



THE QUARTERLY DIVERSITY AWARENESS NEWSLETTER—Volume 1: Issue 1

Recently, Faculty Senate approved a new definition of diversity put forth by our Diversity Committee and an Ad Hoc Committee charged with looking into diversity awareness and campus climate. The definition reads as follows:

Minot State University embraces a broad concept of diversity, which can be seen as variances in ethnicity, age, race, socioeconomic status, gender, exceptionalities, language, religion, sexual orientation, and geographic area. MSU also believes that diversity is an evolving concept that engages viewpoints, perspectives, values, religious beliefs, and backgrounds of the global community. The MSU community values a spirit of inclusivity.

This new definition allows our campus to define the slippery topic of diversity. This definition does not only include race, but allows for acceptance of all differences that make our campus unique and different. This inclusion of differences allows for understanding and acknowledgment.

MSU President, Dr. David Fuller, is fully committed to promoting new diversity related initiatives and to sustaining the vision of MSU's diversity as we move towards our centennial. When asked about the importance of cultural diversity to our institution, he responded:

Cultural diversity is essential for our campus and other campuses because it fosters respect for and a greater understanding of cultural differences. Our world is rich in its cultural diversity, and one of our clear responsibilities as an institution of higher education is to appreciate that richness and to understand how it can be fostered and celebrated.

President Fuller's commitment towards diversity is affecting the whole campus. This inclusion of differences into a predominantly white area brightens our educational experiences and builds an appreciation that will follow graduates beyond MSU.

Diversity events on our Campus

MLK, Jr. Celebration *Reported by Christopher Lozensky*

Once again, the annual Dr. Martin Luther King, Jr. Celebration was a raging success. This year's Celebration took place at 7:00 p.m. in Anne Nicole Nelson Hall on January 16, 2006, and was made possible through a coordinated effort by people from Minot State University, the Minot Air Force Base, and the YWCA of Minot. This is the third year such an event has taken place on campus.

An affirmation by Dr. King, "Injustice anywhere is a threat to justice everywhere," served as a major theme for the 2006 program, which was emceed by Dr. Michelle M. Sauer

Welcome to the inaugural issue of MSU Diversity NOW!

The new quarterly diversity newsletter at MSU.

As our world becomes more interconnected it is important to realize how diversity is shaping who we are, where we are going, and how we connect with those around us. Diversity is becoming a "hot topic" on our campus lately, although we have enjoyed diversity events and cultural diversity on our campus since our beginnings in 1913.

COMPILED AND WRITTEN BY

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Edited by Michelle M. Sauer

of the MSU English department. Dr. Yueh-Ting, Dean of the MSU College of Arts and Sciences, gave a welcoming speech, and Colonel Eldon A. Woodie, Commander of the 5th Bomb Wing at the MAFB, related some of his memorable experiences with racial minorities in the military. Kathy Hammond of the Campus Ministries performed the “invocation,” and the Gospel Tabernacle Youth Choir, directed by Lorna Henderson, and the MAFB Gospel Choir, under the direction of Dale Trotter, provided inspiring musical entertainment throughout the evening. A video on The Children’s March portrayed young people banding together to challenge racism in the South, and MSU nursing student Temeka Smith gave a touching rendition of Dr. King’s “Eulogy for the Young Victims of the Sixteenth Street Baptist Church Bombing,” which he had delivered at Sixth Avenue Baptist Church.

Every year two contests are held in association with the Dr. King Celebration Coloring/Media contest and an Essay Contest. This year’s winners of the Color/Media Contest included eight Minot public Schools students from kindergarten to 3rd grade, whose winning artworks were displayed in the entrance to Anne Nicole Nelson Hall. Seven students from Jim Hill Middle School and Harvey Public School were selected as winners of the Essay contest, and a few of them were present to read their prized essay aloud at the event.

Towards the end of the program, participants were encouraged to demonstrate their individual commitments to eliminating racial prejudice by signing documents patterned after The Birmingham Pledge. Deb Kunkel of the YWCA thanked everyone for attending, and the event concluded with the audience singing “Oh Happy Days.” Well-organized and well-attended, this year’s Celebration of Dr. Martin Luther King Jr.’s legacy was the best ever.



A Conversation With Alana

On January 31, at 7:30, Dr. Carlos E. Cortés presented his one-man play to a full house in Aleshire Theatre. The play is autobiography in nature, and was fashioned after a series of letters written to his daughter, Alana, about their personal family history. What makes Cortés’ history unique is his parents’ ethnicity and religion. His mother’s parents came from Ukraine and were Jewish, while his father was Catholic and from Mexico. The controversies did not reside only within their family. Cortés’ mixed heritage made growing up Kansas City, Missouri difficult and confusing. The question of where a Mexican-Austro-Catholic Ukrainian-Jew was ‘supposed’ to exist was questionable when it came to religious rites of passage, dating, private school, friends, fraternities...Cortés basically resided in a social purgatory, and he didn’t fit in anywhere. His first large stand for his background was when he was called ‘Carl’ and adamantly corrected the teacher, which resulted in a visit to the principal’s office and a phone call to his parents. His father was very proud of him for not denying his name and his heritage. As it turns out, his parents had struck a deal with each other. The confusion of raising Cortés and his brother with two religions put stress on the family and added strain to their marriage. Cortés’ father decided to focus his Mexican Catholic views on Cortés, and his mother taught the Ukrainian Jewish practices and customs to Gary, Cortés’ younger brother. The colorful background of this family created controversy and constant debate throughout Cortés’ life and shaped the person who he became.

Dr. Cortés also presented a diversity training session the following day to 50 MSU faculty and staff. This session focused on issues of multiculturalism and acceptance of diversity within the larger campus environment.

The Vagina Monologues

Cast member, Paula Lindekugel-Willis, Associate Professor of Communication Arts, was interviewed about her experience via e-mail. Lindekugel-Willis directed MSU’s first production of *The Vagina Monologues* in March 2003, and has been actively involved in subsequent productions. She also teaches a number of gender-themed courses, including Contemporary American Drama this semester, which features women playwrights.

What are The Vagina Monologues about?

The simple answer is that *The Vagina Monologues* is a series of monologues that are based either entirely or in part on interviews done by playwright and actress Eve Ensler. The topics vary-but all deal with universal issues-including, self

worth. trust, abuse, fear, sexuality. The topics listed are not specific gender based, but all of the subjects interviews were women, which brings a very unique perspective. The women interviewed were from all over the globe (again, showing universal threads) and were from various ethnic, religious and age groups.

What is the message/meaning behind the production?

The meaning of 'the production' is primarily one of fund raising with the production proceeds divided 90/10. 90 percent of the money is donated to an area local domestic violence program or other women awareness programs.

I think that the message of the play is that we often think of "theater" as staging men's issues, not all of the time, but certainly a higher percentage than we think of women's issues being produced. This show has messages to both men and women in the audience, but, if you listen to the audience's response, you find a different cord being struck at different times with the women in the audience. Sometimes it is so personal that women have told me "that is my story," and at other times men have said, "I never realized that about (such and such)." I also think that women may think about their sexuality as much as men do, but it is rarely put on stage in such a kind and caring manner.

How do you feel about the title of the play?

It serves its purpose. It catches our attention, it makes us react and then, hopefully, it makes us think.

What kind of effect has the title had on the outcome of the production?

I do think that sometimes the title is what catches the attention of a perspective audience member. I also know of women who have not been to the production because of the title. But, once you are in the audience and you listen to the words and stories being presented, the title should become secondary.

Why did you decide to perform in the production?

I started as a director of the first production. I thought it was time that Minot and Minot State University residents had a chance to witness a powerful theater piece. I also believe in raising awareness of domestic violence and I thought this was a creative and new way to do so. I performed in the show because I believe in the writing, the creativity and besides, how can I ask someone else to perform in a production that I would not be willing to be seen performing.

How many years has this production been at MSU, and how many years have you participated?

This past year was the third production. I was involved with the first and third production and had been scheduled to perform in the second show, but became ill.

How did you feel about the pieces that you presented?

What sort of impact did they have on you and the audience?

Since I was the oldest member of this year's cast, I had the monologue of an 70 year old women, who for the first time in her life, talked about "down there." She told of a somewhat sad experience she had; sad only because she was made to believe that a natural occurrence was bad or nasty. For way too many years women have been seen as sexual objects or possessions, but rarely is the fact that a woman is sexual, brought to the forefront. My piece, "The Flood," was humorous also, or I tried to find the humor that would allow this character to recognized as a full and real person. I was pleased that what I was looking for had a response from the audience—they laughed, but there were responses that showed they had heard the heart of the story.

The second longer piece, "The Little Coochi Snorcher that Could" was harder to interpret, therefore, harder to convey to the audience. It is an adult women who talks of several incidents as she was growing up that centered around her vagina, including being raped at the age of 10. But, at the age of 16 she had a sexual encounter with a women who was eight years older than she was and it, she comes to realize later, a positive experience. This monologue is harder for the audience to begin to accept. For me, I had to believe that the woman's final lines, "I realize later she was my surprising, unexpected and politically incorrect salvation," was the right message from this woman.

The third longer piece, "I Was There In the Room," is a piece about being present at the birth of a grandchild and the absolute love and marvel the vagina allows women to experience.

The admission for the play was \$10.00, and unlike most MSU productions, admission was charged for students, too. Was there a reason for this price?

The admission price is actually low compared to other prices I have seen charged. This ticket price was probably decided upon because it would be easy to divide out the ten percent that is required to be sent to the national V-Day project. Many other theaters have sold t-shirts (which we did the first year and were designed by MSU faculty member Linda Olson), candy and other items.

Is there a direct connection between V-Day and the monologues?

Yes. They are directly connected. Time wise, they coincide and all of it ties into a national web site.

What do you feel are some of the issues facing women today?

To some degree—from women, apathy. I think that a number of issues that have been fought and some grounds won in the past decade are now taken for granted.

Issues facing women, always sexual harassment, therefore violence, the diminishing of self worth.

Spring 2006 Diversity-Related Curricular Opportunities

MSU offers a number classes devoted to diversity issues, which cover a broad range of topics. These classes are in multiple majors and cover a broad range of subjects. Taking place this semester are the following:

African History Survey (HIST 240)-Africa has a wide variety of cultures and peoples. In this survey, we will study civilizations in as different areas as the Egyptian Nile, the Malian savanna, the Congolian rainforest, and East Coast Swahili traders. Topics include; ancient Egypt, Islam, European colonialism and its consequences, apartheid, women, and kinship.

American Sign Language II (SPED 115)- This course is designed to continue where ASL I ended. Students will continue to develop vocabulary and expand conversational skills. Deaf culture will be further emphasized in this course through expanded contact with the deaf community.

Black (African)-American Culture (SOC 362)- An examination of the distinct and continuous tradition of African-American culture framework of American society. Primary emphasis is on continental African culture and its appropriation into Black (African)-American culture. Topics include folklore, religion, music, and language.

Contemporary Issues with Native Americans (SWK 401)- This course will survey contemporary issues that Native American families face in today's society and how these influence effect the context of family life and the helping process.

Contemporary Drama (THEA 450)-A study of dramatic literature from 1952 to the present. Plays from England, Europe, and the Americas will be represented. Course may

be repeated as the content changes. Curriculum includes emphasis on women playwrights.

Ethnic and Cultural Diversity in America (SS 283)-

This course examines the historical development of American ethnic and cultural diversity, including Native American, and places that diversity in global perspective. This course meets the Education Standards and Practices Board (ESPB) Native American Studies requirement for teacher certification.

Gender Communication (COMM 413)- Course designed to explore the theories surrounding differenced and similarities in male and female communication. Focus on ways in which gender roles originated and are sustained in a variety of context including families, organizations, institutions, peer groups, the media, and interpersonal relationships.

Intro to Gender/Women's Studies (GS 225)- This course provides a general introduction to the wide array of historical, social, economic, and philosophical topics usually included within the boundaries of gender studies, and the methods used to analyze society and culture. Considers the differences between sex and gender by examining the relationships among nature, and masculinity, students will examine the patriarchal structure, feminism, non-hetero-normative sexualities, sexism, and various categories of generated existence. An interdisciplinary collection of texts from literature and theory, social sciences, psychology, pop culture, and film will be utilized.

Native American Literature (ENGL 265)- The study of Native American Indian legends, poems, and stories with emphasis on contemporary writings.

Sociology of Religion (SOC 357)- A sociological analysis of religious belief, behavior, organization, and the relation between religion as an institution and the larger society of which it is a part.

Teaching Diverse Learners (ED 470)- Adapting teaching strategies to culture, ethnic, linguistic, developmental and physical differences in the classroom. Collaborating with related professions in individualizing instruction.

U. S. Mexico Borderlands (HIST 392)- The U. S.- Mexico border extends nearly 2,000 miles from the Gulf of Mexico to the Pacific Ocean. Once part of New Spain then Mexico and the United States, the borderlands region has a complex history of cultural, social, economic, and political interaction, including conflict and cooperation. This course examines the borderlands historically, particularly

the tension between borderlands and boundaries. This is a special topics class.

Women's Health (NURS 361)- Applied current theories and concepts in Women's Health and Health practices within families.

World Music (MUSC 201)- Designed to introduce the world's major music's in order to encourage and enhance cultural diversity.

Curricular Spotlight on:

Ethnic Experience in America (SS 283)

From a Professor's Point of View

Dr. Joseph Jastrzembski, Associate Professor, MSU History, regularly teaches Ethnic Experience in America, which is required of all Education majors, both elementary and secondary, and coordinates the Natic American Studies minor. Dr. Jastrzembski, known around campus as Dr. J, also serves on the diversity committee. He received his BA from the University of Texas at El Paso, and continued on to graduate school at the University of Chicago, where he earned both his MA and Ph.D. Dr. J has taught SS 283, and its earlier version (SS 383), for eight years.

How do you personally define what SS283 entails?

Considerations of ethnicity and culture obviously run throughout the course and if I can get students to think seriously about how these concepts have affected American society historically, how they affect American society today, and how they affect their professions then I believe that I have accomplished something. To give just one example: I want students to think seriously about how ethnicity and race have governed and still govern access to resources. This takes the student beyond focusing on individuals and instead focusing on institutions and the systematized ways that some groups are benefited and others are not. I often use gender as an analogy to ethnicity to drive home this point by using the "potty parity" example. I ask students why there are longer lines outside women's restrooms than men's restrooms at public events and why consequently women miss part of whatever event is going on. Invariably students point to social or cultural factors as responsible: women take more time putting on makeup; women go to the restroom in groups and socialize, etc. That is, there is something in women's behavior that is responsible for this situation. Then I have them look at restroom design. Because men's restrooms have stalls and urinals whereas women's restrooms only have stalls, which take more space, men have more opportunities to "do their business" than women do. That is, take two restrooms of comparable size. The men's restroom might have three stalls and three

urinals. The women's restroom four stalls. Six v. four. Might this have something to do with the situation we see? And once you see this, once you make the inequity visible, you can take steps to remedy it. And so if gender can affect access questions, then might not ethnicity as well, particularly in such areas as education, health care, etc. This realization then opens up the need to understand where our future students or patients or clients come from. That is, what are the social, economic, and cultural factors that are relevant to their situation in life? And once you understand these, you can be a more effective teacher or social worker or nurse.

A lot of your material is not confined to North Dakota, what are some of the issues that are relevant to the instruction of this class?

Many of my students will not be staying in North Dakota after graduation so it is necessary to move beyond the boundaries of the state in gathering material. I have already mentioned some of the issues that we study, privilege and access to resources, for example, but I could add a few more: immigration, affirmative action, racial profiling, cultural property, etc.

As of right now, what are the majors that are required to take SS283 in order to graduate? Do you think other majors will begin to consider this class as part of their required curriculum?

SS 283 is required of Education majors, Social Work majors Speech Pathology majors and now Nursing majors. Other professional degree programs may consider adding the course as it is geared in many ways to ethnic and cultural diversity issues relevant to those who will be working with the public in a professional capacity.

Do you change the material or topics each semester?

The basic themes remain the same but I constantly change the readings and/or case studies for the course.

Why is this class important?

I believe that the class is important because it challenges students to think about the ways in which ethnicity and culture have played a central role in our society historically and how they continue to do so. Only then can they as professionals initiate change.

Why are the issues in this class important, even for those staying in ND?

For one thing, North Dakota is not and never has been shielded from the issues that the course talks about. The UND mascot issue, for example, involves all sorts of questions relevant to the class: who decides what the mascot

represents? Whose voice or voices get heard? What are the different perspectives brought to the mascot? And so on.

What is happening around campus to increase diversity awareness?

Many groups on campus are working to increase diversity awareness. For example, the Diversity Committee is at the forefront in many different areas, from sponsoring diversity events like the recent MLK celebration to developing a meaningful sexual harassment policy.

Why is diversity becoming important to MSU?

Diversity is becoming important to MSU for many of the same reasons that it is important everywhere. We live in an increasingly diverse country. We are part of an increasingly global community. We cannot graduate students with little awareness of diversity issues and expect them to function as informed citizens and effective professionals.

You are also serving on the Ad Hoc Committee, what is this committee doing to increase diversity awareness?

Much of the Ad Hoc committee's work has been to formulate ways to incorporate diversity awareness into our general education sequence, our university requirements, and our disciplines.

In terms of diversity, what changes do you see MSU making in the next five years?

I see MSU heightening diversity awareness on campus and incorporating it into our university culture, from more events to an expanded and renovated Multicultural Center. In short, diversity will be much more visible on campus. Just as important, however, I see diversity woven into other important areas of the curriculum such as critical thinking, civic engagement, and service learning. It is an exciting time for MSU, its faculty and staff, and its students.

The Fuss About: *Brokeback Mountain*

Brokeback Mountain's debut has created controversy in local and national news. This film stars Heath Ledger and Jake Gyllenhaal. This two hour and fourteen minute motion picture has had a dramatic affect upon our culture. Bush has 'pussyfooted' around it, the award ceremonies have given it new light, and movie theaters have debated and decided upon previewing it. Articles have forced this movie "out of the closet" bringing the fact that more exists to this cowboy romance than just two cowpokes.

"Leone, Not Lee, Shot a Hole Through the Western Genre": This article describes that the material covered

and addressed by director Ang Lee isn't as controversial as society is claiming. Instead directors have been creating films that address the issue of the "Wild West." It has been stereotyped that cowboys have a hard time articulating these feelings. Sergio Leone's film had main characters that didn't speak, "didn't sit around the fire eating beans" and turns good guys into bad. Leone films were not happy endings with happy characters. Lee, like Leone is exposing what happened in the "Wild West." By John Petkovic; *Newhouse News*; 31 January 2006.

"Will 'Brokeback' Ban Hurt Utah Tourism?": Utah's marketing and tourism has attempted to revitalize their image to the rest of the world. However Larry Miller's decision to ban the *Brokeback* from one theater, looks to threaten the title that Ed Salvato gave Salt Lake City, "a surprisingly friendly place for gay and lesbian vacationers." This issue is controversial because it is only one theater and not the entire state, but the fact that Larry Miller has issued the ban shows how certain attitudes are present and are affecting the atmosphere of a state that is trying to appear open and welcoming. By Mike Gorrell; *The Salt Lake Tribune*; 1 February 2006.

"Sundance Participants Say Future's Bright For Gay Films": Discusses how "Times are changing." The Sundance Film Festival used to allow only one homosexual film; now ten percent of the films are "gay-themed." It's not so much the issue of gay and lesbian characters but rather people responding to a powerful story. The festival is not absent of protestors and Larry Miller commentary. The festival and the movies that go along with it, such as *Brokeback* are a hot topic and a learning experience, but looked at as progress in the public eye. By Amelia Nielson-Stowell; *Deseret News*; 26 January 2006.

"'Brokeback' just another issue too steep for Bush": Bush was caught off guard at Kansas State University when asked his opinion on the movie, since he is also a rancher. He commented that he had not yet seen it. Bush's Gallup numbers are "the worst of his presidency" and he continues to avoid the addressing the results of these polls, just as he avoided discussing the movie. President Bush wanted to discuss ranching instead of address the themes and undertones surrounding '*Brokeback Mountain*'. By Carol Marin; *Chicago Sun-Times*; 1 February 2006.

"How the West was Won Over": Culture is directly influenced by pop culture people and moments, and *Brokeback Mountain* has a distinct impact on our present culture. The Oscars and the Golden Globes have highlighted the film showing that it is worthy of attention. The film represents the cultural shift that is

taking place throughout the country, though it admits that it's as "slow and studied" as the movie, the change and acknowledgement is occurring. *Brokeback* is just another figurehead that uses "shock value, curiosity value, and an armful of awards" to get attention. By Richard Corliss; *Time*; 22 January 2006.

The Minot State English Club took a fieldtrip to see *Brokeback Mountain* early in March. Afterwards, the club held a discussion forum open to all. The questions for discussion included:

- Does *Brokeback Mountain*, in turn, ultimately preserve and perpetuate, or challenge and resist (as Kosofsky Sedgwick does), these "homophobic" and "inaccurate" assumptions and arguments? Who is oppressed in (and by) the film, and what is the source of that oppression?
- Now, sixteen years later, might *Brokeback Mountain* be a sign that this hunting season has finally closed, or does it suggest that the opposite is true—that the hunting season on gay men is still open? In what ways, if any, might the film, itself, be seen as an "ostentatious declaration [. . .] of an organized open season on gay men"?
- What form of "justice," or injustice, does *Brokeback Mountain* confer? Does the film (re)produce or resist a "heteronormative sanitation of queer life"? Does the film, for better or for worse, suggest the opposite—a "dirtying up" of queer life?
- Does the film, indeed, work to accomplish all that Proulx (the author of the short story the film was based on) hopes it will, or are there aspects of the film, itself, that actually work to the opposite of Proulx's hopes and intentions?
- No matter how problematically, feminisms and gender studies are irrevocably related projects. Thus, from whatever philosophical or political base you choose, is *Brokeback Mountain* a feminist film? Why or why not? How are women and men represented in the film?
- Which of these masculinities do Ennis del Mar and Jack Twist embody? Do their masculinities overlap and in what ways?
- To what relation, if any, between men and feminism does *Brokeback Mountain* allude? Is it more or less dire than the discussion above suggests?
- In the film, both Ennis and Jack emphatically assert that they are not "queer." Can this assertion be contested, and on what grounds? What positive and/or negative statement(s) do(es) *Brokeback Mountain* make about identity categories and the lived lives of individuals? The tagline for the film is "Love is a Force of Nature"—does

the film, then, attempt to "naturalize" "queer" (in this case, male same-sex) love, which is usually in the West regarded as "unnatural" and "against nature"? What relationship, if any, does this representation of queer love (and/or desire) suggest between "natural" tendencies and freedoms of sexual choice?—between "nature" and responsibility?

These questions were created and compiled by Christopher Lozensky, President of the MSU English Club

At the 78th annual Academy Awards, *Brokeback Mountain* garnered the Oscar for Best Director for Ang Lee, the award for Best Adapted Screenplay (Larry McMurtry and Diana Ossana), and for Best Original Score (Gustavo Santaolalla).

The British Academy of Film and Television Arts (BAFTA) awarded the film with Best Film, Best Performance by an Actor in a Supporting Role, Best Screenplay - Adapted, and the David Lean Award for Direction.

The Boston Society of Film honored the film with Best Director and Best Picture.

The Broadcast Film Critics Association Award also presented the film with Best Director and Best Picture as well as presenting Michelle Williams with Best Supporting Actress.

Central Ohio Film Critics honored Heath Ledger with Best Lead Performer as well as Actor of the Year for his performance in *Brokeback*, *The Brothers Grimm*, *Casanova*, and the *Lords of Dogtown*.

The Chicago Film Critics Association Awards presented Rodrigo Prieto with Best Cinematography and also gave the film Best Original Score.

Dallas-Fort Worth Film Critics Association Awards bestowed were Best Cinematography, Best Director, Best Picture, and Best Screenplay.

The Directors Guild of America, USA presented Ang Lee with the DGA Award for Outstanding Directorial Achievement in Motion Pictures.

The Venica Film Festival gave Ang Lee the Golden Lion Award.

Coretta Scott King: More than MLK's Wife

Coretta Scott was born April 27, 1927, in Marion, Alabama and died January 30, 2006 from ovarian cancer. This timeline looks her life and the influence she had on the civil rights movement.

Coretta grew up on her parents' farm. During the depression, she picked cotton for money. Her father was the first black man in the district to purchase a truck. Her mother drove the school bus for all of the children because the walk to too long for her children.

1945-graduated at the head of her class and enrolled in Antioch College in Ohio. Her sister had been the first full time black student to live on campus.

1951- graduated from college, become a professional singer, instead of a school teacher, because of racial boundaries.

1951-accepted into New England Conservatory of Music, where she received a scholarship for her tuition.

1953- married Martin Luther King, Jr.

1954-the couple moved to Montgomery, Alabama, where MLK began his ministry.

1955-Yolanda, first daughter, is born.

1955- Montgomery bus boycott.

1956- King house bombed.

1957-Martin Luther King III born.

1961- Third child, Dexter, is born.

1962- served as delegate on behalf of the Women's Strike for Peace at the Disarmament Conference held in Geneva.

1963- Last child, second daughter, Bernice, is born.

1968- MLK is assassinated by James Earl Ray. Four days after his death, Coretta led a march through Memphis of 50,000 people.

1968-Leader in the Poor People's March to Washington.

1969-The American Library Association (ALA) honored CSK with an annual award given to acknowledge African American children book authors and illustrators.

1969-CSK traveled to India to accept award on MLK's behalf.

1969- Visited Italy and had special meeting with the Pope.

1969-Stopped in Great Britain and preached at St. Paul's Cathedral (Unheard of for a woman).

1969-Created the Martin Luther King, Jr. Center for Nonviolent Social Change in Atlanta, Georgia. Center now covers three blocks hold a library of civil rights archives.

1985-CSK and three of her children arrested in Washington for protesting apartheid at the South African embassy.

1999-a Tennessee jury found that MLK's assassination was a conspiracy and had involved more than one killer. The trial was the result of CSK's appeal to Attorney General Janet Reno and President Clinton to reopen the investigation.

Coretta Scott King was a supporter of her husband and their cause, during and after his life. She was an important figure in the civil rights movement, and even after his assassination, She was able to continue the work that she and Martin had dreamed of when he was alive.

Celebrating African American History Month

The month of February pays tribute to African American heritage and the influence the culture has had on America. This is also called Black History Month. Many campuses and organizations take time to honor and celebrate this month through ceremonies, displays, lectures, speakers, etc. These acknowledgements are not only to pay tribute to a culture, but also to raise awareness for appreciation and reorganization. These are a few of the events that happened in the month of February.

AROUND THE STATE:

University of Mary: Posters hung to educate and notify students of the importance and significance of the month

NDSU: Charles McDew, a speaker on Black History, presented to encourage and motivate students. McDew is an activist for civil and human rights, supporter of black leadership, and a fighter against racism.

UND: The “UND Women’s Center News” newsletter contained information that related directly to the discrimination that has existed in the past for African Americans. Covered was a information on Jim Crow Laws, “Strange Fruit” a African American poem, and pictures showing the reality of the past. A warning was included due to the severity. This can be found at: <www.und.edu/dept/womenctr/PDFs/feb2006.pdf>.

AROUND THE NATION:

Purdue: A game centered around the facts and trivia about African American history and the people involved. Described as a Black History taboo game, “Know Your History.” Students gathered to play and have fun with knowledge about the month.

Notre Dame: Event called “Black Koffeehouse” which featured an eclectic selection of poetry, dance, singing, music, and spotlighted presentation on “‘Hidden’ Black History; a tribute to Black Men.” Kuukue Yomekpe also performed dance to South African Pata Pata music.

Kansas State University: A multimedia program that examines the influence of African American art and culture with influence from the past and present called “African American Artists: Affirmation Today.” The program came from the Smithsonian American Art Museum.

Yale: A month-long display set up for the appreciation of multicultural reading, designed for the children and young adults. “African Americans Write for Young Readers”. Some of the writers that were highlighted were Langston Hughes, Arna Bontemps, and Shirley Graham Du Bois.

Duke University: Grant Hill, who is a former Duke basketball player, offered to share his collection of African American art with the campus. The collection includes pieces from Romare Bearden, Elizabeth Catlett, and John Biggers. This display is designed to raise exposure to the African American arts to people who wouldn’t necessarily go to a museum.

Crossing the Line In Cartoons: Freedom of Speech or Persecution?

The Islamic world has become enraged with what has been published in Denmark’s largest paper, *Jyllands Posten*. The uproar is over twelve cartoons that portray Mohammed, who is the highest prophet praised in Islam. The cartoons appeared on September 30, 2005. They were drawn as part of a multifaceted purpose. According to Anders Raahauge, “To test the limits of self-censorship, we asked all Danish cartoonists to draw Muhammad. We were provoked by the fact that a Danish author of children’s books couldn’t find any illustrators for his planned, decidedly non-polemic book on the prophet. Twelve cartoonists dared.” This dare was responded to by 5,000 Danish Muslims who protested in the capital city of Copenhagen. A demand was made onto the prime minister to apologize for the offense. The cartoonists now face the reality that a bounty of 50,000 Danish Kroners lies on their heads for their execution.

As an attempt to assuage the angered Muslims, Prime Minister Anders Fogh Rasmussen exhorted citizens to exercise their rights of free speech without provoking hatred against Muslims or the Islamic faith. Muslims consider any graphic depiction of Muhammad to be a extreme offense. Street protests began after one of the cartoons portrayed Muhammad’s turban as a light bomb. International diplomatic incidents and death threats followed. The news has escalated and the reproduction of the cartoons has created more hostility.

The amount of information that is available on the internet demonstrates the Muslim’s hostility, but also shows the support for the printing of the cartoons. It is not that the *Jyllands Posten* newspaper, or any other newspaper is showing hostility against Muslims or Muhammad; instead they are exercising freedom of speech. The point that journalists and other cartoonists are looking at is the propaganda and political cartoons coming from the Arab press. “Muslim countries expect the press in Denmark to suppress cartoons that would be offensive to them, but they don’t extend the same cartoon courtesy to others that they demand for themselves. Cartoons in the Arab press are typically so ugly and racist that American audiences have never seen anything like them.” Their depictions of Jews are heinous, portraying the people of Israel with hideous faces and body parts in the roles of Nazis. The question lies in the eyes of people around the world on where the lines of freedom of speech set out to be offensive.

Summary based on Daryl Cagle’s “Cartoon Jihads” *Professional Cartoonist Index* 7 January 2006. See <<http://cagle.com/news/Muhammad/>>

Betty Friedan: A Pioneer who Challenged Women's "Place" in Society

Friedan is considered by many to be the "mother" of the contemporary women's movement. Friedan's inspiration—her drive—came from the Civil Rights Act of 1964, Irritated that the act did not include the issue of equal pay among men and women, Friedan decided to take action.

Friedan wrote *The Feminine Mystique*, a book that defined and addressed the issue of "the problem that has no name." The problem concerned the relationship between society and women. This book was a contributing factor to second wave feminism, which inspired social change in issues of family, abortion, sexuality, sexual division of labor, rape, and domestic violence. This movement occurred in the late 1960s and early 1970s.

1921- Bettye Naomi Goldstein was born February 4 in Peoria, IL.

1942- Graduated from Smith College, summa cum laude, in the field of psychology. She then attended graduate school at the University of California, Berkley, where she received fellowships to work toward her doctorate. However, this goal changed when the psychologist she was dating felt threatened by her success in the program.

1946- Reported for the U. E. News which was a product of United Electrical, Radio, and Machine Workers of America.

1947- Married Carl Friedan and started a family in Rockland County, NY.

1957- Undertook the first steps of *The Feminine Mystique*, which was a survey conducted for fifteenth reunion for Smith College.

1966- Helped found the National Organization for Women(NOW), and served as first president.

1969- Founded the National Association for the Repeal of Abortion Laws, presently known as NARAL Pro-Choice America.

1969- Finalized her divorce. The marriage to Carl had produced three children.

1970- Led the march for NOW's Women's Strike for Equality, which tens of thousands of women participated

in. Before the march, made it a point to lunch at a men's only restaurant, Whyte's.

1971- Founded the National Women's Political Caucus along with supporters, including Gloria Steinem and Bella Abzug.

1973- Founded the First Women's Bank and Trust Company, which no longer exists.

2006- Died February 4, her 85th birthday, of congestive heart failure.

Friedan's work continued until the day that she died. Her literary works and public speaking are still influential and impressionable. As Friedan once said about women's rights and liberties: "You have nothing to lose but your vacuum clean." (1963).

The Lewis and Clark Legacy: What Are We Celebrating?

The educational instruction magazine, *Teaching Tolerance*, looked at the material being taught concerning the Lewis and Clark expedition stop in North Dakota. The stereotypes that cloud the information presented about these two white leaders, Meriwether Lewis and William Clark, concern educators, since their trip would not have been possible if not for the help of "at least 48 different tribes."

Native American people taught Lewis and Clark how to survive in the wilderness that was the American West, including showing them where to camp and how to forage for food. One tribe, the Mandans, even provided the famous guide, Sacajawea, who led the group most of the way to the West coast. Dishearteningly, tribal contributions to the expedition's success are generally overlooked. It is important for educators to remind their students that there would be no Lewis and Clark heritage to celebrate without the assistance of friendly tribes. Moreover, Lewis and Clark's adventure had devastating effects on the Native American tribes they encountered. As Marilyn Hudson discusses, the main problem lay in their purpose: "In the European view, 'discovery' means taking over the land. They were a military expedition." Lewis and Clark proved to the American government that the West was not just conquerable, but also profitable. After the expedition, the herds of buffalo fell, the Oregon sea otter disappeared, and the Pacific salmon's numbers struggled. Settlers flooded the plains, bringing new diseases that ravaged the native population. Many people, including many teachers, leave

out these details when discussing the Lewis and Clark expedition. It is crucial for Americans to understand that the expedition may have been a “door to discovery” for the white population, but it was a door that closed on the Native Americans’ traditional ways of living. This reality is important to the development of America as well as the teaching of American history.

Summary based on Ken Olsen’s “Discovering Lewis & Clark” *Teaching Tolerance* Spring 2006: 38-43. See <www.teachingtolerance.com>

Dr. Bethany Andreasen was the project director at MSU’s Lewis and Clark institutional workshops. Dr. Andreasen is an Associate Professor of History at MSU. She received her M.A. and Ph. D. at Cornell University. This semester she is teaching US History from 1877, which discusses Lewis and Clark’s expedition. She provided information about the functions and purposes of the workshops and how it has been organized:

This institute, run by the MSU History Department, was supported by \$168,000 in grant funding from the National Endowment for the Humanities. We brought in 25 elementary and secondary teachers from around the country to spend four week in Minot. We previously offered the institute to 28 teachers during the summer of 2003.

The purpose of the institute was for the teacher-participants to explore the Lewis and Clark expedition in connection with the broader historical contexts that it needs to be understood. We sought to provide them firsthand experiences with primary documents and sites related to the expedition and its legacies. The teachers then used what they learned to develop lesson plans and teaching materials for their classrooms. Kathy Hintz, who teaches in the Department of Teacher Education and Human Performance at MSU, served as Curriculum Facilitator. These teaching materials have been combined on a CD-Rom which we are currently distributing for free on a national basis.

Project Director: Bethany Andreasen
Project Manager: Ernst Pijning
Field Coordinator: Joseph Jastrzembski
Technical Coordinator: Dan Ringrose

Those four contexts were each the focus of one week of study. Each week we brought a different nationally-recognized historian to Minot to lead the classroom sessions.

Week 1. European Influences on American Exploration, led by Dr. Stephen Aron, University of California at Los Angeles

Week 2. Jefferson, America, and Nation-Building, led by Dr. Peter Onuf, University of Virginia

Week 3. Native Perspectives, led by Dr. Theresa Schenck, University of Wisconsin-Madison

Week 4. Legacies of the Expedition, led by Dr. Elliott West, University of Arkansas

Site visits took the participants to places including Fort Mandan, the Lewis and Clark Interpretive Center, the Knife River Indian Villages, Fort Union Trading Post, Theodore Roosevelt National Park, the North Dakota Heritage Center, Fort Abraham Lincoln, Double Ditch Indian Village, and the Fort Berthold Indian Reservation.

Anyone who is interested in receiving a free copy of the CD-Rom can e-mail <lewisandclark@minotstateu.edu>.

Must Sees!

As society begins to embrace our cultural diversities, so is cinema and television. The screen is starting to explore how we are different and how these differences mingle in society. When watching television it is interesting to pay attention to what’s out there and how these shows are influencing perceptions.

TELEVISION:

Black.White.: FX brought two families together and ‘changed’ their races. The families each are composed of a husband, wife, and teenage child. The Sparks is an African American family that change their identity to identify with the white community. The Wurgels are a white family that begin to experience and embrace the African American culture. Both families live together in the same house while they experience the experiment. The clashes do not occur in the public eye but differences erupt in the house. The show addresses topics of language, racism, the ‘n-word,’ religion, dress, and self expression.

He’s A Lady: The ultimate cross dressing contest. TBS chose eleven “macho” men and compete in womanly activities in order to win the grand prize. They were fooled into thinking they were entering an “All American Man” contest.

The MTV admittance: MTV's reality shows such as *Room Raiders*, *Next*, *Date My Mom*, and *Parental Control* have included both homo and heterosexual relationships into their plot lines. MTV is working to show acceptance of all diversities to their viewing public.

MOVIES:

Something New - rated PG13, a romantic drama about a inter racial couple that begins to fall for each other despite what friends and family says about the relationship. First movie that has centered the relationship on a black woman with a white man.

Transamerica -rated R, about a transgendered woman who finds out that she fathered a son during pre-op days. The film is unique because the main character is a woman playing a man who is attempting to be a woman in society.

She's the Man - rated PG 13, cross dressing film about a girl who needs to fill her brother's shoes in a private prep school. She/He must fit into the school life by relating to the male sex and concealing her identity. Based on Shakespeare's *Twelfth Night*.

Guys and Balls -rated R, centers around gay rights on a soccer field. Eck, the main character, is released from his team when they find out about his sexuality. Eck challenges his old team to a face off against an all-gay team. The release date is April 28, 2006, to limited theaters.

Adam and Steve - NA rating, this movie is about two guys that meet due to friends' persistence, only to realize that they stood each other up fifteen years before.

Movies and cinema are trending towards the gender-bending theme of transgendered plotlines and characters. Movies like *Transamerica*, *Kinky Boots*, and *Basic Instinct 2* demonstrate how noticeable the shift from murder movies to films that contains issues of cross-dressing and pre-operation versus post operation. The movies are showing accurate realistic views of the emotions and circumstances that surround the issues.

The appeal is not only in the plotline but also in the character. This is true for both the audience and the actor/actresses portraying the roles. Cerise Howard, a critic and transgender, "believes actors are keen to play transgender characters partly because of the professional challenge, but also because of the recognition such roles can bring." This is evident the cross dressing movie, *Boys Don't Cry*, which earned Hilary Swank the 1999 Oscar for Best Actress.

This trend is not limited to the big screen movie theatres but has also swept the porn industry. "Arena, a British men's lifestyle magazine, recently described transsexual porn as the adult industry's fastest-growing genre. "Lesbians," the magazine concluded, "have become terribly nineties." "The increase of 'tranny' cinema and porn films have shown how society is exploring gender and looking outside of the box to see what else is out there.

Summary based on Luke Benedictus's "Trans-fixed as Gender-Bending Enters Mainstream" *The Age*. 5 March 2006: 38-43. See <www.theage.com.au/articles/>.

CELEBRATING DIVERSITY:

Some January Holidays:

1-Japanese New Year

6-Epiphany (Christians), Three Kings Day (Puerto Rico)

10-Eid al-adha (Muslim) -largest Muslim feast, concludes pilgrimage to Mecca, celebrates Ibrahim's willingness to obey God. Families eat 1/3 of their feast and donate the rest to the poor

13-Tu B'Shevat (Jewish), Lohri (Buddhist, Hindu)

15- World Religion Day -started by Bahai communities, where panels look at religions peace creation and possible conflict that can be caused

16-Martin Luther King, Jr. Day (USA)

26-India Republic Day

29-Chinese Lunar New Year (China, Korea, Vietnam, Taiwan) -happens the first 3 days of the first lunar month. People give gifts, remember relatives, and forget grudges.

Some February Holidays:

American Heart Month/Black History Month (African American Heritage Month)

5 - Anniversary of the Constitution (Mexico)

9 - Ashura (Muslim) -commemorates a battle where a large army attempted to destroy Islam. A small group was killed, and this day reminds followers of the sacrifices made by people for their faith.

12 - Lantern Festival (Taiwan)

21 - Presidents' Day (USA)

24 - Flag Day (Mexico)

28 -Mardi Gras (USA) ~aka Fat Tuesday. Begun by the French and brought to the States, this is the day before Lent begins. This day differs because Easter is a different day each year.

Some March Holidays:

Women's History(Herstory) Month

1 - Ash Wednesday -first day of Lent. Practiced in Christianity, where penitence cleans the soul before the fast of Lent.

6 - Labour Day (Australia) - practiced different days in each state, origination began to celebrate the 8 hour work day. This was inspired by the belief that in a 24-hour day, 8 hours exist for labor, 8 hours for recreation, and 8 hours for rest.

8 - International Women's Day - began in 1909 by the Socialist party of America.

9 - Purim (Jewish)

17 - St. Patrick's Day (Ireland, USA)

19 - St. Joseph's Day (Venezuela/Italy) - Day to honor St. Joseph. Participants prepare a feast of thirteen dishes. Three individuals are chosen to symbolize the family of Mary, Joseph, and Jesus, and start the meal with prayers asking for help with their family. Leftovers are given to the poor.

26 - Mothering Sunday (United Kingdom) - also known as Mother's Day, initiated to give girls who worked as domestic servants time off to go and visit their mother. This day is always the fourth Sunday of Lent. Presently celebrated with cards and gifts to mothers.

