “uniones civiles.”
2. Include images that show different constellations of family composition, including adults of the same sex, gender-androgynous members, members that seem to challenge normative gender representation. This often is helpful when providing *i*+1 input to develop listening skills.
3. Include LGBT options in family role-plays for communicative practice. For instance, when prompted to describe a fictional (or real) family, students could be given the instruction to describe a “pareja” rather than a “husband, wife, girlfriend, or boyfriend.” In this way, the student has an open choice to describe a same-sex couple should that occur or seem appropriate.
4. Include a snippet of a Spanish-language soap opera with gay family member as listening comprehension.
5. Include a children’s book showing a family with same-sex parents like *Antonio’s Card/La tarjeta de Antonio* by Rigoberto Gonzalez and Cecilia Alvarez for reading comprehension practice (Children’s Book Press 2005).

Some teaching strategies of course will be more or less suited to a particular instructor’s techniques, and probably any instructor can find one that fits for her.

At the intermediate level, some curricular reform is starting to be visible in new language course materials. For instance, the publishers of the intermediate textbook *Rumbos* assert that the inclusion of the vocabulary phrase “pareja homosexual” in the cognates section and one discussion activity about a family’s reaction to a gay family member are due to the editors’ commitment to creating an inclusive textbook as per GLSEN guidelines. While this commendable work surely harbingers further inroads to come, a McGraw-Hill text currently in production, entitled *Así lo veo*, may provide a more compelling model for a fully integrative approach to an inclusive Spanish classroom. Although the publicity material available as of this writing does not make any direct mention of the fact, one of the six authentic Mexican interlocutors who share their viewpoints about various social and political issues on the accompanying DVD program is a successful and articulate small business owner and ballet dancer who also is openly gay. His answers to “¿Qué es una familia?” contrast strongly with the much more traditional responses of the upper middle-class housewife, and ideas arise in his interview that are not discussed by any of the others who also give their opinions throughout the DVD. He speaks openly of a male partner, who completes the nucleus of his family, as well as the community of close friends who comprise their family of choice. Still, his answers mirror those of the others interviewed in the close and loving relationship he has with parents and siblings and the opinion that family plays a crucial role in emotional support and decision making. He also mentions encouraging other gay friends to “come out of the closet” with their families, who surely would accept them as they are. Although the printed materials were not yet ready for perusal, one imagines that the various exercises and discussion activities will make fruitful use of such inherently provocative dialogue. This sort of completely integrative and communicative presentation of difference suggests an authentic way to reform curricula, whether or not a program wishes to adopt the new text. Offering students narrations (oral or written) from an array of genuine people, talking about their own perspectives, which may very well conflict with each other, allows for open conversation about the issue without appearing to advocate one

specific viewpoint.

Upper division courses in particular may afford educators with the opportunity to address the complex interstices of race, nationality, socioeconomic class, gender, and sexuality as they come together in the family environment. According to Walker, such an approach would come closest to describing real families and would most closely reflect a third-wave feminist teaching methodology (343). In junior courses or senior capstones on literature or film, one could include at least one or two novels/collections of poetry or prose/films that foreground the alternative family. Discussion then could proceed on a variety of levels, either directly or indirectly focusing on the "differences" presented. David William Foster's two critical sourcebooks (*Latin American Writers on Gay and Lesbian Themes*, and the companion book on Spanish writers) provide an early resource for ideas, although dozens of newer critical anthologies and monographs exist. Personally I have had success incorporating Cristina Peri Rossi's short story "El testigo", Diamela Eltit's very queer novel *La vaca sagrada*, and Sara Levi Calderón family-centered novel *Las dos mujeres*, as well as the well-known films *Doña Herlinda y sus dos hijos*, *Fresa y chocolate*, and *Esmeralda, de noche vienes*. Students are easily drawn in to conversations about what constitutes family, what functions families perform, and how family has changed over time in specific cultures. Through such discussions, students make clear connections with their own lives as well as deepen their understanding of cultural variations, while at the same time becoming more familiar and comfortable with LGBTQ elements.

## CONCLUSION

In closing, as educators we need to be aware that an incomplete curriculum can send the message to gay and lesbian students that they should perceive themselves as "deviant, psychologically abnormal, invisible, or, at best, barely tolerated. The more perceptive of these students report that anger and frustration impede their learning." (95). A more inclusive approach offers a higher quality learning environment for them, as well as the straight students who are entirely aware of LGBT existence and for the great part personally know individuals in that community. Crumpacker and Vander Haegen encourage us to take seriously our potential power in undermining the limiting elements of hegemonic heteronormative discourse: "Students will take their cues from [instructors'] attitudes… We … automatically confer legitimacy not only on the material being discussed or acted out but also on students as partners in confronting prejudice." (99) We can make a substantial difference, if we are willing to expand our own perspectives and institute a few simple changes in the classroom.

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# Publications | Publicaciones

**Franc y Susanna Martín**
***Alicia en un mundo real*. Barcelona: Norma Editorial, 2010**
http://www.normaeditorial.com/ficha.asp?0/0/012006022/0/alicia_en_un_mundo_real

En esta novela gráfica la autora catalana Isabel Franc narra por boca de la protagonista, Alicia, su experiencia en la lucha contra el cáncer de mama. Bajo el lema que se presenta en la portada de esta novela gráfica, "**la vida después del cáncer ya nunca es igual… pero viene a ser lo mismo",** a Alicia en las mismas circunstancia que experimentó Franc durante su tratamiento. Susanna Martín es la ilustradora que ha dado vida gráfica al personaje de Alicia en base al guión de Franc.

Reseñas en periódicos y Web:
El ABC
http://www.abc.es/agencias/noticia.asp?noticia=360560

El periódico
http://www.elperiodico.com/default.asp?idpublicacio_PK=46&idioma=CAS&idnoticia_PK=708596&idseccio_PK=1013

El diario montanés
http://www.eldiariomontanes.es/v/20100503/cultura/comic/alicia-mundo-real-aborda-20100503.html

Underbrain
http://www.underbrain.com/comic/aliciaenunmundoreal/

Dadanoias
http://www.dadanoias.net/2010/05/02/isabelysusanna/

Cultura Comics
http://culturacomic.com/2010/04/19/alicia-en-el-mundo-real-de-isabel-franc-y-susana-martin/

# Reseñas | Reviews

**Llanos M., Bernadita.** ***Passionate Subjects/Split Subjects in Twentieth-Century Literature in Chile.*** **Lewisburg: Bucknell University Press, 2009. 273 pp.**

Llanos discusses three writers, Marta Brunet, María Luisa Bombal and Diamela Eltit, in terms of their deconstruction of gender domination and the social categories that have alienated and disfranchised them vis-à-vis patriarchal institutions condoning the abuse of female bodies, both within family life and in the collective community.

This close rereading appropriates "passion" as grounds for women's self-reflection. The analysis examines different moments of Chile's authoritarian modernity and shows how literary production by women often disputes social institutions grounded in male power. Llanos discards the predominate view on "passion" conventionally drawn from Immanuel Kant's pathology theory and instead scrutinizes the texts using, among others, the theories of French psychoanalyst Luce Irigaray regarding to the concepts of mimicry and commodity. Llanos reclaims the ancient theory of the "passions" as pathos in terms of the embodiment of desire in language. Representations of the female body become the source for dismantling the Latin American social order that has historically controlled women's every production.

Chapter 1 examines the three rural stories that comprise Marta Brunet's *Aguas abajo* and which overall capture the dynamics of violence and betrayal against women within the Chilean family. Llanos critically hones in on Brunet's indictment of women's victimization within the system that purports to protect them. Chapter 2, also on Brunet, focuses on her novel, *María Nadie*, whose main character incarnates the struggles and negative consequences modern single women experience when attempts at emancipation result in marginalization by the Chilean mainstream society that oppresses them. Chapters 3 and 4 discuss María Luisa Bombal's novels, *La última niebla* and *La amortajada*, respectively, with protagonists imprisoned in psychic or real death. Chapters 5 and 6 analyze two novels by the still-living author, Diamela Eltit. In her reading of *El cuarto mundo* and *Los vigilantes* Llanos suggests the maternal body as textual womb turned grounds for biological and literary production and also platform from which the female protagonists attempt, but fail, to gain social, political and economic empowerment.

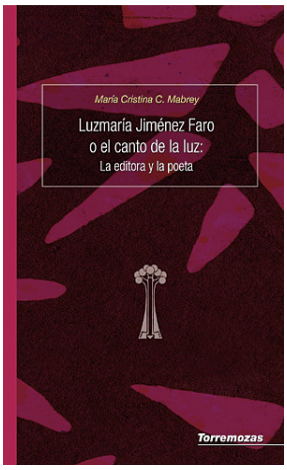
As Llanos shows, despite their differences, the three writers proved themselves unorthodoxly transgressive within their respective periods and class. As women of the Chilean elite, Brunet and Bombal caused their share of outrage with inappropriate "passions" spilling into the public realm in their writings. By contrast, Eltit, from the working class, alienated some

fellow writers and the Chilean reading public at large with an obscure writing that did not succumb to the demands of the market place, and she resisted the call for a clearly social commitment writing in the midst of the Pinochet dictatorship. All three writers blazed their own paths while undermining the literary etiquette of their time.

In this study Llanos convincingly argues how passion, both embodied in the forms of logos and the physical body, is at the root of these writers' resistance literature. The thesis can well apply beyond Chilean borders since the book's small but representative literary village could serve as a universal model for women writers anywhere. With a remarkable breadth of critical associations, Llanos illuminates women's passions turned productive mode of resistance. Given the complexities of some of the texts analyzed, the study would serve as a good companion to undergraduate and graduate students alike. The biographical and social context within which Llanos presents the writers insightfully compliments the textual exegesis.

*Gisela Norat*
*Agnes Scott College*

**Mabrey, María Cristina C. *Luzmaría Jiménez Faro o el canto de la luz: la editora y la poeta.* Madrid: Torremozas, 2009. 165 pp.**




El nombre de Luzmaría Jiménez Faro se presta a un hábil juego de palabras que desde el título de este libro abre un área de reflexión para la apreciación del espacio y las circunstancias de la escritura femenina. María Cristina C. Mabrey titula este texto *Luzmaría Jiménez Faro o el canto de la luz: la editora y la poeta*; en él se hermanan dos palabras que ilustran tanto la contribución literaria como el trabajo editorial de Jiménez Faro. Dicho de esta forma, el *canto* evoca el empleo más sublime de las letras para el deleite humano y la *luz*, aunque encerrada en un *Faro*, es el elemento que más de 400 escritoras han encontrado para hacer escuchar su voz en el ámbito cultural hispano mediante la editorial Torremozas, de la que Jiménez Faro es fundadora y editora.

Mabrey estructura este libro bajo un enfoque multidisciplinario ya que integra las perspectivas de profesionales que se desempeñan en diferentes ámbitos en el mundo de las letras. Asimismo, si bien existe un trabajo de análisis sobre la poética de Jiménez Faro, es importante resaltar que también se integran en esta obra opiniones personales como muestra del impacto de la sensibilidad de la poetisa en los otros a nivel más personal. *Luzmaría Jiménez Faro o el canto de la luz* se construye alrededor de cinco compendios de su poesía (editados anteriormente); así como de tres entrevistas realizadas en 2000, 1996 y 2008 respectivamente.

A partir de *Cuarto de estar* (1980), la primera obra enlistada, Mabrey ordena las contribuciones de tal forma que este texto se convierte en una jornada para la construcción de

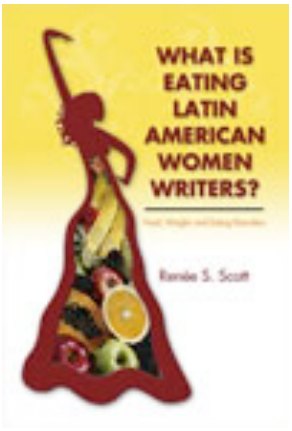
una episteme de la poética de Jiménez Faro; siendo sus mismo temas los que sustentan la idea de una literatura con características propias, difícilmente clasificable bajo cánones masculinos, debido a la naturaleza de su contenido y creación. De hecho, uno de los temas recurrentes en las opiniones con respecto a *Cuarto de estar* es el derecho de Jiménez Faro a plasmar su ternura por el espacio doméstico. Es decir, la escritora adopta un sentimiento contemplativo hacia los objetos que la rodean, y reinscribe el concepto de la domesticidad como parte del contexto en el que se desarrolla la inteligencia femenina; pero, sin que por ello caiga en el determinismo del mismo.

Por su parte, las apreciaciones acerca de *Sé que vivo* (1984) y *Letanía para mujeres enamoradas* (1986), al igual que sustentan una maduración de la técnica literaria, expresan que la pasión y apertura de sentimientos se convierten en un canal para la manifestación de la feminidad que a su vez renueva la poesía escrita por mujeres. La fe y la inefabilidad del sentimiento femenino que se encuentran plasmados a lo largo de *Amados ángeles* (1997) y *Mujer sin alcuza* (2005) se convierten en el medio para que Jiménez Faro manifieste, sin límites, su pasión de mujer. Un sentimiento que se manifiesta en la ávida labor de sobrepasar cada obstáculo para poder, como lo señala Mabrey, "otear" (9) desde el espacio masculino. De ahí que termine comparando la función como poetisa y editora de Jiménez Faro con la actividad incansable de Santa Teresa. La religiosa cuyo amor por Dios, y su necesidad de compartirlo, se convirtió en el foco de la pasión que dominó su existencia.

Esa necesidad de hacer a otros partícipes de su pasión por la literatura hace que Jiménez Faro vea su labor de editora como una tarea constante que sin su férrea voluntad sería prácticamente imposible de realizar. En sus entrevistas, ella misma declara que "Hay que creer en los milagros y, además, trabajar duro" (131). Para Jiménez Faro el milagro es tanto difundir cantos de letras, como encontrar oro entre la hojarasca con el más profundo amor de mujer. Por eso Mabrey dice que la edición para Jiménez Faro es creación divina y no una rutina. Retoma la imagen poética de Gloria Fuentes y asume que la creación literaria (y la edición como una tarea más de creación) se convierte en carne nacida de una mujer. Dar a luz un poema, una narración, o una novela para ser acogida tal y como fue creada; no para insertarse en un canon que le corte la libertad y autonomía de ser. Es por esta razón que *Luzmaría Jiménez Faro o el canto de la luz* honra la función "creadora" que ha sido obsequiada a la mujer como una inmanencia; no como limitante, sino para manifestar que la pasión y el amor del que se nutre esta función puede originar proyectos como Torremozas.

*Ileana Baeza Lope*
*Arizona State University*

**Scott, Renée S.** ***What Is Eating Latin American Women Writers? Food, Weight, and Eating Disorders*****. Amherst, New York: Cambria Press, 2009. 166 pp**.




El texto crítico de Renée S. Scott explora la conflictiva y sumamente compleja relación de las mujeres con la comida, tema que en las últimas décadas ha generado el interés tanto de las escritoras como de las feministas latinoamericanas. La introducción a los siete capítulos que contiene el libro desarrolla una aproximación a los estudios de Claude Levi-Strauss, Sigmund Freud, Debra Castillo y Jean Franco con el fin de determinar no sólo los significados simbólicos y psicológicos, sino las múltiples implicancias y efectos que tiene el acto de comer en el cuerpo y en la psiquis femenina. Según Scott, su intención es de hacer una lectura interdisciplinaria partiendo de la crítica cultural, la sociología, el psicoanálisis y el feminismo, con el fin de llenar el vacío teórico que existe en la literatura de América Latina en lo referente a la mujer, la comida y el cuerpo. De mismo modo, en la introducción, además de analizar las percepciones de género clase y raza, Scott examina la reconfiguración de la cocina—como un sitio de empoderamiento femenino—y el cocinar—como un acto liberador—en la literatura producida por reconocidas escritoras contemporáneas. Cada capítulo incluye una breve biografía y desarrolla un puntual estudio crítico de los temas, las técnicas literarias y la cosmovisión de las autoras cuyas obras se examinan, evaluando las distintas percepciones sobre la comida, el peso y los desórdenes alimenticios, como la anorexia y la bulimia.

En el primer capítulo, "Intellectual Appetites" (Apetitos intelectuales), la crítica considera cómo las mujeres—y las escritoras—han usado la comida y el lenguaje gastronómico para reafirmar no sólo las relaciones familiares, sino también para articular cuestiones de género, identidad y escritura. Para ello, se enfoca en la "Respuesta a Sor Filotea" (1691) de Sor Juana Inés de la Cruz, "Lección de cocina" (1971) de Rosario Castellanos y "La cocina de la escritura" (1985), obras canónicas en las cuales se establece una estrecha relación entre el acto de cocinar y el de escribir.

"Incorporating the Cookbook" (Incorporando el libro de cocina), el segundo capítulo, examina *Como agua para chocolate: novela de entregas mensuales con recetas, amores y remedios caseros* (1989) de Laura Esquivel y *Afrodita: cuentos, recetas y otros afrodisíacos* (1997) de Isabel Allende, dos textos híbridos en los que se combinan narrativa, autobiografía y/o ensayo con recetarios de cocina. En sendas obras, la cocina se percibe como un espacio de (re)conocimiento íntimo libre de restricciones patriarcales en donde es posible explorar otras formas de expresión física, emocional e intelectual; no obstante, según la apreciación del Scott, ambas presentan una paradoja: por un lado, transmiten un mensaje liberador en relación a la sexualidad y al cuerpo, pero por otro, reinscriben las habituales actitudes negativas sobre el peso y la vejez.

Tomando como punto de referencia las teorías de Michel Foucault, Julia Kristeva y Susan Bordo sobre las construcciones culturales con respecto a lo físico o lo corporal, en el tercero,

cuarto y quinto capítulo, "Impossible Weight" (Peso imposible) y "Aging Words" (Palabras avejentadas) y "Disorderly Eating" (Desórdenes alimenticios) respectivamente, Scott analiza varias narrativas en las cuales, las protagonistas son víctimas de la presión que ejercen los medios publicitarios en lo referente al modelo de belleza y apariencia física. *Gordas: historia de una batalla* (2003) de Isabel Velázquez, M*uerta de hambre* (2005) de Fernanda García Lao, *Los viajes de mi cuerpo* (2003) de Rosa Nissán y "Verde en el borde" (1993) de Andrea Maturana son algunos de los textos que ejemplifican la obsesión colectiva con el peso y la silueta, la falta de autoestima femenina, el miedo a la vejez y la superficialidad de los paradigmas de belleza que impone la sociedad moderna. Tal como examina Scott, la propuesta en estas obras es la de demostrar cómo, a pesar de ser inteligentes y exitosas en su vida profesional, las protagonistas, al internalizar los códigos sociales de belleza, participan voluntariamente en su propia opresión. Con ello, vemos los traumáticos efectos y consecuencias de los problemas psicológicos relacionados con la imagen corporal y los desórdenes alimenticios tanto en las mujeres que los padecen así como en sus seres queridos.

Los dos últimos capítulos se enfocan en las obras de escritoras Latinas y Chicanas. En "Food, Body and the Chicana" (La comida, el cuerpo, y la mujer chicana), Scott explora *Caramelo* (2002), la reconocida novela de Sandra Cisneros y en *Real Women Have Curves* (2002) y película basada en la obra teatral de Josefina López; mientras que en "Puerto Rican Perspectives" (Perspectivas puertorriqueñas) se examinan el cuento de Mayra Santos Febres, "Marina y su olor" (1997) y la colección de poemas y prosa de Rosario Morales y su hija, Aurora Levins Morales, *Getting Home Alive* (1986). Ambos capítulos estudian cómo las escritoras, a través de sus protagonistas, además de articular la problemática familiar de las nuevas generaciones de Latinas y Chicanas, demuestran los desafíos sociales que deben confrontar las mujeres hispanas para forjar una identidad, un lenguaje y un espacio propio dentro de la cultura norteamericana.

A título de conclusión, Scott resume los puntos principales desarrollados en cada uno de los capítulos, determinando los aspectos positivos de este tipo de literatura en la psique femenina y en la construcción de género y de identidad. *What Is Eating Latin American Women Writers?* nos aproxima a un tema poco estudiado por la crítica literaria, pero que, sin duda, amerita la atención de todos aquellos interesados en los estudios de género y teoría feminista.

*María Claudia André*
*Hope College*

**Envíe sus libros para ser reseñados a:**

**Carmen de Urioste**
**FU Book Review Editor**
**SILC-Spanish Program**
**Arizona State University**
**Box 870202**
**Tempe, AZ 85287-0202 (USA)**

# Business meeting at MLA 2009

Minutes of the Feministas Unidas Business Meeting

The meeting took place between 4:00 and 5:00 pm, on December 29, 2009, at the Meeting Rooms of the Loews Hotel. In attendance were Beth Jörgensen, María Di Francesco, Inmaculada Pertusa, Stacey Schlau, Juana Suárez & Cynthia Tompkins.

Juana Suárez mentioned the need to run a survey to assess the interests of the membership, especially regarding the topics of Feministas Unidas sessions for future conventions.

Inmaculada Pertusa suggested we change the format of the Newsletter to produce something similar to the MLA's, that is, a few folded pages.

If this were the case, the current newsletter could become a journal. Debate regarding printed or online ensued. The idea is to prepare an issue on a topic of interest supported by FU and restricted to its members.

Debate ensued as to whether or not this issue could be submitted to for consideration for the *Letras femeninas* annual special issue.

Juana offered to talk to Tina Escaja, current president of AILCFH regarding the matter. We also contacted Carmen de Urioste in her double capacity as editor of *Letras femeninas* and Review Editor of the FU Newsletter. Candyce Leonard assured us we would have funds for two or three issues.

Upon our return, and after exchanges with the remaining members of the Executive Committee, which included a survey taken by Inma, we decided to write the membership mentioning the different possibilities in order to obtain input through a survey that Inma would devise and run.

Additionally, we discussed the need to revitalize the MLA regional meetings. Maria Di Francesco has actively pursued contacts in NEMLA. I offered to contact someone at the Rocky Mountain MLA. We need to contact SAMLA and the Midwest MLA. Any volunteers?

We also decided that the topic for the designated session would be:

**"The Sick Female Body as Text: Reclaming Forbidden (Selves) Identities"**

**Topics include female sexuality, the tabooed body, self-image complexes, cosmetic surgery, age and memory, cultural bodies, women and psychotherapy, the female body and illness. Texts include literature, comics, film, or art by women.**

The topic for the collaborative session, submitted by Stacey Schlau, was:

**"Localizing Female *Latinidades*"**
**Topics include linguistic, cultural, academic, creative spaces in which *latinas, latinoamericanas & españolas* are situating their voices.**

However, after sending the invite out we found out that several organizations were interested but were already committed.

As an aside, since this happened afterward, I would like to point out that the MLA changed the rules regarding sessions. The former two guaranteed sessions have been reduced to one. In addition, affiliate organizations can submit an additional non-guaranteed panel (individually) and another non-guaranteed collaborative panel, that is, contacting (and collaborating with) another MLA association. Non-guaranteed panels now require a supporting essay, and mini-CVs to support the inclusion of panelists.

To conclude, *Feminstas Unidas'* guaranteed session is "The Sick Female Body as Text: Claiming the Forbidden Self." *Feministas Unidas* also collaborated with a three other organizations on a session on theater, but since the MLA rules changed during the process (because the four initial collaborating organizations needed to be pared down to two) the session will not list *Feministas Unidas* in the program but will include one of its members. Finally, in an effort to maintain two *Feministas Unidas* sessions, executive committee members submitted a non-guaranteed individual session titled "The Sick Female Body as Text II: Subverting Violence and Transgressing Spatial Barriers," to complement the guaranteed panel. I would like to thank Inmaculada Pertusa and Stephanie Saunders, for their invaluable assistance at an extremely short notice.

Respectfully submitted,

Cynthia Tompkins

PS. Great news, the second non-guaranteed panel was accepted so we have two for MLA 2011.

# Treasurer's report | informe de la tesorera

MAY 2010 Treasurer's Report
Submitted by Candyce Leonard

A. GENERAL FUND

| | | |
|---|---|---|
| Previous Balance | | $ 14,767.00 |
| Debits | 1) MLA 2009 Cash Bar | 155.00 |
| | 2) E-Chapters Fee | 239.00 |
| | 3) PayPal Fee | 14.00 |
| | | $ 14,359.00 |
| Contributions | | 870.00 |
| Current General Fund Balance | | $ 15,229.00 |

B. SCHOLARSHIP FUND

| | | |
|---|---|---|
| Previous Balance | | $ 2,890.00 |
| | 1) Essay Competition | - 250.00 |
| | | 2,640.00 |
| Contributions | | 25.00 |
| Current Scholarship Fund Balance | | 2,665.00 |

# Feministas Unidas

http://feministas-unidas.org//

Founded in 1979, **Feministas Unidas** is a Coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Hispanic/Latino Studies. Our Coalition publishes a newsletter in Spring and Fall, and as an allied organization of the Modern Language Association, **Feministas Unidas** sponsors panels at the annual convention**.** As an interdisciplinary alliance, we embrace all fields of studies relating to Hispanic women.

**To renew on-line, go to:** http://www.wfu.edu/~leonaca/FUpayment2.html] OR use this paper form to print and mail with check.

**Membership is for JAN-DEC of each Calendar Year**

| **Year(s) for which you are renewing/joining** | JAN-DEC 2010 | JAN-DEC 2011 |
|---|---|---|
| **Yearly Dues** | | |
| ❑ Professor ($20) | $ | $ |
| ❑ Associate Professor ($20) | $ | $ |
| ❑ Assistant Professor ($15) | $ | $ |
| ❑ Instructor ($10) | $ | $ |
| ❑ Graduate Student ($10) | $ | $ |
| ❑ Other ($10) | $ | $ |
| ❑ Institution ($25) | $ | $ |
| ❑ For all International Airmail Postage, please add $5 | $ | $ |
| ❑ **Sponsor a Graduate Student** ($10) | $ | $ |
| ❑ **Contribution to Scholar Funds** (any amount) | $ | |
| **TOTAL** | $ | |

**NAME** _____

**(NEW ONLY) E-Mail (please print clearly)** _____

**(NEW ONLY) Preferred mailing address** _____

_____

If you are sponsoring a young scholar or graduate student with membership in Feministas Unidas:

Individual that you are sponsoring _____

E-Mail address (please print clearly) _____

Preferred mailing address: _____

_____

**Send this form with a check in U.S. funds payable to Feministas Unidas to:**
Prof. Candyce Leonard, Feministas Unidas
P.O. Box 7343
Wake Forest University
Winston-Salem, NC 27109-7343

(e-mail corrections to: leonaca@wfu.edu)

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