

The Dinner Party Curriculum Project

Encounter 3: What is Feminism?

Grade Levels: Upper Elementary, Middle and High School



In this Encounter, students continue to develop a context for understanding and appreciating *The Dinner Party*. They first explore gender stereotypes and are shown how ideas about gender roles can impact behavior. They see how such deeply embedded ideas limit the identity, self-esteem, and potential of girls, boys, women, and men, leading to inequities and disparities in the family, community, workplace, and other aspects of society. Students learn how these inequities and limited ideas have been addressed through the long history of the Women's Movement and feminism. Students then deepen their understanding of feminism through reading and reflecting alone and in groups.

The Dinner Party teaches us a great deal about gender attitudes and the many ways in which they have affected women. All the women named in *The Dinner Party* table and the *Heritage Floor* struggled against the restrictions that were placed on women by their respective societies. The main reason that we didn't or still don't know the names of these women is because of their gender; in that women's achievements are often ignored by history or attributed to men. This Encounter helps students understand the societal need for feminism and the role that the feminist agenda plays in society. By exploring gender stereotyping encountered daily, students can begin to see the connection between limited

ideas about people based on gender, and inequities and disparities in all aspects of society. Accordingly, they are able to see the need for activism. It is important for students to understand and appreciate the work of the Women's Movement and feminism so that they have a clearer perspective upon which to base their own personal beliefs and actions. Ultimately, too, they gain a much clearer understanding of the need for and value of *The Dinner Party* within this feminist context.

Investigation

The teacher will:

1. Prepare to teach this Encounter by building or enhancing a knowledge base about feminism and feminist thought. Suggested references are listed at end of this section.
2. Explore the following four topics with students:
 - ▶ Examining Gender Stereotypes: Questioning Gender Roles
 - ▶ Analyzing Disparity, Inequality, and the Objectification of Women and Girls
 - ▶ Taking Action: The Women's Movement and Feminism
 - ▶ Learning More About Feminism

SUSAN B. ANTHONY
1820-1906
United States
International feminist, suffragist, political leader



Baroness of Adlersparre
1800's
Sweden
Advocate of education for women and social reformer

Gunda Beeg
20th c.
Germany
Suffragist and dress reform advocate

Annie Wood Besant
1847-1913
England
Socialist, feminist, pioneer in birth control, labor organizer and theologian

Alice Stone Blackwell
1837-1930
United States
Suffragist, social reformer and daughter of Lucy Stone

Barbara Bodichon
1827-1891
England
Feminist, educator and lobbyist for women's rights

Frederika Bremer
1801-1865
Sweden
Writer and pioneer of Swedish women's rights movement

Minna Canth
1844-1897
Finland
Writer, feminist and labor reformer

Carrie Chapman Catt
1859-1947
United States
Feminist, suffragist and international women's rights advocate

Minna Cauer
1841-1922
Germany
Feminist, suffragist, activist, journalist and lecturer

Frances Power Cobbe
1822-1904
Ireland
Feminist, educator, journalist and philanthropist

Millicent Fawcett
1847-1920
England
Feminist, suffrage leader and advocate for women's education

Augusta Fickert
1855-1910
Austria
Feminist, educator and social reformer

Margarete Forchhammer
20th c.
Denmark
Suffragist, reformer and international political figure

Charlotte Perkins Gilman
1860-1935
United States
Feminist, theoretician, author, social reformer and economist

Vida Goldstein
1869-1949
Australia
Suffragist, journalist, publisher and political figure

Hasta Hansteen
b. 1824
Norway
Founder of Norway's women's rights movement

Amelia Holst
fl. 1802
Germany
Feminist writer and advocate of education for women

Aletta Jacobs
1849-1929
Holland
International suffragist and physician

Annie Kenney
1879-1953
England
Suffragist and labor organizer

Eliska Krasnohorska
b. 1847
Czechoslovakia
Feminist, educator and journalist

Mary Lee
fl. 1860's
Australia
Founder and leader of suffrage movement in Australia

Bertha Lutz
20th c.
Brazil
International suffragist, political reformer, linguist, translator and parliamentarian

Constance Lytton
1869-1923
England
Suffragist and political heroine

Lucretia Mott
1793-1880
United States
Feminist, pioneer abolitionist and suffrage organizer

Mary Müller
1820-1902
New Zealand
Suffragist

Carrie Nation
1846-1911
United States
Militant founder of temperance movement, social reformer and suffragist



This cartoon of Carrie Nation epitomizes the disparaging attitudes fostered by the press about the women of the Temperance Movement. Nation was one of the radical leaders of the Women's Christian Temperance Union, formed in 1874 to combat the growing alcoholism problem in America. Women — who had few social and political rights and who were often victimized by alcoholic husbands and fathers — struck out in any way they could, often breaking into saloons and destroying their stock of liquor.

Caroline Norton
1806-1877
England
Feminist, writer, reformer and women's rights lobbyist

Luise Otto-Peter
1819-1895
Germany
Journalist, feminist, reformer and founder of German women's movement

Christabel Pankhurst
1880-1958
England
Suffragist, political theorist and activist

Emmeline Pankhurst
1858-1928
England
Suffragist

Examining Gender Stereotypes: Questioning Gender Roles

► Engage students in one, some, or all of the following activities designed to highlight gender stereotyping:

1. Have students help you create a chart with three columns of activities, including (1) What girls like to do, (2) What boys like to do, and (3) What girls and boys like to do. If possible, provide photographs showing girls and boys engaged in various activities. Complete the chart without commenting on students' contributions. After the chart is completed, have a discussion about gender roles. Consider each entry and ask the following:

- Might some girls/boys like to do this activity?
- Is it okay for girls/boys to engage in this activity?
- Are there “rules” that determine what girls and boys should like to do?
- Where do we get our ideas about what boys and girls should like to do?

2. What toys are for boys? What toys are for girls? Have students either sort through actual toys or photographs of toys, and discuss which toys are mostly for boys, which are mostly for girls, and which might be played with by either girls or boys. Ask students to compare the toys designed for girls with the toys designed for boys. Consider colors, types of activities for which they are used, and packaging, when available. What messages about gender roles do they send?

3. If Halloween is celebrated in the community, discuss the differences in costumes designed for boys and for girls. What kinds of activities are suggested by costumes most often designed for girls? For boys? The difference is often one of the degree and kind of action involved. “Boy” costumes suggest active roles; “girl” costumes often suggest passive roles. If this is not the case, discuss what is being suggested about girls and boys. Ask students to identify costumes that they believe might not be worn by girls, or by boys. Who decides these things?

4. Have students examine and sort baby clothes according to those clothes intended to be worn by girls and those made for boys. Students may create a third category for clothes that are gender-neutral. What ideas about girls and boys do the designs and decorative features on these clothes suggest?

5. Remind students of the jingle, “Sugar and spice and everything nice; that’s what girls are made of. Snips (or frogs, or slugs) and snails, and puppy-dog tails; that’s what boys are made of.” Ask students if boys can be “everything nice; or if girls might like to play with creatures like frogs and slugs. What message does this jingle send about girls and boys? What are some other characteristics of girls and boys that have become part of our culture? For example, we learn from an early time that boys “don’t cry,” and girls are more emotional than boys. Boys are supposed to be tough and be able to handle tough situations. Girls are supposed to stay clean and pretty; and should not get messy. Older students can talk about how these and other ideas about how girls and boys are different extend from early childhood to adolescence. We associate men and boys with aggressive behavior, or with being loud and messy, for example. Men and boys—and not women and girls—are thought to be good in math and science. Women and girls are tidy, submissive, and too clumsy or weak to be good at athletics. Discuss these gender

roles with older students. How are teenage girls and boys supposed to behave? How are these “rules” like those learned early in childhood?

6. Read *The Paper Bag Princess* by Robert Munsch and discuss what makes it a different kind of princess story. What does the princess do that is different? What does the prince do that is different? How is the ending different from many other fairy tales? What makes this a funny story? Although this book is listed for ages three to eight, even high school students will enjoy its ironic twist. Suggest that students write and illustrate their own fairy tales in which gender roles get switched around or are neutral.

7. Explore advertisements in a wide range of magazines, attending to how women and men, girls and boys are shown engaged in daily life activities. Keep track of how often males and females are shown driving a car, taking care of children, mowing the lawn, doing home improvement projects, playing sports, grocery shopping, cleaning the kitchen, bathroom or other parts of the house, painting, gardening, brushing hair, canoeing, fishing, cooking in the kitchen, grilling outside, working on cars or trucks, driving a truck, and so on. Discuss the assumptions about gender roles. Have students also find and display examples of advertisements that do not show gender bias.

8. Suggest that students redesign the advertisements to challenge assumptions about gender roles. Display the original with the redesigned advertisements. Invite comments from viewers of the display.

9. Consider how gender roles are exhibited in weekly television shows such as *The Simpsons* or *Jon and Kate + Eight*. Have students identify television shows that do not reinforce gender stereotypes and explain why they think this.

10. Have students work in groups to create a poster, a blog, website, I-Movie or another kind of video segment to address the problems of and attempt to eliminate gender stereotyping.

11. Introduce the term “culturally inherited stereotypes.” Ask, “What does it mean?”

12. Have students work in small groups and then alone to complete the *Stereotypes in Hiding* and *Secret Stereotypes* worksheets. In doing so they will identify stereotyping that they encounter in various social contexts, including family and school, and will identify stereotyping that they encounter on a personal basis. This reflection alone and in groups can serve to prepare students for creating an artwork, with chosen media, about their own personal connections to gender and other stereotypes.

Analyzing Disparity, Inequality, and the Objectification of Women

► Background: When gender stereotypes go unquestioned and are embedded within the cultural consciousness, expectations for women and men in society are then consistent with the limited ideas exemplified by the stereotypes. For example, one view is that men are expected to be assertive leaders, while women are expected to be submissive. Women are expected to attend to their appearance and attract the attention of men. Men are expected to take care of women. These attitudes stand in the way of women being taken seriously in the workplace and in other parts of society. They also stand in the way of men feeling comfortable assuming roles stereotypically assigned to women, such as child-rearing and domestic chores. Women who have made significant contributions are often overlooked when history is written. While there has been progress toward gaining economic equality during the last several decades, women continue to earn less than men. They are also less likely to own a business and are more likely to live in poverty than men. In addition, advertising and other aspects of our culture continue to reinforce stereotypes; women often are portrayed as though their only purpose is to be attractive to the gaze of the male, while men are most often portrayed as in control, knowledgeable, and strong. Women are all too often portrayed as if they are “objects” to be owned and treated in certain ways without reference to their own autonomous selves; hence, we sometimes say that women are “objectified.”



- ▶ To highlight disparity, inequality, and the objectification of women, do one, some or all of the following:

1. Hold a discussion about the ways in which, throughout history, women have not been treated equally. Engage students by asking them what would happen if there were new rules in the classroom about what only girls could do, or what only boys could do. For example, what if there was a rule that said that only girls could use certain materials—such as paint, while boys could only use pencils. Ask students to suggest other hypothetical scenarios. Have students consider how they might feel. Ask students how they might behave. Explain that in the past, women were not allowed to own property. They were not allowed to vote. Women were not allowed to have bank accounts or sign legal documents. Women were expected to take their husband's last name when they married, and there were no exceptions. Ask the following:

- ▶ Why do you suppose these rules were made about what women could or could not do?
- ▶ Are there rules—formal or informal—like this today? Where? Why?
- ▶ How have things changed? How have they stayed the same?



2. Suggest that students interview an older female family member or friend of the family about rules and expectations for women when the person was younger. Have students prepare for their interviews by listing questions they would like to have answered. Some examples include: How is a girl's life today different from in the past? Why are things different today? How is family life different today from in the past? What roles did males and females have in the family? What were the expectations about women working outside the home? What were the family expectations for the girls in the family? Were they expected to go to college, for example? For the boys in the family? How did people living at the time feel about women in public office or in business? Hold class discussions in which students share what they learned from the interviews.

3. Have students find statistics about women in the workplace in recent times and share their findings with the class. They will learn that despite gains over the last decades, women still do not have equality in the workplace and public domain. They will find that disparities abound regionally and by state. They will also find that race and ethnicity feature importantly in economic opportunities for women. The following websites provide summaries of reports and press releases that highlight inequities:

- ▶ Catalyst is an organization founded in 1962 to advance women in the workforce: <http://www.catalyst.org/>. In addition to the many other resources on the site, students will find the history of Catalyst interesting because it sheds light on its need when it was founded and the evolution of its purpose over the last four decades: <http://www.catalyst.org/page/88/history>
- ▶ The National Council for Research on Women, at <http://www.ncrw.org/>, is a network of more than 100 groups with the goal of ensuring “fully informed debate, policies and practices to build a more inclusive and equitable world for women and girls.” The summary of statistics in the section entitled, “Here’s why the work of women’s research is still crucial,” is especially informative for students:
 - ▶ <http://www.ncrw.org/about/Why%20Research%20Matters.htm>. ◀
- ▶ The Institute for Women’s Policy Research, at <http://www.iwpr.org/index.cfm>, conducts “rigorous research and disseminates its findings to address the needs of women, promote public dialogue, and strengthen families, communities, and societies.” Check this site to find frequent updates, including very informative press releases, on research on women. See handout (below) for an excerpt from an IWPR press release, “Gender Wage Gap by Occupation:”

4. Have students do their own research to learn how women are represented in history and art history textbooks. Students can create charts and graphs to show the following: How many sentences are associated with each woman? How often does the text discuss her work in the context of the important males in her life, as opposed to honoring her in her own right? Have students consider the statement, “In the textbooks we have analyzed, women’s achievements throughout time have been recognized fully.” Ask students to indicate the extent to which they agree or disagree with the statement. Make sure they give reasons.

5. Have older students work in groups to analyze advertisements in which women are objectified—that is, presented as objects to be owned, used, and collected. Have students go to the archived “No Comment” sections of MS magazine <http://www.msmagazine.com/nocommentarchive.asp> or to “Galleries of Offenders” section of the About Face website, <http://www.about-face.org/>. Each site features objectionable ads. About Face includes discussion questions and a summary of the image with comments about why it is disturbing.

Taking Action: The Women’s Movement and Feminism

- ▶ Background: It is important for students to recognize the inequities and disparities experienced by women and girls as evidenced by stereotyping and by practices and policies in many different parts of society. It is also important for students to become familiar with the wide range of efforts to address and eliminate these ideas and practices. In this part of Encounter Three, they learn about the Women’s Movement in the United States and become familiar with the terms, “feminism” and “feminist,” associated with these efforts. The history of the Women’s Movement is also the history of feminism; thus, when students learn about the first, second or third “wave” of the Women’s Movement, they should learn that these are also called the first, second and third “waves” of feminism.
- ▶ To help students learn how the Women’s Movement and feminism are ways that people have taken action to address stereotyping, inequalities and disparities, do one, some or all of the following:

1. Introduce students to the history of the Women’s Movement and its continuation today to address issues of women’s equality. The National Women’s History Project has an excellent summary of the Women’s Movement in which issues are presented from the “First Wave (of the movement or of feminism),” begun in 1848, the “Second Wave” begun in the 1960s, and the “Third Wave” that began in the 1990s, <http://www.legacy98.org/>. One way to approach the information is to divide the research into these three “waves” and assign a group to be responsible for reading and reporting about each. Help students understand that because the Women’s Movement is based on issues of equality, people of both sexes have been involved throughout its long history. Each “wave” has had its special issues. Remind students that despite great strides made in the past, more still needs to be done to ensure equality in the future. Students should be able to provide reasons and examples to answer the question, “Should the Women’s Movement be over?”

2. Suggest that students visit several websites, and compare and contrast the timelines of the history of the Women’s Movement. Ask, “Why are there differences?”

- ▶ <http://www.legacy98.org/timeline.html>
- ▶ <http://www.infoplease.com/spot/womenstimeline1.html>
- ▶ <http://www.suffragist.com/timeline.htm>
- ▶ <http://www.rochester.edu/sba/suffragetimeline.html>



3. Have students create their own “Declaration of Sentiments,” after analyzing the two famous declarations of the Women’s Movement—the first created for the 1848 women’s convention held in Seneca Falls, New York: <http://www.infoplease.com/ipa/A0875901.html>, and the second, “The 1998 Declaration of Sentiments of The National Organization for Women,” drafted 150 years after the first: <http://www.infoplease.com/ipa/A0875901.html>. Suggest that as they write their declaration of sentiments, students consider gender equality issues that are important to them. Also suggest that they consider using an alternative format and venue, given today’s technology and their own interests.



4. Introduce the term, “feminism,” as an important term associated with the Women’s Movement, with its efforts to achieve equality for women, and the term, “feminist,” as the term for people who are aligned with these efforts. Have students consider the following quotes and discuss their relationship to feminism:

“The first problem for all of us, men and women, is not to learn, but to unlearn.”

—Gloria Steinem,

The Washington Post, Sunday, June 7, 1970

“We ask justice, we ask equality, we ask that all the civil and political rights that belong to citizens of the United States, be guaranteed to us and our daughters forever.”

—Susan B. Anthony,

Declaration of Rights for Women, July 1876

5. Help students understand that an important way feminists address gender stereotypes and attempt to correct the historical record in terms of women’s achievements is to highlight those achievements and make them public. Ask students to consider how *The Dinner Party* by artist Judy Chicago functions in this way. Direct students’ attention to the list of Women’s “Firsts” on the Catalyst website: <http://www.catalyst.org/publication/211/firsts-for-us-women>. Encourage them to find other sources to help them add to the list. Suggest that students work in groups to design ways to recognize and make public the achievements of these “first” women.

6. Discuss the question, “To what extent and how has the Women’s Movement helped men and boys?”

7. Have students create activist designs for bumper stickers, posters, mouse pads, magnets, and other objects. Students can refer to the NOW (National Organization for Women) website for examples of objects such as these as well as political slogans and quotes. Some examples are:

- ▶ Feminism is the radical notion that women are people.
- ▶ “Whatever you do may seem insignificant, but it is most important that you do it” (Gandhi).
- ▶ Women Hold Up Half the Sky.
- ▶ A man of quality is not threatened by a woman for equality.
- ▶ Proud to be a Feminist.
- ▶ Support Women’s Sports.
- ▶ Your Ignorance is Their Power.
- ▶ Behind Every Successful Woman is Herself.
- ▶ Equal Rights are Not Special Rights.

- ▶ Herstory: The Greatest Story Never Told!
- ▶ Girls Rule.
- ▶ A Woman's Place is Everyplace.
- ▶ "No One Can Make You Feel Inferior Without Your Consent" (Eleanor Roosevelt).
- ▶ I'm a Mini Feminist.
- ▶ "Never Doubt that a Small Group of Committed Citizens Can Change the World. Indeed, it is the Only Thing That Ever Has" (Margaret Mead).
- ▶ A woman's life is a human life.
- ▶ "Your Silence Will Not Protect You" (Audre Lorde).



Learning More About Feminism: Reading and Reflecting

- ▶ Background: Teachers and students can develop deeper understanding of feminism through reading, discussing and reflecting upon feminist literature. This deepened understanding can provide teachers and students with additional contextual understanding as they attend critically to *The Dinner Party*. The teacher and students read about feminists or feminism by accessing the provided list of resources including historical and contemporary overviews of feminism, as well as a website that recommends fiction and non-fiction books and stories appropriate for students in grades PreK-12. By highlighting or making note of areas in the readings that resonate as important, students connect learning to their own lives and decipher the salient points of an article or book to find personal meaning.
- ▶ To engage students in investigation of characteristics of feminism:
 1. Have students read an article, book, or story from the suggested reading lists. Younger students can read an entire book or story together, only a paragraph from an article, or the teacher can read with them.
 2. Suggest that students highlight or make note of areas that resonate personally and those that are important to an understanding of feminism. Younger students can orally identify areas of importance and the teacher can take notes. Have students work in groups to compare and contrast each group member's quotes that resonated and that the group members felt were important in furthering or best representing an understanding of feminism. Each small group should select four or five quotes to record on long strips of paper or cardboard. These will be shared in a large group (whole class) discussion. With the whole class, create a list of these quotes as students report from their small groups.
 3. Following the small group activity, move on to a large group discussion by forming a big circle to encourage and promote dialogue. In such a circle everyone has an equal place and can see/hear each other. For extra large classes students can sit in a circle inside of another circle. The following protocol is useful for large group discussions:

Students:

- Speak one at a time.
- Be present and listen.
- Make eye contact.
- Refrain from making judgments about what people say.
- Ask questions whenever necessary.
- Understand that, if requested, some discussion may not be shared outside the circle.
- Thank each other for what they have learned.



Teacher:

Maintains a record of who would like to speak and in what order.

Clarifies points.

Corrects misinformation.

Asks open-ended questions to provoke discussion. (Prepare discussion questions based on the readings. Whenever possible, link questions to lives of students.) Example questions:

- ▶ What is feminism? What is a feminist?
- ▶ What is feminist awareness?
- ▶ Why is feminist action special or different?
- ▶ Why do people fear feminism?
- ▶ How are feminists represented in the media?
- ▶ How does the media's portrayal of feminism compare to feminists you know or whom you've read about?
- ▶ What kind of relationship do you have with feminism?

Establishes boundaries to keep discussions civil, respectful, and on track. Participating in discussion does not mean all responses are acceptable.

Takes notes.

Summarizes main points of discussion. Include important ideas, unresolved issues, points of agreement/disagreement, and/or general themes.

Thanks students for intelligent and insightful responses and good questions.

4. Revisit *The Dinner Party* in the context of the discussion on feminism. Place images of the artwork in the center of the circle to refer to during discussion. Ask, for example, if *The Dinner Party* is a feminist work of art. Why or why not? Have students refer to their own copy of reading(s) and quotes during the discussion.

5. After debriefing and discussion, ask students to respond to journal prompts that explore aspects of identity and promote a healthy awareness of feminism. Prompts:

- ▶ I am a feminist and...
- ▶ I am not a feminist but...

As students work in their journals, circulate, clarify issues, listen, and answer questions. Determine if responses should remain private, be shared, or tapped into later. If sharing occurs, the teacher will assign three people to a group to form a triad for discussion. Three people in a group will lessen the likelihood of acquiescence or misunderstandings being left unchallenged.

6. Have students respond in writing (or teacher records for younger students) to two questions:

- ▶ What would you like to know more about?
- ▶ What are you unclear about?

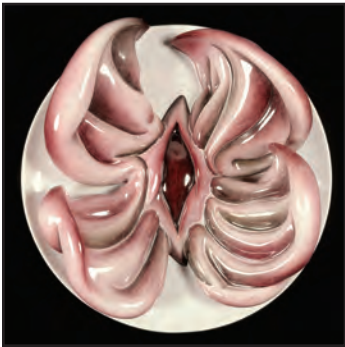
The students will:

1. Gradually move from an exploration of gender stereotypes, through an investigation and analysis of inequities and disparities, an introduction to the Women's Movement and feminism, to an opportunity to learn more about these topics through reading, research and reflection.



Continuing Exploration:

1. Using tape or staplers, ask groups to create a visual display of their selected paper quotes as a floor sculpture. How does the form echo or represent feminist thinking?
2. How do people express identity through adorning the body? In their journals students might design a piece of personal adornment in response to one of the journal prompts, “I am a feminist, and…” and “I am not a feminist, but…” This activity will support the understanding that feminism is a chosen position, not a label placed on someone by another person.
3. Invite one or more feminists, preferably representing a mix of ages and backgrounds, to visit the class. It would be great to have male feminists as well. Prior to the visit the teacher could provide copies of student readings to the guest feminists, as well as ask the guests for reading recommendations. The teacher could provide prompts to assist students in generating a list of questions for the guests, such as what would you like to know about being a feminist and what are you unclear about? The students could also read feminist literature and prepare two questions to ask the guests.
4. Engage students in a “Myth-Busting” activity. Prior to reading, the teacher asks students (written or oral):
 - ▶ What do you know about feminists?
 - ▶ Where have you learned about this feminism information?
5. After reading, searching the web, or talking with guest feminists, the students are asked to respond to these same questions to reveal what they have learned.



Materials:

1. *Stereotypes in Hiding and Secret Stereotypes* worksheets.
2. Press Release from the Institute for Women’s Policy Research, April, 2009, “Men Outearn Women in Almost All Occupations.”
3. Excerpt from the 1998 Declaration of Sentiments of The National Organization for Women
4. *Defining Feminism Discussion Question Guide*
5. Chicago, J. (2006). *On Being a Feminist Artist in the Twenty-First Century*.

Resources:

1. Finkel, J. (2007). Saying the F-word. *ARTnews*, February, pp. 118-119.
2. Fudge, R. (2006). Everything You Always Wanted to Know about Feminism but Were Afraid to Ask. *Bitch* (31), pp. 58-67.
3. Hogeland, L.M. (1994). Fear of Feminism: Why Young Women Get the Willies. *MS*, November/December 1994. Retrieved May 28, 2008 at <http://www.rapereliefshelter.bc.ca/volunteer/fearoffem.html>, pp. 1-6.
4. This article was chosen because it drew a distinction between gender consciousness and feminist consciousness. This may prove helpful for teachers when fielding questions that may come up from students. Hogeland (1994) asserted that gender consciousness takes on two forms: awareness of women’s vulnerability and celebration of women’s difference. Feminist consciousness links gender and politics. She concluded that fear of feminism is not a fear of gender but rather a fear of politics.

“Fear of feminism is also fear of complexity, fear of thinking, fear of ideas—we live, after all, in a profoundly anti-intellectual culture. Women have real reasons to fear feminism, and we do young women no service if we suggest to them that feminism itself is safe. It is not. To stand opposed to your culture, to be critical of institutions, behaviors, discourses—when it is so clearly not in your immediate interest to do so—asks a lot of a young person, of any person” (Hogeland, 1994, p. 5).
5. Hooks, B. (2000). *Feminism is for Everybody*, South End Press.
6. Levin, G. (2007). Art meets politics: How Judy Chicago’s *Dinner Party* came to Brooklyn. *Dissent Magazine*, Spring 2007. Retrieved May 28, 2007 at <http://dissentmagazine.org/article/?article=785>, pp. 1-7.

7. Macadam, B. (2007). Where the Great Women Artists are Now. *ARTnews*, February, pp. 114-117.

8. Nochlin, L. (1988). Why Have There Been No Great Women Artists? Reprinted in *Women, art, and power and other essays*. Boulder, CO: Westview Press.

9. Orenstein, P. (2008). The Hillary Lesson. *NYTimes Magazine*, May 18. Retrieved May 27, 2008 at <http://www.nytimes.com/2008/05/18/magazine/18wwln-lede-t.html>, pp. 1-3.

Websites Featuring Feminism or Feminist Organizations:

1. **The Amelia Bloomer Project** includes books about *The Dinner Party* women including Anne Hutchinson, Edith Cavell, Mary Edwards Walker, Rachel Carson, Sojourner Truth, Babe Didrikson Zaharias, Mary Church Terrell, Amelia Earhart, Hypatia, Alice Paul, Victoria Woodhull, Virginia Woolf, Susan B. Anthony, Eleanor Roosevelt, Marie Curie, Bessie Smith, Abigail Adams, Julia Morgan, Frances Perkins, Jeannette Rankin, Jane Addams plus many historical and contemporary women worthy of inclusion at *The Dinner Party*. The book lists are grouped as fiction and non-fiction books for beginning readers, middle readers, and young adults. The list is introduced with inspiring quotes and references to historical and contemporary women's issues. Brief descriptions of the books, the number of pages, recommended ages, ISBN numbers, publishers, and prices are included on the lists. In addition to the yearly lists, the Amelia Bloomer Project includes a blog with updates on books.

2. **Feminist.com** is an online community "fostering awareness, education and activism for women all across the world. We serve as the Internet's definitive hub for resources and information dedicated to women's equality, justice, wellness and safety. Like a 'feminist Google,' Feminist.com facilitates connections between women and the many, varied organizations serving their needs and interests worldwide." <http://www.feminist.com/>

3. **Feministing** was founded in April 2004 to give young women the opportunity to speak on their own behalf about issues that affect their lives and futures. "We draw attention to issues that are under-covered in mainstream media, analyze pop culture, media, and advertising through a feminist lens, push elected officials and media gatekeepers to be more accountable, highlight and amplify social justice activism (of the feminist and many other varieties), and disprove the stereotype of 'humorless feminists' on a daily basis." <http://www.feministing.com/>

4. "**New Moon Girls** is an online community and print magazine where girls create and share poetry, artwork, videos, and more; chat together; and learn. All in a fully moderated, educational environment designed to build self-esteem and positive body image." <http://www.newmoon.com/> "New Moon Girls magazine is about helping girls discover and honor their true selves, engage in meaningful pursuits and dialogue, and express their voices in ways that matter." <http://www.newmoon.com/magazine/>



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Stereotypes in Hiding

We encounter stereotyping all the time. Girls are stereotyped; boys are stereotyped; teachers, artists, mothers, fathers, lifeguards, the elderly, and so many more are stereotyped.

With your group, brainstorm about the many kinds of stereotyping you encounter on a regular basis. As you consider each place or context, think about the stereotypes you might encounter there.

Stereotyping in the Family:

Stereotyping in our School Community:

Stereotyping at the Mall:

Stereotyping in Magazines:

Stereotyping in the Movies:

Stereotyping at Parties or Other Social Events:

Stereotyping in the Workplace:

Stereotyping in Other Places:

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Secret Stereotypes

In the space provided, talk about your own personal experiences with stereotyping. How have you witnessed or been the recipient of stereotyping? Consider your past and the present. Also consider a stereotype that you feel especially strong about—one that has affected you that you would like to “escape.”

Find an object or an image that you believe represents stereotyping in our world. Write a paragraph or two in which you describe the object and talk about the stereotyping associated with it.

Bring the object or image and the essay to class with you on the date assigned. We'll be sharing them in class.

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Defining Feminism: Discussion Question Guide

Using the questions below as a direction for investigating feminist literature, the teacher and students can begin to craft a definition of feminism from the answers.

1. Who is the lead character? What is the story/book/article about? What actions take place?
2. What words would you use to describe the lead character? Or what words would you use to describe a feminist? How would you describe a feminist's actions? How are feminist actions received?
3. How does (do) the female character(s) use power? How does a feminist use power?
4. What issue(s) does the lead character or feminist identify and/or encounter? How does the lead character address the issue(s)?
5. What changes are desired? Why?
6. How does the action(s) of the lead character or feminist impact others or society?
7. How are the actions or roles of women or girls in the story or article the same or different from other literature you have read? In this story or article what type(s) of role(s) do women or girls take on?
8. What does it mean to be true to oneself? How does this relate to the lead character?
9. How do feminists solve problems, gain personal power, and/or empower others to reach their goals?

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INSTITUTE FOR WOMEN'S POLICY RESEARCH

NEWS



For Immediate Release

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Men Outearn Women in Almost All Occupations

A new analysis released by the Institute for Women's Policy Research (IWPR) today on Equal Pay Day shows that men out-earn women in nearly every occupation for which data are available.

Of the more than 500 occupational categories for which sufficient data are provided by the Bureau of Labor Statistics, in only 5 occupations do women earn the same or more than men.

Men earn more than women even in jobs that are most common among women, such as

- Administrative assistants: women earn only 83.4 cents for a man's dollar
- Elementary and middle school teachers: women earn 87.6 cents for a man's dollar
- Registered nurses: women earn 87.4 cents for a man's dollar

Men and women still tend to be concentrated in very different jobs, with the most common jobs among women paying less than the most common jobs held by men. For example, the highest paying of the ten most common occupations for women, 'Registered Nurses,' pays \$1,011 in median weekly earnings, whereas the highest paying of men's top ten most common jobs is 'Managers, all other,' which pays \$1,359 per week. The lowest paying of the most common jobs for women is 'Cashier' at \$349 per week, whereas the lowest paying most common job for men is 'Cook' at \$404 per week.

Ariane Hegewisch, Study Director at the Institute for Women's Policy Research, says, "Women tend to be in the minority of workers in the occupations with the highest earnings. We need to ensure that women are fully informed about the earnings potential of an occupation before they choose their careers."

The analysis uses data from the Bureau of Labor statistics from 2008.

IWPR Director of Research Dr. Barbara Gault notes, "The data paint a clear picture of a workforce that remains strongly divided on the basis of sex -- with women landing in the worst jobs our labor market has to offer, and earning less than men even in the exact same jobs. Our economy can only thrive when opportunities are equally available regardless of gender or race."

To view the Fact Sheet, see www.iwpr.org/pdf/C350a.pdf

The Institute for Women's Policy Research (IWPR) conducts rigorous research and disseminates its findings to address the needs of women, promote public dialogue, and strengthen families, communities, and societies. The Institute works with policymakers, scholars, and public interest groups to design, execute, and disseminate research that illuminates economic and social policy issues affecting women and their families, and to build a network of individuals and organizations that conduct and use women-oriented policy research. IWPR's work is supported by foundation grants, government grants and contracts, donations from individuals, and contributions from organizations and corporations. IWPR is a 501 (c) (3) tax-exempt organization that also works in affiliation with the women's studies and public policy programs at The George Washington University.

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1998 Declaration of Sentiments of The National Organization for Women

What follows is an excerpt from the full document. See <http://www.now.org/organization/conference/1998/vision98.html> for the complete document.

July 12, 1998

On this twelfth day of July, 1998, the delegates of the National Organization for Women gather in convention on the one hundred and fiftieth year of the women's rights movement.

We bring passion, anger, hope, love and perseverance to create this vision for the future:

We envision a world where women's equality and women's empowerment to determine our own destinies is a reality;

We envision a world where women have equal representation in all decision-making structures of our societies;

We envision a world where social and economic justice exist, where all people have the food, housing, clothing, health care and education they need;

We envision a world where there is recognition and respect for each person's intrinsic worth as well as the rich diversity of the various groups among us;

We envision a world where non-violence is the established order;

We envision a world where patriarchal culture and male dominance no longer oppress us or our earth;

We envision a world where women and girls are heard, valued and respected.

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On Being a Feminist Artist in the Twenty-first Century

By Judy Chicago



In 1970, when I started the first Feminist art program in Fresno, California, there was no precedent for the term “Feminist art.” A few years later, I tried to define what it meant in a small print that I created, titled *What is Feminist Art?* In this work, I stated that it was art that reaches out and affirms women, validates our experiences and makes us feel good about ourselves. I went on to say that Feminist art also teaches us that the basis of our culture is grounded in a pernicious fallacy—one that assumes that alienation is the human condition. This fallacy has led to the planet being as divided as are the sexes. I concluded with the hubris of youth by saying that Feminist art is art that leads us to a future where these opposites can be reconciled and our world thereby made whole.

When I look back upon this idealistic statement, it is with a sense of gratitude that I was a young woman during the seventies, a time that was so full of hope. Many of us shared the belief that we as women could help to transform the world, not only for women but for everyone. Moreover, as an artist, I believed that I could contribute to this transformation through art, believing that art has the power to transcend differences, to help us see the world through other people’s eyes and

thereby help create a sense of empathy with those who would otherwise be entirely unknown to us.

Since that time, I have continued to create art with this goal in mind and have seen many positive changes, many of them brought about by the Women’s Movement. At the same time, Feminism has been turned into a dirty word. This feat was accomplished by a relentless media and right wing assault that managed to convince several generations of young women—along with many of their male peers—that two centuries of effort by countless women and some men which brought previously unheard of rights and opportunities to these same young women was not something to be proud of but rather, to disown, usually with the phrase; “I’m not a Feminist but...” Of course what they meant was that they were all for equal rights for women but not at the cost of being branded a Feminist.

However, I do not intend to write a defense of Feminism—though it does need to be defended against all the unfair characterizations by which it has been described. Rather, my intention is to explain why I insist upon being called a Feminist artist now, in the twenty-first century, when many pundits insist we live in a post-feminist world. It seems important to point out that my definition of such a world involves a toppling of the hierarchy of white male dominance as exemplified by the preponderance in museums of white Eurocentric male art. Since neither our male-dominated world nor the art museums that carry its visual messages around the globe have changed enough, I see no reason to abandon the Feminism that is one of the few alternative philosophies around. Also, as my underlying Feminist philosophy shapes my art, I remain

a Feminist artist. What this means to me today might be summed up by saying that my art aspires to excellence while remaining true to its purpose of helping to create change.

Certainly, the definition of Feminist art that I formulated in the early seventies and quoted earlier has expanded in response to the realization that women's experiences are various, that they are mediated by culture, geography, race, religion, ethnicity, sexual orientation and all the many attributes of human individuality. This is a definite improvement upon earlier ideas about Feminist art although I always hoped that it would become what it is today, a worldwide movement, practiced by women artists all over the globe. Even though Feminist art is stylistically diverse, central to it—despite its diversity—is its focus on content, the personal content of each artist, which by its very nature will be distinct.

Can men make Feminist art? The answer is yes, if their art is (1) content based, (2) authentic to their own experiences, and (3) demonstrates a willingness to share the public stage with many voices rather than having that stage all to themselves. Do I still hope that Feminist art can make a difference in the world? That answer is also yes, an answer that has been reinforced by my experiences over three decades of hearing countless testimonies about how seeing my art has changed people's perceptions about women. This is one of the goals Feminist art is intended to accomplish. If I have contributed to this change, I am proud to call myself a Feminist artist, even today. Though my views have certainly become somewhat more humble as I've matured, I continue to believe that we still need an art that can lead us to a future where some of the differences between us can be overcome and the world thereby made at least a little more whole.

Judy Chicago, 2006