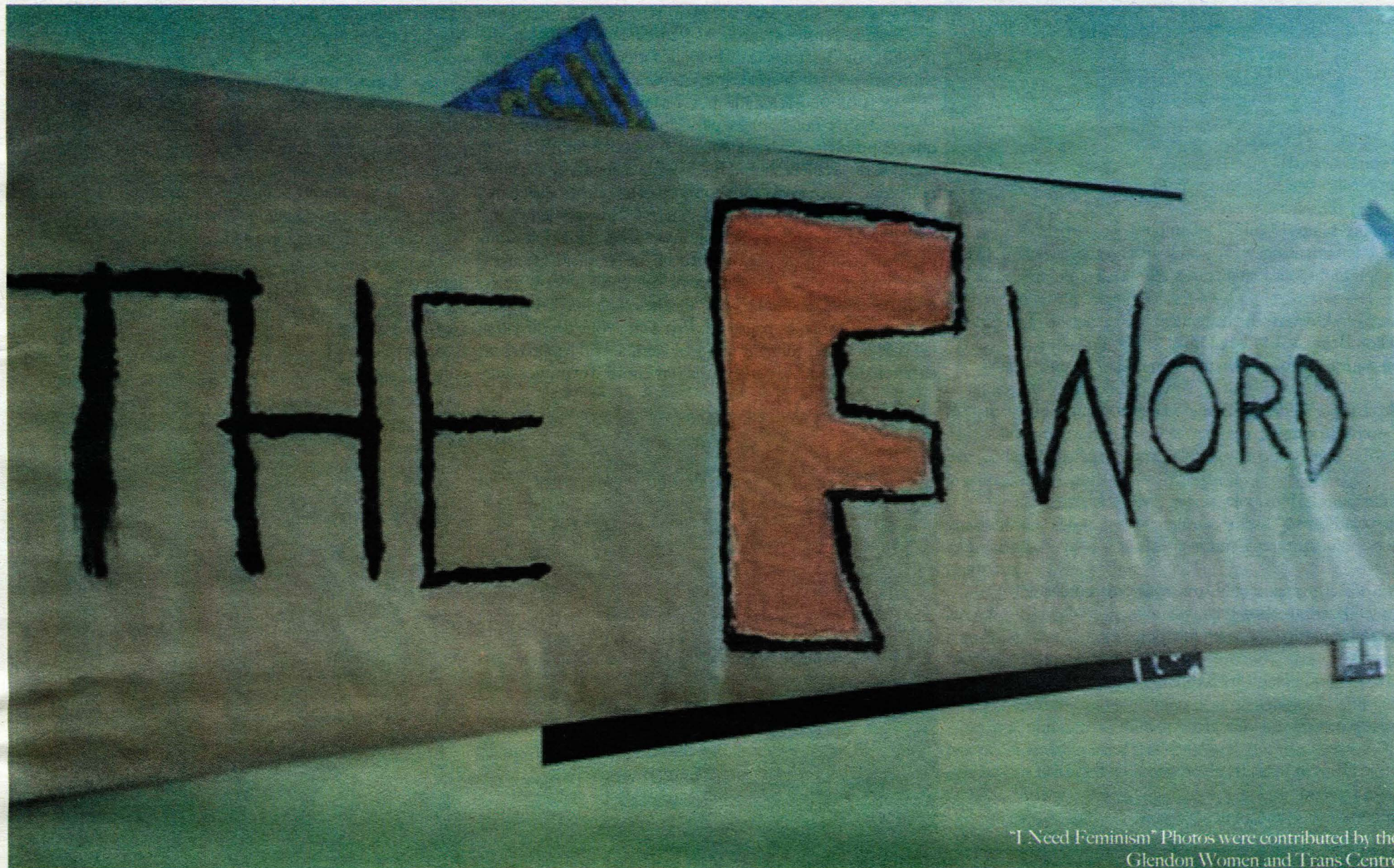


# PRO TEM

le journal bilingue de Glendon | Glendon's bilingual newspaper

Issue Two - Volume 52 - October 22nd, 2013



"I Need Feminism" Photos were contributed by the Glendon Women and Trans Centre

## LGBTQ Resources on Campus The Past and Future of the LGBTQ Community at Glendon

Aaron Doupe  
Student Affairs Manager

We're in the midst of an exciting time for the LGBTQ community at Glendon. While our campus has long been a welcoming place for queer and trans individuals, the past five to ten years have seen some outstanding developments such as the growth of student organizations, services, and initiatives for this community.

An excellent example of this growth is in our queer, trans and ally student group, GLgbt\*. Glendon has had a number of LGBTQ student organizations over the past few decades, but GLgbt\* has accomplished much in recent years. They have grown from a small, school-sponsored group, to an active and independent student club, and finally to a levy-funded student organization. This is thanks to dedicated and passionate student members.

The Glendon Women and Trans Centre is another group that has developed important support for the community. Formerly known as the Glendon Women's Centre, the group has always provided services for the entire community. In 2009, the Centre officially changed to its current name to publicly show its support of trans people.

Another important service is Glendon Queer Support, which was conceived and created by a student three years ago. GQS gathers for monthly discussions where students share their stories and support each other.

We've also seen expanded events celebrating LGBTQ folks on campus. Both the annual Pride Flag Raising Ceremony and LGBT Reception were once modest gatherings, but are now huge celebrations, again thanks to

incredible support from students. The student orientation formally welcomes new queer, trans, and ally students to Glendon each September, and the pride flag flies on campus every June to show support for and celebrate the LGBTQ community at Glendon.

All of these developments demonstrate how visible and engaged LGBTQ students and their supporters are. This has created a safe space where more and more students are out and open about themselves. This is likely a function of many factors, but a key one is that Glendonites are welcoming and respectful. Together, we've established a community that values understanding and diversity, one where people are free to express themselves and are supported in doing so.

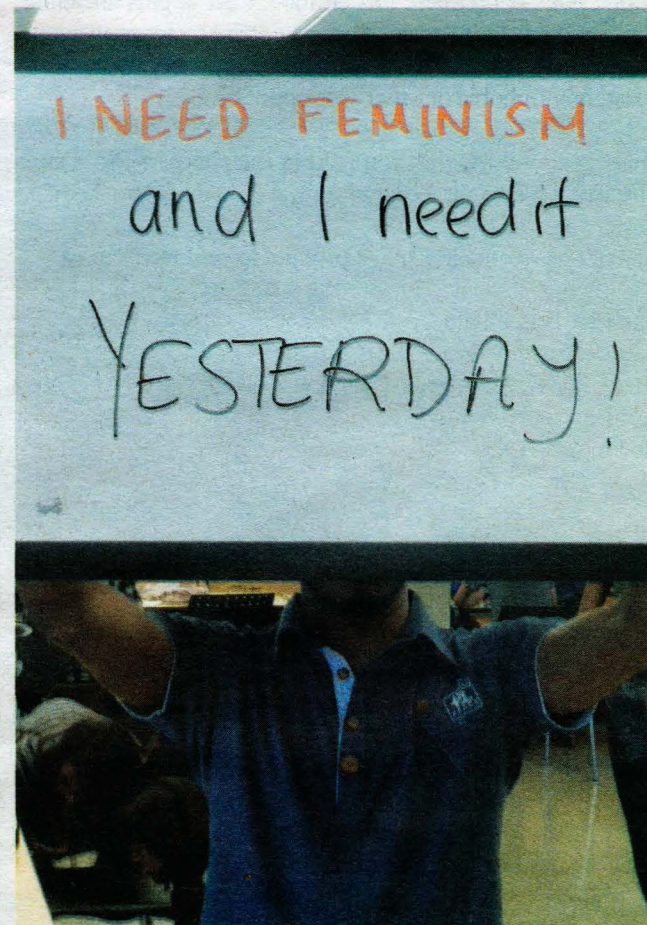
My hope is that we will continue on this positive path in the years ahead. We will see new and interesting things from GLgbt\* as they explore their enhanced role as a levy-funded organization. The important work of GQS and GWTC will progress and evolve. On the academic side, the new Sexuality Studies program will continue to innovate and attract more students. The LGBTQ community on campus will be increasingly visible as more people feel safe and supported in sharing this part of their identity.

I'm proud of our vibrant, positive and diverse community; it is unique and should be celebrated. Admittedly, I am biased, but I believe Glendon is poised to become one of Canada's most LGBT-friendly campuses, and a top destination for queer and trans students, staff, and faculty. Let's make this our next achievement!

On September 26th the Glendon Women and Trans Centre asked Glendon students one simple question:

### Why do you need Feminism?

The GWTC is located in the D Wing of the Hilliard residence. It is home to the Food Bank, Emergency Shelter and information on women's, trans', and LGBTQ\* issues. Follow us on twitter @glendonwtc or find us on Facebook and "like" the page: Le Centre des Femmes et des Trans de Glendon.



# Pro Tem.....Letter from the Editor

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Feminism has become a dirty word, rape culture is prevalent, shame and body hate are growing problems, and gender expectations are continuously pounded over our head through popular media and through our expectations of each other. The only way we can stop this deterioration of our society is by recognizing the problems that exist and working together to change our own attitudes to fix them.

Ce numéro de Pro Tem pose un regard critique sur plusieurs questions qui restent, encore aujourd'hui, problématiques dans notre société. On y trouve des questions au sujet des attentes vis-à-vis des différents sexes, de la représentation des genres dans les médias, de l'exploration des rôles des sexes, des identités de genre, et enfin, des définitions mouvantes des orientations sexuelles.

Pourquoi le féminisme est-il important de nos jours? Parce que de nombreuses personnes refusent d'admettre que ces problèmes existent encore. Il y a des hommes, et des femmes, qui veulent mettre fin au mouvement pour l'égalité pour tous, parce qu'ils sont confortablement installés dans une société qui les privilégie. Ils sont privilégiés par leur sexe, race, classe, identité et orientation sexuelle, ou simplement par leur position de pouvoir. Au même moment, d'autres sont privilégiés aussi et souhaitent soutenir le mouvement pour l'égalité. Ce sont eux les vrais héros de notre époque. Quand vous lirez les pages de Pro Tem, vous découvrirez les voix de ceux qui sont à la fois victimes de l'oppression et héros de la cause, parce qu'ils ont choisi d'exprimer leur

opinion.

Évidemment, je suis une féministe. Qu'est-ce que ça veut dire? Ça veut dire, simplement, que je veux une société où tous sont égaux, indépendamment de leur manière d'exprimer leur identité. De plus, je veux une société qui n'est pas violente envers les femmes, les hommes et les personnes qui diffèrent de la norme. Je veux que tous les membres de notre société puissent se sentir en sécurité.

Pour ce numéro, le « Glendon Women and Trans Centre » a collaboré avec nous, pour savoir ce que le féminisme signifie pour vous. Je tiens à remercier Gillian Murphy et son équipe du GWTC pour le beau projet photo qui illustre ces pages.

La communauté de Glendon est déjà chaleureuse et accueillante, cependant il est toujours possible de faire mieux. Avec ce numéro de Pro Tem, j'espère que nous pourrions promouvoir une discussion qui aura des résultats positifs pour notre campus.

If you found something outraging, inspiring, or simply thought-provoking in these pages, send us an email! We would love to hear from you.

Toujours,

Natasha Farough  
Rédactrice en chef  
editor@protemglendon.com



## Food Bank Renaming Contest

On October 23rd the GWTC will be hosting a renaming contest for the Food Bank.

Stop by the centre of excellence to suggest a new name for the Food Bank for a chance to win a prize.

-Gillian Murphy, Head Coordinator

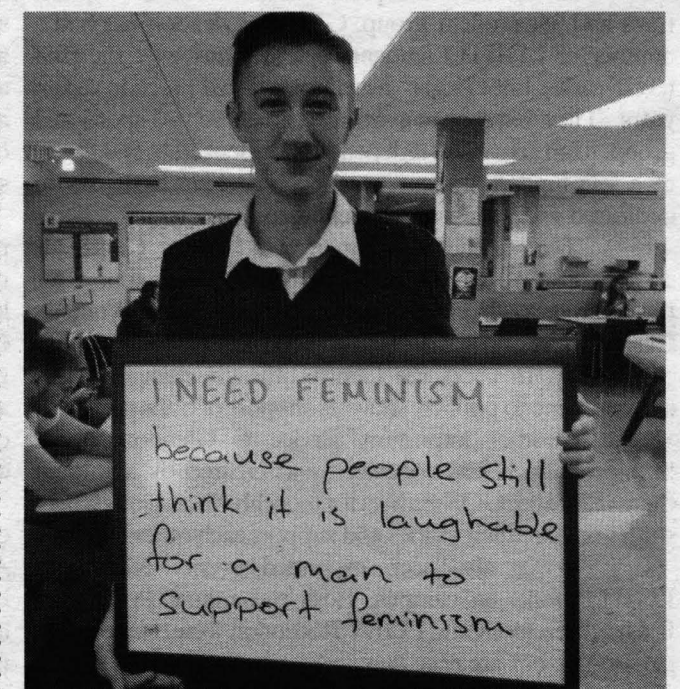
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Next Public Meeting:  
November 8th @ 6pm  
York Hall B204



## Self-Defence for Women

An Informative Class at the Athletic Centre

Stephanie Settle  
Editor of Campus Life

On September 26, I attended a women's self-defence class at the Glendon Athletic Centre. The room was crowded with women of all ages; the instructor, Isabelle Aubert, commented that the class of thirty-seven was the largest she had ever taught at Glendon.

Aubert, who shared a story of a time when knowledge of self-defence saved her from an attempted assault, is very committed to giving women the mental and physical tools they need to protect themselves from harm. She said that she has spoken to many women who believed that if a man attacked them, they would not be strong enough to defend themselves, and would only get themselves more injured by trying. But this is a misconception that she feels strongly about correcting. Firstly, she explained, most people attempting sexual assault are looking for an easy target rather than a fight; if you find yourself being followed by a suspicious stranger late at night, for example, simply looking confident as you shout at him or her to leave you alone could quite likely be enough to make the person rethink what they might have been planning to do. For cases in which assertiveness is not enough, Aubert also taught the class several techniques that even someone with very little athletic training could use to incapacitate an attacker, such as hitting their ears to make them lose balance.

I left the class feeling more confident that I could effectively defend myself if I ever needed to, and I think the other students did too. Of course, in a perfect world, we would not need to teach potential victims how to defend themselves; instead, potential perpetrators would be taught to control themselves. But unfortunately, we do not live in a perfect world.

Glendon students who feel unsafe on campus at night can call for the help of a goSAFE team at 416-736-5454, and those who wish to learn self-defence can visit the Glendon Athletic Centre website for more information about Isabelle Aubert's classes.



Krizia Tehrani

## Just Call Me Robin

Robin Haworth  
Contributor

I have female genitalia. Society says that such genitalia makes me a woman. Therefore, I must present myself as a woman. Right?

Wrong.

Je suis un homme avec un vagin, un utérus, et des ovaires qui fonctionnent. Pourtant, je suis sans aucun doute un homme. Avant de me reconnaître comme un homme, je pensais que mes parties génitales me définissaient. J'ai essayé d'être une femme. Je n'avais pas compris qu'on pouvait être trans\*, surtout, de femme à homme. Je pensais, "Tu es un garçon manqué, mais c'est seulement une phase. Tu deviendras une femme très belle et très féminine."

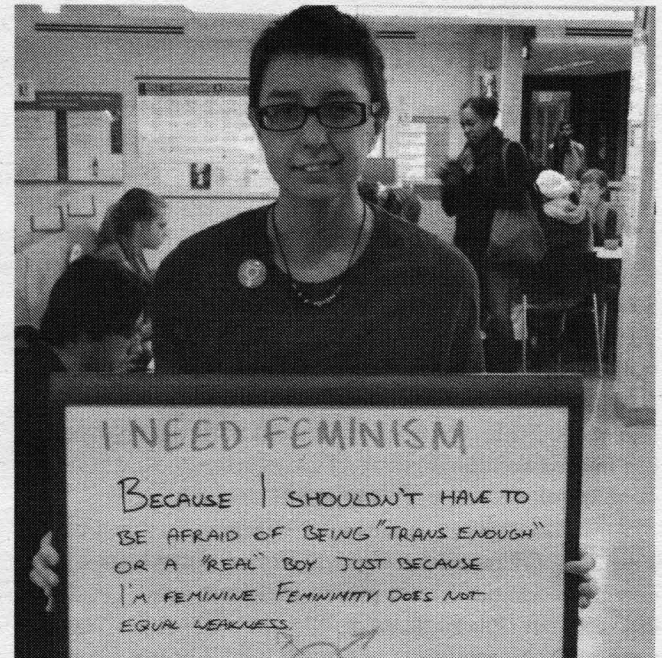
I didn't. I spent ten years wondering what was wrong with me. I couldn't identify with other girls at all and while I was more comfortable with guys, I was shunned. Because you are a girl, you shouldn't play with boys. Because you are a girl, you should play with dolls. Because you are a girl, we'd prefer if you didn't wrestle. Because you are a girl, rugby isn't for you.

Because you are a girl, you should start acting like one.

Cependant, il y avait des personnes qui étaient plus tolérantes. Mes entraîneurs, des professeurs, et mes bons amis ont approuvé le garçon manqué. Je pense que leurs convictions, surtout les convictions d'un professeur en particulier, m'ont sauvé. Ce professeur m'a présenté la théorie de la fluidité du genre. Mais leur soutien n'était pas assez pour moi. J'ai continué l'école secondaire en tant que femme.

When I came to Glendon, everything changed. In January of this year, halfway through my second year, my world came crashing down. I had at last realized what I thought, in that moment, to be the worst thing possible: I was a man. I was a man currently living in an all-girls house. It took me a week to tell one of my closest friends. I stood awkwardly in her doorway, my gaze boring into the carpet. I was afraid that I would be called pervert and shunned once again for my true self. Still, I forced myself to tell her my deepest, darkest secret. I was a man.

After all that fear and shame, she said only one word: "Okay."



As cliché as it is, it really did feel like the largest weight in the world had been lifted off of my shoulders.

Je l'ai dit à mon frère. Je l'ai dit à mon Don. Je l'ai dit à mes parents. Je l'ai dit aux personnes à GQS, le groupe soutien LGBT de Glendon. Je l'ai dit à mes professeurs.

Tous ont répondu, "D'accord."

À ce moment précis, je suis en train de dire à tout le monde à Glendon. Je vous dis: "Je suis un homme."

J'existe comme un homme. En résidence, j'habite l'étage mixte. Je porte toujours des vêtements masculins sans peur. Mes collègues parlent de moi avec des pronoms masculins et je porte des tenues de travail masculines.

Le campus Glendon est, en général, toujours ignorant au sujet des personnes trans\*. Mais on veut apprendre. Je reçois beaucoup de questions et j'aime y répondre.

People here at Glendon and around the world are learning so much more about trans\* people. I am happy to contribute to that knowledge, because then, there will be more trans\* people like me and less like me at the same time. They will know they have the power to define themselves, even in childhood and regardless of genitalia or gender roles. They will understand that they can talk to others without fear of persecution. And they will know the answer they will receive in return:

"Okay."

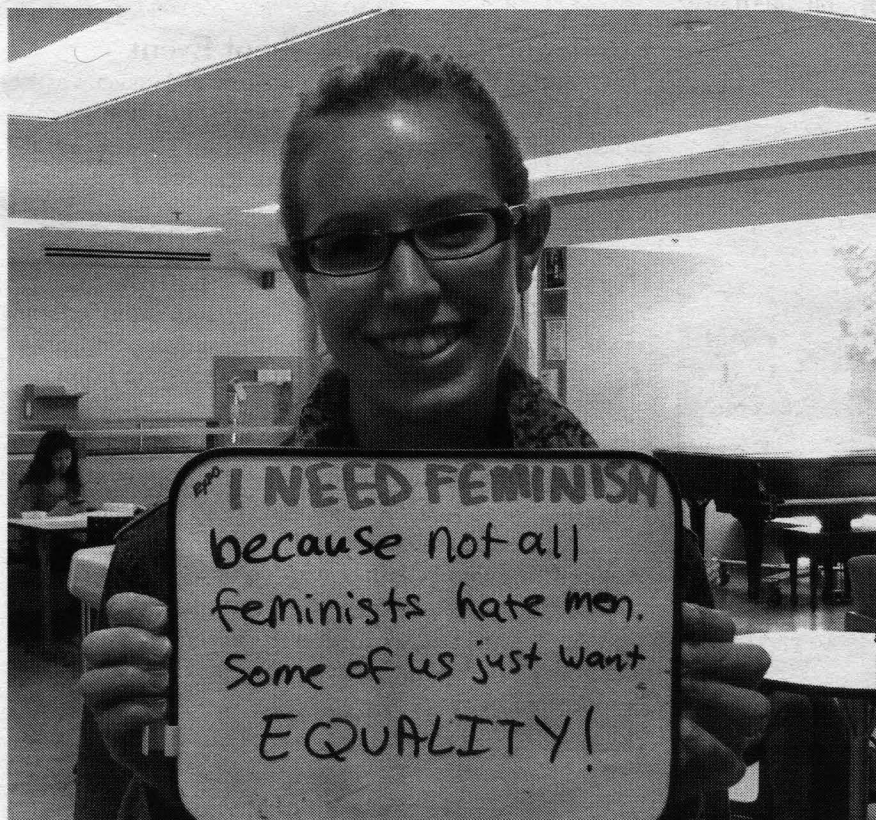
"D'accord."

## Passages

A Multimedia Exhibit at the Glendon Gallery

Eninna Luli  
Contributor

Glendon Gallery is excited to invite you to our second exhibition of the 2013-2014 season. This exhibit, entitled "Passages", is by artist Cheryl Rondeau, and will begin on Tuesday, October 22, at 5:30 PM. Cette exposition se compose de photographies numériques et d'une vidéo de portraits de corps en suspension capturant la temporalité du mouvement. There will be performances at 6:00 and 7:30 PM by Julie Lassonde, a performance artist who uses movement and the manipulation of objects to form original creations. On vous attend! The exhibition will run until November 30, 2013.



# Campus Clubs

## Fridge Festival Le Festival Fridge

Miranda Mavroukas  
Contributor

Stop being a couch potato and come out to Glendon's Fridge Festival! The fridge festival is a 2 day festival of one acts plays written and directed by Glendon students themselves and performed right here at Glendon! The Fridge Festival will take place Friday, November 8th and Saturday, November 9th in the Glendon Theatre. Tickets are pay what you can, so come out and support your fellow students!

"Levez-vous, paresseux, et venez voir le Festival Fridge de Glendon! Le Festival Fridge s'étend sur 2 jours et comprend une série de pièces de théâtre écrites, réalisées et jouées par des étudiants de Glendon, ici-même! Venez le vendredi 8 Novembre et le samedi 9 au Théâtre Glendon. Payez ce que vous voulez et venez soutenir vos camarades!"

## The F-Word at Lunik Cooperative

Nazampal Jaswal  
General Logistics Coordinator,  
Lunik Cooperative

Feminism has negative connotations in our mainstream culture. Nevertheless, I want to show how the 'f-word' is an important part of how Lunik Cooperative functions as a safe space for students. In my experience, feminism is often rejected because it is assumed that being pro-woman, and for women's rights, must also mean being anti-man. This position is best typified by Men's Rights Activists (MRAs) (Laxer, 2012). On the contrary, at the core of feminism is the principle of recognizing, respecting, and equally valuing the diverse identities and experiences of all individuals. In practice, this means acknowledging that there is an unequal playing field on which individuals are affected differently by systems of oppression like racism, classism, sexism, and homophobia. Why then might individuals like MRAs hold that feminism discriminates against particular groups, including men? In dismantling systems of oppression, it must be acknowledged how we each benefit from and are afforded certain privileges by the systems themselves. When we are confronted with our privilege(s), it is easy to feel threatened, and these efforts are often misinterpreted as 'reverse-racism', reverse sexism, etc. because we don't want to admit we have participated in oppressive systems. It is important to note that when we talk about our privileges, it is not the same as saying we are morally bad or that we consciously make the effort to oppress others.

At Lunik Cooperative, feminism plays an important role in the work we do to contribute to a strong Glendon community. It was the driving force behind last year's Womyn's Nite, a forum for self-identifying women, and it informed our sex-positive workshops to explore healthy and equal relationships. Our volunteers are also invited to attend Oppression Awareness workshops throughout the year, where tools for recognizing oppression and confronting it are shared. Respecting diverse identities and experiences is the foundation of our Safe Space Policy, and we aim to maintain a positive environment where all students feel welcome and at home.

It is 'micro-aggressions', the subtle actions and words of people, that can instantly, intentionally or not, make someone else feel unsafe, intimidated, or excluded. These can include jokes about sexual assault, casual racial slurs, or homophobic or transphobic comments made in passing. At Lunik Cooperative we hope to create a space free of this sort of oppression, and that is why so much time and energy is put towards the policies and programs mentioned above.

Feminism is also important to Glendon. Unfortunately, Glendon is not immune to the consequences of oppression. We need to ensure that a healthy and open dialogue exists to explore these issues and find strategies to promote an inclusive community; feminism gives us tools to effectively confront these challenges and move towards lasting change.

## Qu'est-ce que le club GRAS?

An Interview with  
Club Co-Chair Tia McNeil

Stephanie Mak  
Contributor

Some of you have found Glendon Roots and Shoots (GRAS), an environmental club, on YUConnect. Some of you have actually met the executive team at the Clubs Fair during Discover Glendon. And some of you might have just realized that this environmental club exists when you witnessed its kick-off event for the school year—Campus Shoreline Clean-up Day.

Mais on se demandait: « qu'est-ce que c'est exactement? ». Ou encore « qu'est-ce qu'on fait pendant cet événement? ». Heureusement, j'ai eu l'occasion de faire une interview avec Tia McNeil, une des chefs du club durant cette année scolaire.

Commençons!

Stephanie: D'abord, félicitations pour votre position de chef du club.

Tia: Merci beaucoup! Although I cannot say that I deserve all the credit. I work with a fabulous co-chair, Amber, and I have a group of executives and members that help me make this club work.

S: Je sais qu'il y a eu un événement sur le campus en septembre. Could you provide us with some details?

T: On the 20th, our club had organized a campus clean-up or a "nettoyage du campus". All of our participants carried around garbage and recycling bags and, with gloves, picked up trash around Glendon. Nous sommes allés au "Quad", dans la forêt et même sur le terrain de stationnement pour chercher les déchets. Nous sommes allés partout!

S: Quels autres événements auront lieu cette année?

T: So many that I will not be able to list them. Nous avons quelque chose pour tout le monde. We have clothing swaps, waste campaigns, bake sales... il y a beaucoup d'événements. Donc, le club sera très occupé.

S: I heard that GRAS has their own blog. What's this about?

T: We do, it's called GREEN GRAS. Si vous aimez écrire des articles sur n'importe quoi, surtout à propos de l'environnement et des façons dont on peut réduire l'impact sur la terre, n'hésitez pas les soumettre. We encourage everyone to submit articles for us to raise awareness to the world of what is being done and what we can do about it.

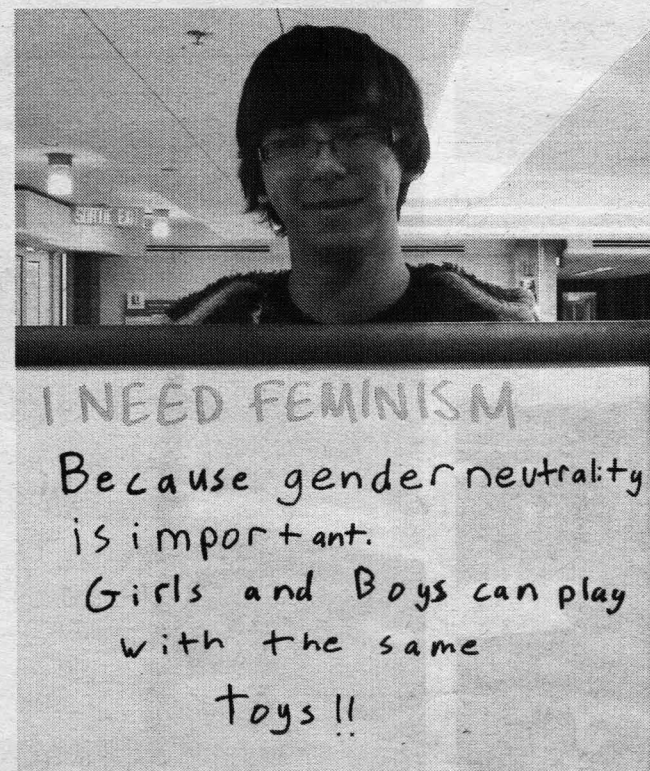
S: Halloween approche. Y aura-t-il quelque chose pour célébrer cette nuit effrayante?

T: Bien sûr! Nous avons un événement chaque année. We do an event called, "Trick or Eat", where we all dress up and collect canned food instead of candy, to donate to North York Harvest Food Bank. Parfois nous avons de gentils résidents qui nous donnent aussi les bonbons. It's something we like to do to build the community and get together for a good cause and a good time.

S: Merci beaucoup, Tia. Je suis sûre que les Glendonien(ne)s comprennent maintenant ce dont ce club s'occupe et qu'ils attendent avec impatience le prochain événement.

T: Stay tuned for "Trick or Eat"! Nous vous souhaitons un joyeux Halloween!

Avez-vous des questions? Envoyez un courriel à: [glendon.roots.and.shoots@gmail.com](mailto:glendon.roots.and.shoots@gmail.com) ou retrouvez Glendon Roots and Shoots sur Facebook.



## WUSC Glendon Is Lighting Things Up!

Rana Abdel-Hamid  
Contributor

World University Service of Canada (WUSC) is a leading Canadian development agency that emphasizes the importance of education. Through education, we can improve the livelihoods of communities and advance social and economic development. WUSC volunteer groups, organized by various universities and colleges, provide social and financial support to sponsored refugee students for their first 12 months in Canada. With the dedication of these volunteer groups, over 1,000 refugees every year are given access to post-secondary education as well as permanent residency in Canada.

However, due to the lack of resources available for women in refugee camps, the number of men sponsored to study in Canada outnumbers that of women. This is what we hope to change with your help. The WUSC Shine a Light Campaign recognizes that, quite often, girls are not able to complete secondary school due to a lack of supplies, textbooks, and teachers. Consequently, they are not able to explore further education. However, through donations, we have already supplied 1,000 girls with solar lamps, enabling them to study at night, which is the only time they have. Now, we are focusing on another phase of our goal, which is to provide remedial education for girls who have missed classes and wish to improve their grades. We anticipate that we will soon be able to help counter the gender gap between refugee students by offering secondary school scholarships to promising girls. With our proactive approach to eliminating gender inequity amongst refugee students, we believe that women will be able to reveal their full potential—something that has been hidden for far too long.

We believe that everyone has the potential to succeed; with education, we can build stronger communities and foster positive social change for the future. We hope that you feel as passionate about education as we do. At WUSC Glendon, one of our goals for the 2013/2014 year is to shine a light on educational empowerment for women. Help us light things up by visiting our events on campus! Look out for our posters for more information.

Pour en savoir plus, n'hésitez pas à visiter le site web concernant cette campagne, <http://shinealight.wusc.ca/about.html>. Si vous avez d'autres questions, vous pouvez nous contacter à l'adresse suivante [wuscglendon@hotmail.com](mailto:wuscglendon@hotmail.com).

## Upcoming Events at Lunik

### Lunik Language Exchange Day

This is a weekly event that happens every Tuesday from 11am-1pm and from 5pm onward. We provide dictionaries, conversation topics and a relaxed, inviting atmosphere, where anyone can come by to make a friend and practice a foreign language. (Language availability depends on turnout—so the more, the merrier)

### Lunik and Lmag Photoshoot Event

On October 24th, there will be a professional makeup artist and a professional photographer coming to Lunik to take professional photographs. Students can pre-register by emailing [lmagglendon@gmail.com](mailto:lmagglendon@gmail.com) or they can show up that afternoon to find any remaining timeslots.

### Harvest Halloween Dinner at Lunik

Vegan/vegetarian dinner on October 29th from 5:30pm onward. This is a PWYC event with a suggested donation of \$5. Tickets are to be picked up in advance from Lunik.

### Clothing Swap

This is a joint event between Lunik and Lmag on Nov 13th and 14th from 12-7pm. Students can bring their gently used clothing and accessories to Lunik and trade them for other pre-loved treasures. Clothing can be brought to Lunik in advance to receive tickets for the day of the clothing swap itself. Anyone interested can send an email to [lunik.cooperative@gmail.com](mailto:lunik.cooperative@gmail.com) or [lmagglendon@gmail.com](mailto:lmagglendon@gmail.com) for more information.

## Sounds of Shame The 'disease' of our generation

Dillon Baker  
Co-Editor of Issues and Ideas

Qu'est que c'est la honte? Quelle est votre histoire de la honte?

Shame may just be the most prevalent 'disease' of our generation. It affects all of us, indiscriminate of race, gender, or sexual orientation. Though pervasive in many forms, it is often just a sense, the unnamed feelings of worthlessness and failure.

In Anne Theriault's Huffington Post article "Slut-shaming, Suicide and Mrs. Hall", she responds to a blog by a mother writing about her family sitting down over dinner to systematically review the pictures taken by her son's female friends on social media, determining which pictures were 'inappropriate' and subsequently blocking their posts (Hall). In her criticism, Theriault not only connects together "societal problems like slut-shaming, rape culture and body image," but also discusses the importance of what types of messages these activities enforce (Theriault).

Her point is a powerful one. When we are taught that what someone is doing is shameful, what we are being taught is that they are undeserving of love or respect. Shame reinforces that we are unworthy, that we are wrong. Ironically, attention-seeking behaviour is in itself an attempt to bring into balance a deep and painful sense of worthlessness. By not acknowledging and dealing with the complexity of this phenomenon, (certainly her son's friends are not the only girls to post revealing pictures on the internet), this mother is setting them down a slippery slope, one that encourages harsh judgments wherever they perceive a behaviour to be threatening to their value system.

We live in a culture saturated by the unattainable and unrealistic. 70% of women are on a diet at any given point (Facts), while fewer than 5% of us could ever realistically attain the body ideals commonly presented in the media (Reflections). We push ourselves endlessly, all the while internalizing feelings of inadequacy. It is those feelings that are the root of our shame, and the fear of it being found out. Whatever it may be, our shame is shared silently, yet simultaneously. The power to release ourselves is within each of us; to speak our shame is to acknowledge that we are not alone.

"Shame is when I am at the mirror, pulling at the fat on my body, criticizing every unruly lump that flops over the edges of my clothes. When I am sick with disgust, hoping [one day] to feel like more than just that ugly fat girl." - Anonymous

"[Shame is] the constant undercurrent in the culture against who you are, and you feel it every moment of every day" (Lupkin).

"Shame is years of submitting my body sexually to feed myself emotionally. It's finding the same sex attractive." - Anonymous

"It's fear. Shame is fear. Of not being loveable. Of not being good enough to be recognized, appreciated and loved." - Anonymous

Maybe this is the lesson Mrs. Hall would have been better off teaching her children: to see these girls not for what they fear they aren't, but for who they really are. To remind them, as we all should be reminded, that we all deserve to be seen. Nous méritons tous d'être vu.

No matter what we look like.

Quelle que soit notre apparence.

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## The Ace of Hearts: One Sexual Orientation You May Not Have Heard Of

Sienna Warecki  
English Assistant Editor

The Ace of Hearts:  
One Sexual Orientation You May Not Have Heard Of  
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We live in a sexually flourishing world. As our society grows in its understanding of sexuality, its definition is revealed as more and more diverse: we have heterosexuals and homosexuals, bisexuals and pansexuals. We're even beginning to understand that there is a difference between sexual attraction and romantic attraction (you did know there was a difference, didn't you?) And this is by no means an exhaustive list.

But there is one sexual orientation which I have not seen spoken about enough, and seeing as I identify with it, I feel it's necessary to do my part for it. Ladies and gentlemen, have you ever heard of asexuality?

The Asexual Visibility and Education Network (AVEN) defines an asexual as: "... someone who does not experience sexual attraction. Unlike celibacy, which people choose, asexuality is an intrinsic part of who we are." (Overview) Asexuality itself is an umbrella term, covering labels like demisexual, someone who can only become sexually attracted after an emotional bond has been formed, and gray-sexual, a term used for identifying those somewhere in between conventional sexuality and asexuality.

Comme tout, l'asexualité est un dégradé. Il y a des asexuels qui sont dégoûtés par la sexualité, il y en a qui le trouve plaisant (mais qui n'ont néanmoins pas de désir sexuel inné), et plus encore entre ces deux extrêmes!

Personnellement, je me considère « asexuelle romantique ». Je ressens une attraction émotionnelle et même romantique pour autrui; de plus, j'admire la beauté de beaucoup de personnes, et il peut m'arriver de regarder fixement quelqu'un de l'autre côté de la salle parce que je trouve leurs pommettes ou leurs poignets esthétiques. Mais je n'ai jamais ressenti d'attraction sexuelle spontanée de ma vie—désolée si quelqu'un avait des espoirs!

By this point, some of you may be asking, "Hold on, how do asexual people even have relationships?" The answer? Just like everyone else, but with one obvious exception: "Many asexual people experience attraction, but we feel no need to act out that attraction sexually. Instead we feel a desire to get to know someone, to get close to them in whatever way works best for us. [...] Sexual or nonsexual, all relationships are made up of the same basic stuff. Communication, closeness, fun, humour, excitement and trust all happen just as much in sexual relationships as in nonsexual ones." (Overview)

Je me considère comme extrêmement chanceuse d'avoir un copain qui est si compréhensif en ce qui concerne nos différences sexuelles, même s'il est parfois un peu déconcerté. Ceci étant dit, les remarques (non sollicitées) sur ma vie sexuelle ont été décidément mitigées: durant mon adolescence, j'ai reçu des commentaires allant de « il faut que tu ailles voir un docteur » à « tu n'as pas encore trouvé la bonne personne » (avec un « je peux réparer cela » sous-entendu), de « ça n'existe pas » à « tu es une vraie malade mentale. »

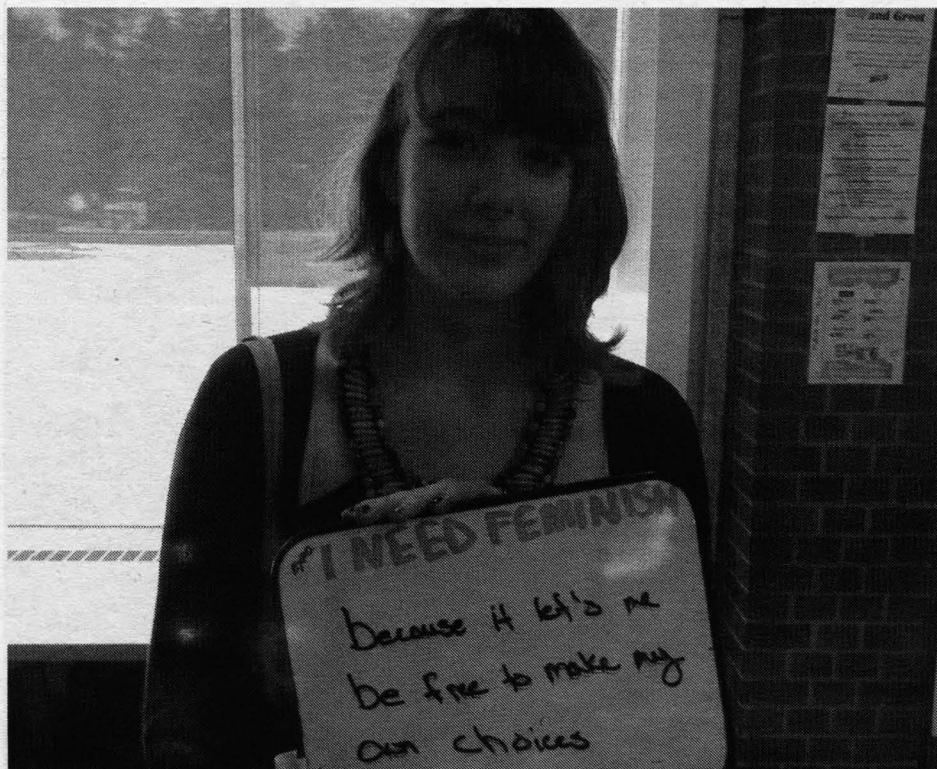
Comments like that are every bit as marginalizing, dismissive, and discriminatory as the ones made about the rest of the LGBTQ community—and just as hurtful. Worse yet, asexuality is still a mostly invisible orientation: there are no obvious support groups, and I have yet to meet another openly asexual person face-to-face. In a world whose media is hypersexualized, whose commerce successfully leverages sex as a primary selling point, whose inhabitants sometimes refuse to believe that a relationship without sexual attraction is still a relationship—in a world like ours, it's hard.

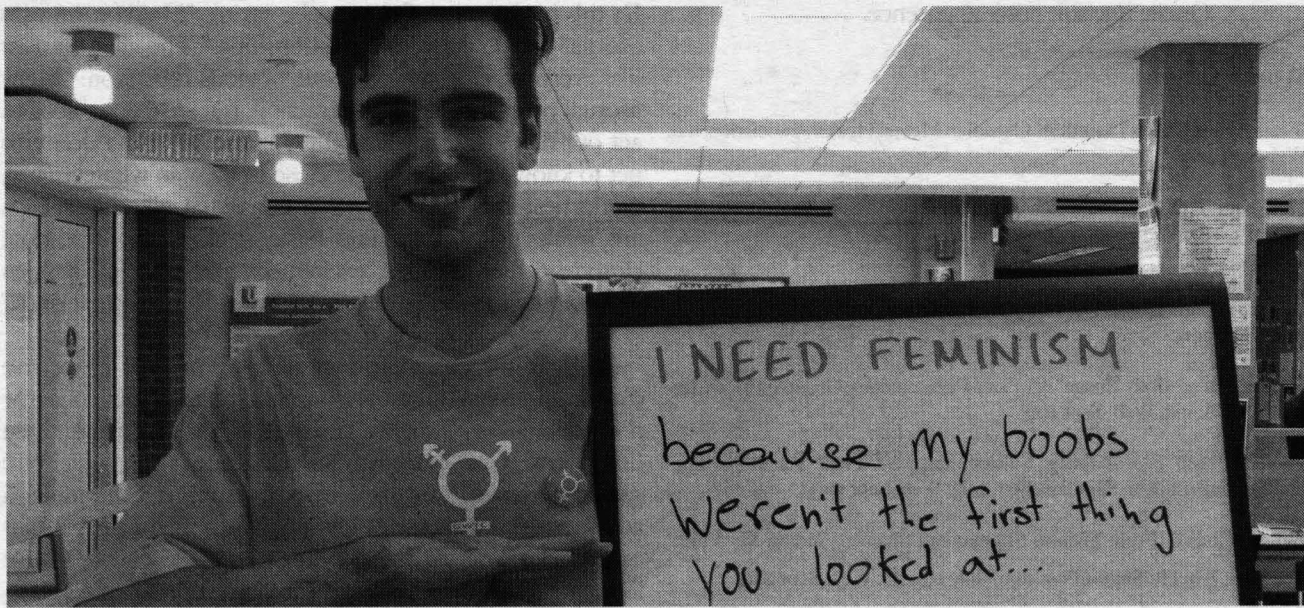
Mais jamais impossible! Si vous pensez que vous êtes asexuel/asexuelle, il y a plein de ressources très utiles dont vous pouvez consulter: le Asexual Visibility and Education Network a déjà été mentionné dans cet article, mais il y a aussi [www.asexualnews.com](http://www.asexualnews.com), qui rassemble des articles à propos de divertissements, affaires courantes, questions LGBTQ et d'autres sujets qui sont pertinents pour la communauté asexuelle. Selon eux, cette semaine, le 20-26 octobre, est la semaine de conscientisation sur l'asexualité (Asexual Awareness Week) pour l'année 2013 (apparemment, j'ai choisi le bon moment pour publier cet article!) Asexual Advice, ([asexualadvice.tumblr.com](http://asexualadvice.tumblr.com)) is a blog run by Aces (that's our cute nickname) and has a very helpful collection of FAQs. There's even a personals site, the tongue-in-cheek Acebook, ([www.ace-book.net](http://www.ace-book.net)) which currently has over 13,000 members.

As a society, we are uncovering new configurations of sex/gender identities and preferences all the time. From me to you, I hope this article has exposed you to (or reminded you of) the fact that a lack of sexual orientation is, in the end, a sexual orientation all to itself.

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## Why the Angry Black Woman is Still Angry Voices Being Ignored Due To Stereotypes

Edna Ali  
Contributor

We all know her. Most of the time we're laughing at her or imitating her because, hey, she always manages to get a chuckle from someone. She's loud, obnoxious, blunt, and of course, sassy. She can be your best friend or your 'inner self,' but mostly, she's angry. Yes, that's right, she's the angry black woman.

You'd probably recognize her in much of the media with any black female character. In fact, even your relatives from 1920s America would recognize her, because that's when she came into existence. Back then, she wasn't known as the angry black woman: her name was Sapphire.

"Sapphire," writes Laura Green in her book, *Perspectives on Multiculturalism and Cultural Diversity*, "was a stereotype solidified through the hit show *Amos 'n' Andy*." This profoundly popular series began on radio in 1926 and was later developed into a cartoon television series, ending in the 1950s. The cartoon version of the show depicted the black character Sapphire as a bossy, headstrong woman, who was engaged in an ongoing verbal battle with her husband, Kingfish (Jewell, 1993). Sapphire possessed a combination of the emotional makeup of the Mammy and Aunt Jemimah, and dominated her foolish husband by emasculating him with verbal put-downs.

Although Sapphire has changed somewhat in her transformation to the angry black woman of today, her basic purpose is still the same: to diminish the power of the 'brutish' black man and reduce him into something less intimidating for white audiences to laugh at. Yet, the most frightening aspect of the Sapphire characterization is that—despite any changes in her portrayal over the years—the damage she is causing to the perception of black women is still the same. Since she is always perceived as angry, she invalidates any actual anger a black woman may have. While some might scoff that these are just stereotypes, and convince themselves that people are well aware of how these stereotypes affect their judgements, the fact of the matter is that distinguishing between reality and the powerful influences of media culture is almost impossible. Psychologists Scott Plous and Tyrone Williams revealed in their publication, *Racial Stereotypes from the Days of American Slavery: A Continuing Legacy*, that 58.9% of black and white subjects endorsed at least one stereotypical difference in inborn ability.

Fortunately, there is a silver lining. Like most things, these stereotypes can be unlearned, but first, they must be recognized. "Society as a whole," Green writes, "must come to terms with the fact that stereotypes and oppression still exist today." Then, and only then, can we put these stereotypes to rest and give black women their well-deserved peace of mind.

## An Open Letter Differences in Opinion Don't Have to Divide Us

Victoria Ramsay  
Editor of Metropolis

Dear members and allies of the LGBTQ community,

I want to start this letter by letting you know how sorry I am for how "Christians" may have treated you in the past. I use the term Christian loosely, by placing it inside quotation marks, simply because if you have ever been bullied or torn down by someone who has professed themselves to be a Christian, a follower of Jesus himself, it just doesn't hold the same meaning as I intend it to. By impacting people in a negative way, those people are not upholding the divine meaning behind the label they choose to attach to their very spiritual existence.

I am sorry that religion as a whole, and more specifically, Christianity, has developed such a negative reputation in your eyes. I am sorry that there are such opposing views in our society on this subject. The reason I am writing to you is to bridge the gap, break the silence, and hopefully initiate an open dialogue between us.

This isn't a bible-thumping, overzealous attempt to make you see the world through my eyes; this isn't a plea to hear out my opinions or for either of us to compromise our beliefs. We may never completely agree, and that is due to the differences in numerous areas in our lives, some of which I don't believe we will ever be completely able to understand. We have each walked different roads and endured different circumstances throughout life. It is okay that we are different, and it is okay if we disagree, but I wonder if we could be mutually accepting of our differing opinions.

Choosing to live in today's society with strong religious commitments and beliefs is not the easiest thing in the world—though if you are on the outside looking in, it might seem that way. It might look like we have it all together; we know what we believe, and there's no discussing it any other way. Some Christians might come across as judgmental, or even, dare I say it, hateful. That is a general picture that has been painted by the media by publicizing mistakes made by ignorant Christians, and that picture is unfortunately not a fair reflection of Christianity as a whole, or of individuals who claim to be Christians, such as myself.

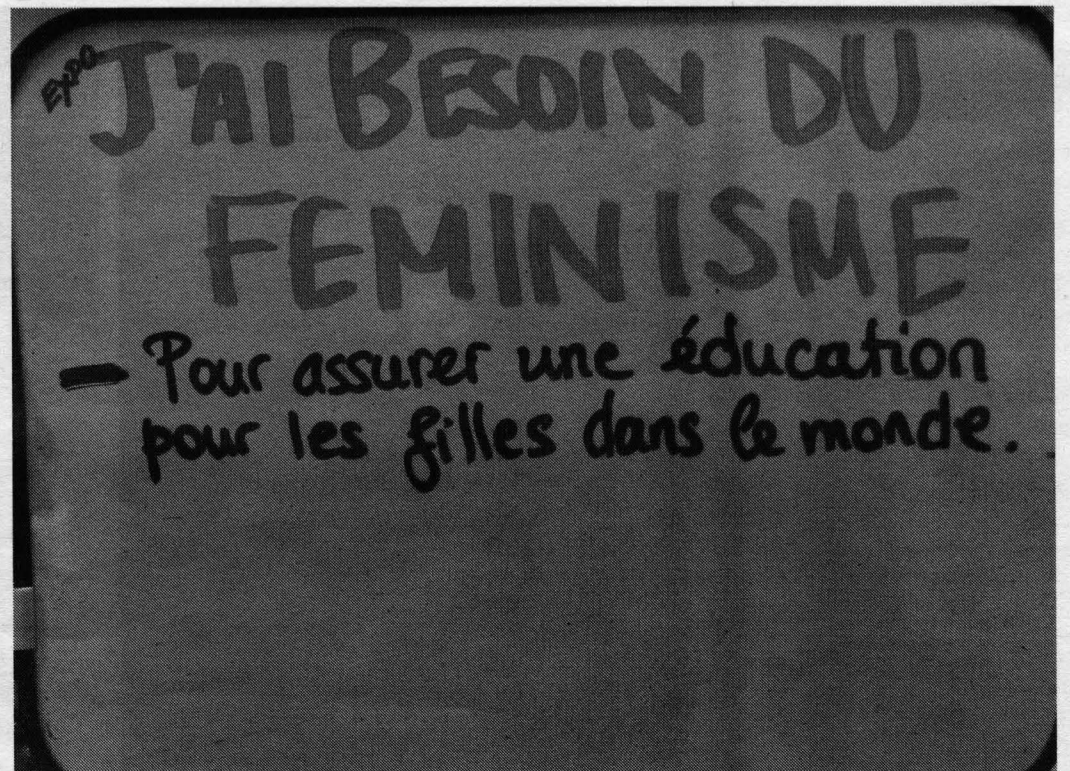
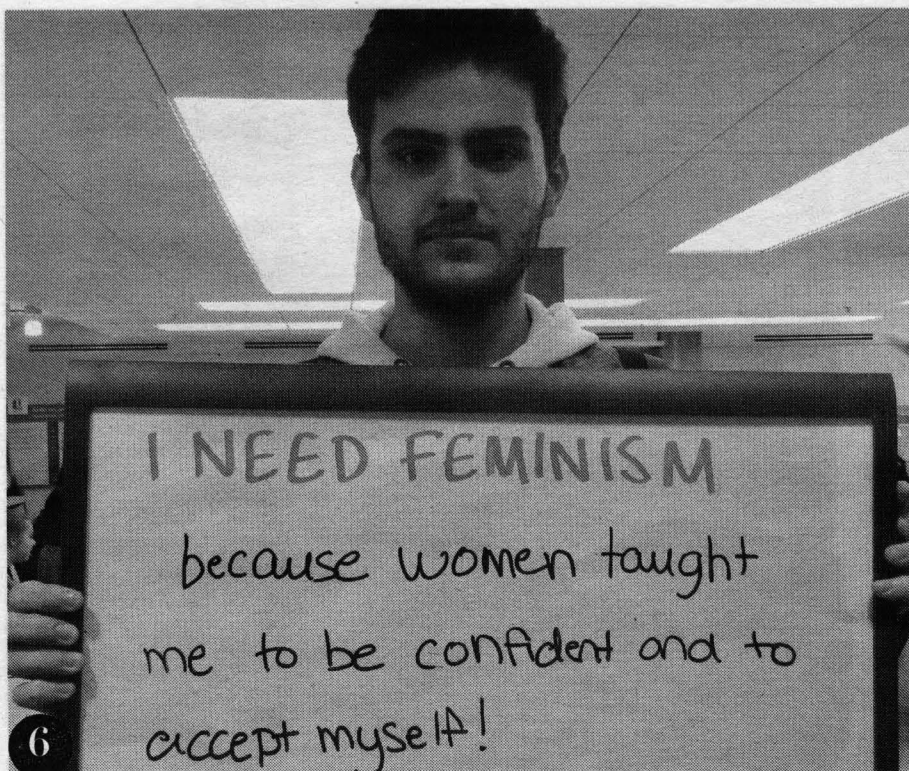
I want to let you in on a little secret: we aren't perfect. As I write those words they echo in my heart as I realize just how true they really are. We aren't all judgmental and ignorant, and we most definitely do not have hearts overflowing with hate, but as a Christian I still make terrible mistakes every day. I am so far from perfection, but I am forever thankful that God's grace renews me still. My whole purpose in life as a Christian is to be the best that I can be, to grow in my relationship with God, and to try to show his love to other people. That should be the goal for every Christian.

Instead of disagreeing about who's right and who's wrong and where all of this leads, could we agree that we are all entitled to our opinions? I want to live by the statement that differences don't have to divide.

Sometimes I wonder if we truly understand the immense power that is evoked in our words. It is a complex concept to fully understand, but that very concept might be what mends us. Whether words are audibly spoken, typed, or written in ink, they mean something. Every time we speak to a friend or stranger, write a journal entry, or log onto our Twitter account and profess a thought in 140 characters or less, we have assumed a great responsibility: the responsibility to be wise with our opinions and personal convictions. Our words can be building blocks and stepping-stones, but they can quickly be transformed into weapons if not used correctly. Words can be a positive, encouraging, and meaningful to others—but they can also cut deep, be hurtful, and affect others' confidence and self-worth. I urge you to take your words and use them to show the very best version of yourself and what you stand for.

In my opinion, Glendon is a safe place for students, regardless of our nationality, race, gender identity, sexual orientation or religious belief. Glendon has a reputation and atmosphere of pure acceptance and peace—you can just feel it. I want this to continue and be extended to members of the LGBTQ community, those with disabilities, those dealing with language barriers, and yes, those with religious beliefs. I have taken on an immense personal responsibility by writing these words to you. I hope that you read them and acknowledge the honesty found within them, and join me in the challenge to personally use the power of our words and opinions to enhance life and create a safe space for everyone at Glendon.

Sincerely,  
Your friend and Christian without quotations,  
Tori Ramsay



## Gilmour's Gaffe: Bigotry or Personal Taste?

Vicky Brook  
Contributor

When an award-winning novelist and university professor states that he only teaches literature written by white, heterosexual men, it is only expected that he would become the subject of much internet ire.

University of Toronto professor, David Gilmour, made several controversial statements in an interview with *Hazlitt* magazine. When asked why he doesn't teach the works of women writers in his modern short fiction course, he replied, "I'm not interested in teaching books by women, or Chinese authors for that matter" (Errett, CBC). After the initial public uproar, Gilmour clarified his comments, stating, "I choose all material for my courses according to people whose lives I feel are vaguely close to mine," (Errett, CBC) which apparently are middle-aged heterosexual male writers.

While Gilmour is entitled to his personal taste, he does a great disservice to himself as a professor and to his students when he puts gender, race, age and sexual orientation over actual literary merit. He treats female, Chinese, and queer authors as if they were genres that he doesn't care for. He may not be fond of Margaret Atwood or Oscar Wilde, but it is presumptuous to write off whole categories of writers just because he has read a few of their books that he doesn't like. After all, I am sure that he has read plenty of books by heterosexual white men that he disliked as well.

Furthermore, in saying that he only teaches "the best" (Hazlitt, randomhouse.ca), Gilmour sends the message that women authors are just not up to par. He also states in the same interview that he only teaches "very serious heterosexual guys", as if anyone else would not be capable of writing momentous literature. One cannot ignore the irony that, in all likelihood, many of his students are female.

Unfortunately, Gilmour's attitude seems to be indicative of a larger cultural bias. Consider the pseudonyms that female authors have adopted in order to be taken seriously as writers: the Brontë sisters in the 19th century published their poetry and novels under masculine names to avoid condescending reviews that would focus on their gender; more recently, Joanne Rowling published her Harry Potter series under the name J.K. Rowling so that her books would appeal to a male audience (Lytton, CNN).

More troubling still are Gilmour's defenders on any of the numerous online comment boards on this story. Some of his supporters claim that he has 'the right to teach what he loves', that 'the world is just too politically correct nowadays', and even that 'female authors are just incapable of writing literary masterpieces' (CBC, comment board). These responses show why Gilmour's comments are so troubling—they are not just generated from an isolated incident, but from the psyche of many Canadians.

Literature is meant to expand horizons, and for someone professing to teach modern fiction, Gilmour's views are certainly narrow, especially if he claims that he can only teach authors whose lives are similar to his own. Roxanne Gay recently published an article in *Salon* called *41 Books Sexist Prof David Gilmour Should Read*. Her list encompasses a number of diverse and influential writers; she describes it as "a list that lets readers ponder what it means



to be human—and not just white and male" (Gay, *Salon*).

Indeed, Gilmour should consider renaming his course from *Modern Short Fiction* to something that fits his own limited worldview a little better: *Literature by Straight White Middle-Aged Men that I Personally Love and Identify With, So You Should, Too*.

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## 21st Century and Women

Maria Zuppari  
Contributor

People tend to believe that women are making their way in the world. They're often hired for better jobs than men, and are more likely to enter the working world than they are to be housewives. The general opinion today is that women have come a long way from being viewed as weak, fragile creatures who are not even considered people. There is no denying that the views upon women have improved—but just because views have changed does not mean that

inequality among men and women has been eliminated. Here's why:

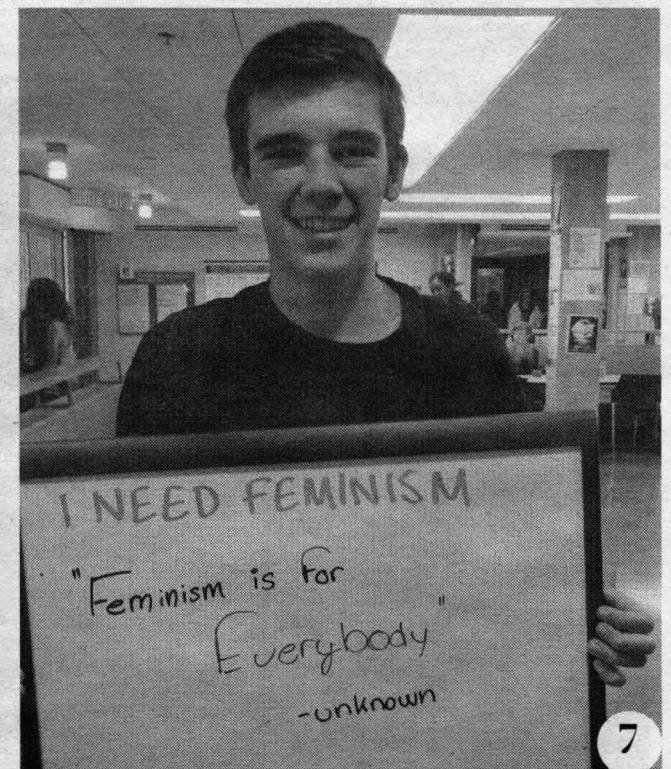
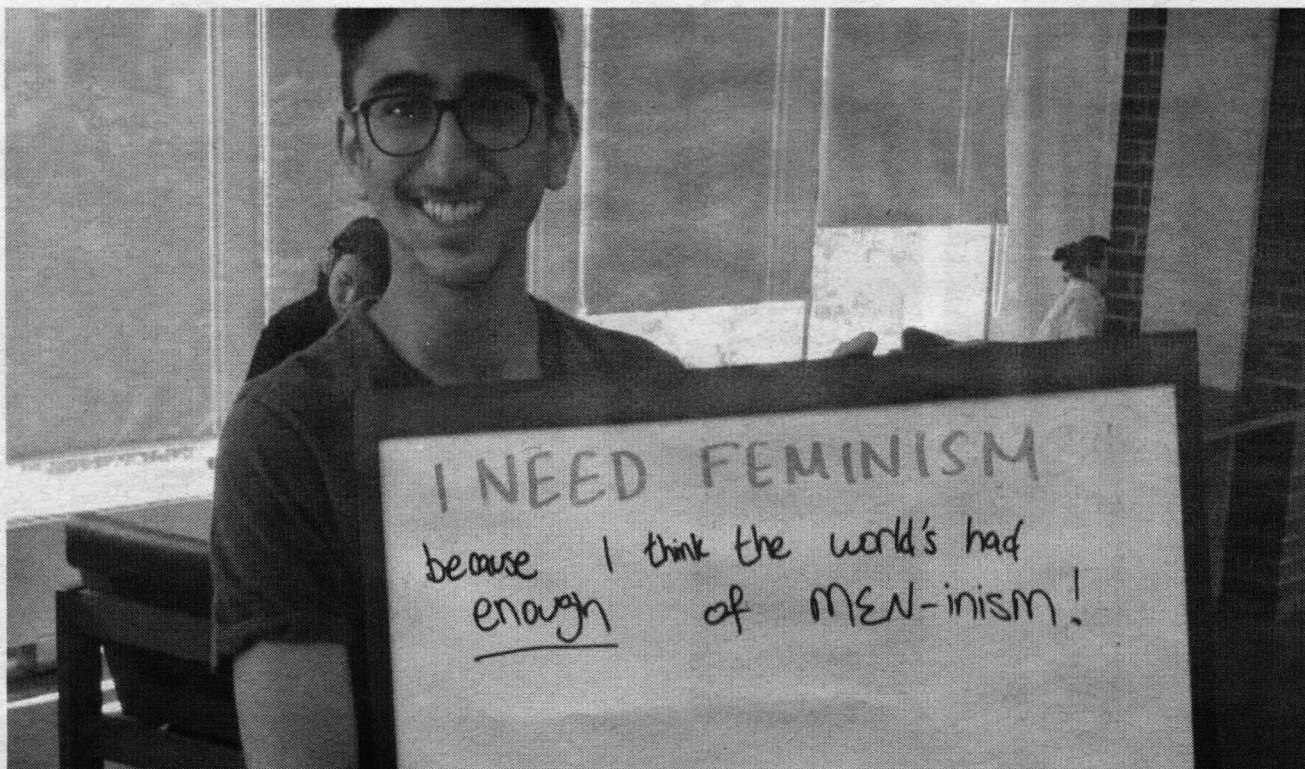
Firstly, women are still paid less than men. Statistics show that, over the past three decades, even though women's wages have increased at a greater rate than the wages of men, the hourly wage itself is still much lower (Cool).

Furthermore, the stereotype of women as housewives is still perpetuated by the media. Commercials for cleaning and cooking products are dominantly characterized by a woman as the central focus. Swiffer, Glade, Hoover; the woman is always the one cleaning the house. Can a man not do it for once? Whether it be women cooking in the kitchen or taking care of the kids, it all emphasizes an idealistic view of what a woman should be in a 'perfect family', even in today's society, where the 'perfect family' is far from reachable.

Personally, as a woman who will be entering the working world in a few short years, I find all these facts to be pretty scary. All these expectations towards women to hold a job (for possibly unequal pay), raise kids amidst their work, and take care of the house on top of it all is an intimidating prospect. Opinions on women and work have certainly improved, which is great, but it doesn't negate the existence of stereotypical opinions of women that just can't seem to go away. It's wrong. However, as old prejudices die with their generations, and new women emerge in this world, future implications for equality of women are promising; who knows what the future holds for women?

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## The Existence of Queerism: An Issue of Definitions

Lindsey Drury  
Co-Editor of Issues and Ideas

As a member of a young adult society, it is hard enough to discover a personal identity without the pressures of discovering a sexual identity as well. The unfortunate truth is that a majority of Canadian citizens hold the view that a heterosexual identity is the only acceptable sexuality. What is more unfortunate still is that even within societies where the acceptance of sexual orientation is improving, a great ignorance remains. This ignorance is of the existence of queerism.

For countless generations, sexual labels have been sparse and inflexible. In many cultures today, anything considered beyond a heteronormative lifestyle is unacceptable, rallied all into one category: 'homosexuality'. For instance, as of this year, Russia has made it illegal to even claim the existence of gays to minors. In Africa, it is likewise criminalized in 38 states (Kordunsky). As children in North America, we are fortunate to learn about the existence of non-heterosexuals, and understand that there are people who are gay and lesbian. Beyond these two labels though, the heterosexual community becomes lost in understanding the LGBTQ community.

Who could blame them? The media rarely shows depictions of the Lesbian and Gay homosexual community, and the rest of the LGBTQ community, is hardly even mentioned. Or, the rest of the community is portrayed even more negatively than the homosexual community. For example, bisexuals are seen as either confused individuals waiting to accept their gay or lesbian identity, or simply promiscuous. These notions are reinforced by media and affluent figures such as Tila Nguyen a.k.a. Tila Tequila, the star of the 2007 dating show *A Shot at Love With Tila Tequila* which displayed a sexualized version of a bisexual lifestyle. Even more, when Tila came out as lesbian on twitter, admitting that she was "more emotionally connected to women" (Nguyen), it may have further perpetuated the label of identity confusion among bisexuals. Transsexual and transgendered people are often even more ostracized: statistics show that transgendered people account for 20% of all murders and 40% of police violence (Transgender Issues). For people who live with the reality of a transsexual/transgendered life, many are lucky if they are merely ostracized in their lifetimes, and not met with even more severe consequences.

In spite of these stigmas, the existence of lesbians, gays, bisexuals, and transgenders is generally understood by society, even if it is not agreed with. Identifying with another sexuality outside these four is arguably a cause for even greater stigma because so few people are exposed to its existence. This is why the next letter added to the LGBT acronym became a Q. Queerism is a word that holds no concrete definition, which is exactly what the word represents: an identification with a sexuality outside of a heterosexual identity which does not completely coincide with either of the four preceding identities.

An element that encourages the understanding of queerism is the Kinsey scale, also called the Heterosexual-Homosexual Rating Scale. This scale was developed by

Alfred Kinsey, professor and founder of the Institute for Sex Research at Indiana University. The scale contains rating markings from 0-6, 0 being exclusively heterosexual, and 6 being exclusively homosexual. Through studies conducted by Kinsey and his colleagues, they were able to deduce that many individuals had sexual experiences that would place them somewhere in between the two extremes. Alfred Kinsey, based on these observations, reported that "[the] living world is a continuum in each and every one of its aspects." In 1953, he then acknowledged that "many persons do not want to believe that there are gradations in these matters from one to the other extreme" (Kinsey). It is now 2013, and unfortunately, this statement still holds true.

The existence of queerism is important. The knowledge of this concept is an encouragement to step outside of a sexual identity you may have been pressured into claiming. By being informed about the truth of sexuality, it is easier to analyze our own lives and come away with a better understanding of our desires. The existence of this word, and its implications, are a beacon of light shining on the future of humanity for enlightenment, and ultimately, self-acceptance.

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## Rape Culture The Statistics are Alarming

Sonia Patel  
Contributor

Sexual assault is a frighteningly persistent reality in our world. 1 in 4 North American women will be sexually assaulted in their lifetime, and the numbers for minority groups are even higher (Sexual Assault). 57% of Aboriginal women have been sexually abused; 83% of disabled women have been sexually assaulted; yet, sexual assault remains one of the most under-reported crimes, with an estimation of merely 6% of incidents being brought to the attention of Canadian police (Sexual Assault).

These statistics are alarming. Why is our society, which on the surface condemns violence and celebrates women, so quick to strike out against them? This behaviour of treating women as objects is a socialized mindset that needs to be destroyed at its roots if any advancements are to be made in women's safety. In order to stop sexual assault, we must disassemble rape culture.

A rape culture is a society in which physical and emotional terrorism against women is normalized and made invisible. It ignores and condones violence while shaming and criminalizing female sexuality. Rape cultures are not issues of the past or problems of developing nations—we are living in them, right here and right now. A quick

scroll through the comments section (and sometimes the main article itself) of a sexual assault report brings up a disturbing number of comments about the victim's style, appearance and behaviour. Concern ranging from the victim's outfit of choice to alcohol intake can be expected to take centre stage, while the actions of the offender are seldom as closely examined.

Conversations about what the victims of sexual assault have done or failed to do are not only insensitive and judgemental, but also ineffective. Rape is not a crime motivated by sexual desire. It is an action that uses sex as the means to degrade women, to express aggression, and to dominate over others. Rape can and does happen to anyone, regardless of age, appearance, or lifestyle. In fact, in 80% of rapes that are committed in Canada, the rapist is not a stranger to the victim (Sexual Assault).

Slut-shaming and victim-blaming are only a couple of the common elements of rape culture. Judging someone as a 'slut' based on their clothing or sexual activity leads to using that judgment to blame them for being targeted and sexually assaulted. This blame results in thinking on a subconscious level that it is justifiable. It is never justified, and no one ever deserves it. Victims of rape do not cause rape. Rapists cause rape.

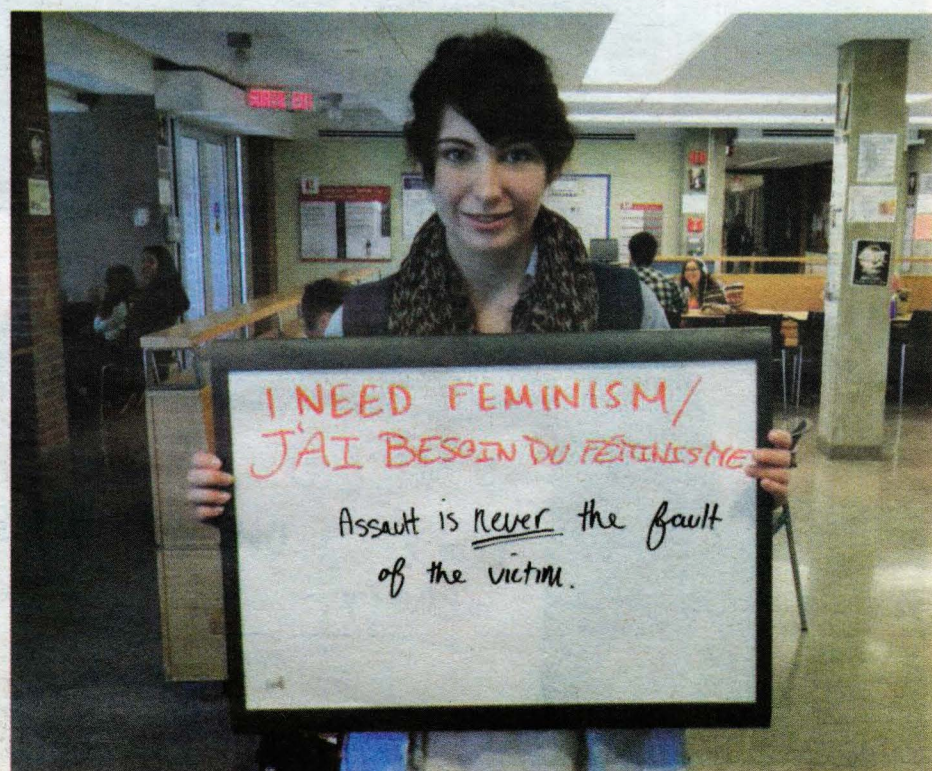
The deepest problem of rape culture lies in the fact that its messages are absorbed early and repeatedly. It is difficult to dissect the internalized messages and feelings that are transmitted by rape culture, but it is only then that we can start to change things for the better. It starts with calling out friends when they tell rape jokes, relay stereotypes that perpetuate rape culture or justify sexual assault in any shape or form.

The responsibility to prevent rape cannot rest on the shoulders of women; it must be an initiative taken up by people of all social categories, regardless of gender. In order to combat rape, education is needed to ensure that every person knows that the word 'no' is not code for 'convince me'. To stop sexual assault once and for all, we must recognize that a woman's body is hers and hers alone. We must stop teaching men to view women as sexual objects, and stop silencing the voices of women that argue this point. As Mary Pipher said, "Young men need to be socialized in such a way that rape is as unthinkable to them as cannibalism".

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## Lessons from Ravensbrück A Concentration Camp of Women

Dean Ray  
Contributor

Our bus arrived in the German town of Ravensbrück an hour and a half after departure from Berlin. The picturesque northern forests of Germany contrast against Ravensbrück's history as a forced labor and death camp serving the racial and political policies of the National Socialist Government of Germany between 1939 and 1945.

Shockingly beautiful and filled with statues, the camp is perched on Schwedtsee lake, across from the town for which it is named. The aesthetic cannot be reconciled with the horror of forced labor and death. Ravensbrück is exceptional. Unlike other camps, the narrative here is one of women. Not simply of female victims of the Holocaust—the Jews, Sinti, Roma and political prisoners—but of female perpetrators. Both the SS Officers and the majority of the camp's population were female.

Agency refers the capacity to act. For women, this is exerting control over your own life. In contrast, 'biology as destiny' is the absence of female agency, the idea that women's lives are decided based on their biology. Ravensbrück, the place of contrasts, is the realization of tremendous agency—the female SS achieved equality with men in the Nazi hierarchy—but also of biology as destiny—the female prisoner's servitude.

The bondage of female prisoners was total, their labor fuel for the Nazi war machine, their lives lubricant for the social dichotomies of the camps. The physically able were marched for an hour each day to a factory where they assembled weapons and goods for the war. The Nazis depended on continuous influxes of cheaply constructed goods to pacify resistance in the home front and munitions for their armies. Women provided an ideal labor pool. Experience in meticulous sewing and housework made them perfect, non-skilled, assembly-line producers.

Female prisoners became essential for more than their ability to construct weapons. Upon arrival, they were stripped naked, herded into showers and examined by male SS. Once an ideal, non-jewish, physical specimen was identified she was sent for medical examination. If no diseases or subversive racial qualities were discovered she was asked if she wanted to secure her freedom.

The female prisoner was guaranteed freedom in exchange for participation in a camp brothel. The duration of service was purported to be six months. The brothels, set up in almost every camp, (Auschwitz, Theresienstadt and many others) were not for the Nazi officers but instead for male prisoners. The Nazis were obsessed with work, and rewards like brothels and alcohol were used to secure diligent, subservient and pacified laborers. Procreation between the racially impure was anathema to Nazi racial doctrine—only non-jewish prisoners were permitted access to camp brothels.

The promise of freedom was a lie. None of the women of Ravensbrück were liberated through sex work. The lie was used to secure passivity amongst the prisoners. Instead they were the subject of forced sterilization, improvised abortions and constant and rigorous physical examinations.

The situation for those who did not choose sex-



Dean Ray

work was just as dire. It is difficult to use the word *choice* in the context of the Holocaust. Was anything a choice? Or, was it simply a world turned on its head? The laborers were brutalized by female SS guards. In contrast to the image of women as kind and nurturing, the female SS were particularly cruel. They earned their equality to male colleagues through acts of savagery.

Towards the end of the day our group was herded into a small exhibition, the mug shots of female victims tattooed on a mural. Our guide told us the story of a group of French political prisoners. The women would sing French popular music but alter the lyrics to criticize the German soldiers. The prisoners would teach the songs to other non-francophone inmates. They were practicing intellectual resistance. Even in the midst of cruelty, women constructed a form of retaliation that provided strength.

There are two lessons for feminists today. The first is that agency is the reality for feminists in the west but for many, biology is still destiny. Female agency is derived from the subjugation of non-western women. You would be amiss to neglect the abhorrent and cruel factory life of Bangladeshi women while expressing sexual liberalism through cheap H&M clothing. The second is one of history, that feminism today is often divorced from the historical structures of oppression. History is something that is handed to us. We must learn from that inheritance or the present will only ever be a pyrrhic victory.

## Coup d'oeil sur la France

Gervanne Bourquin  
Rédactrice Adjointe (français)

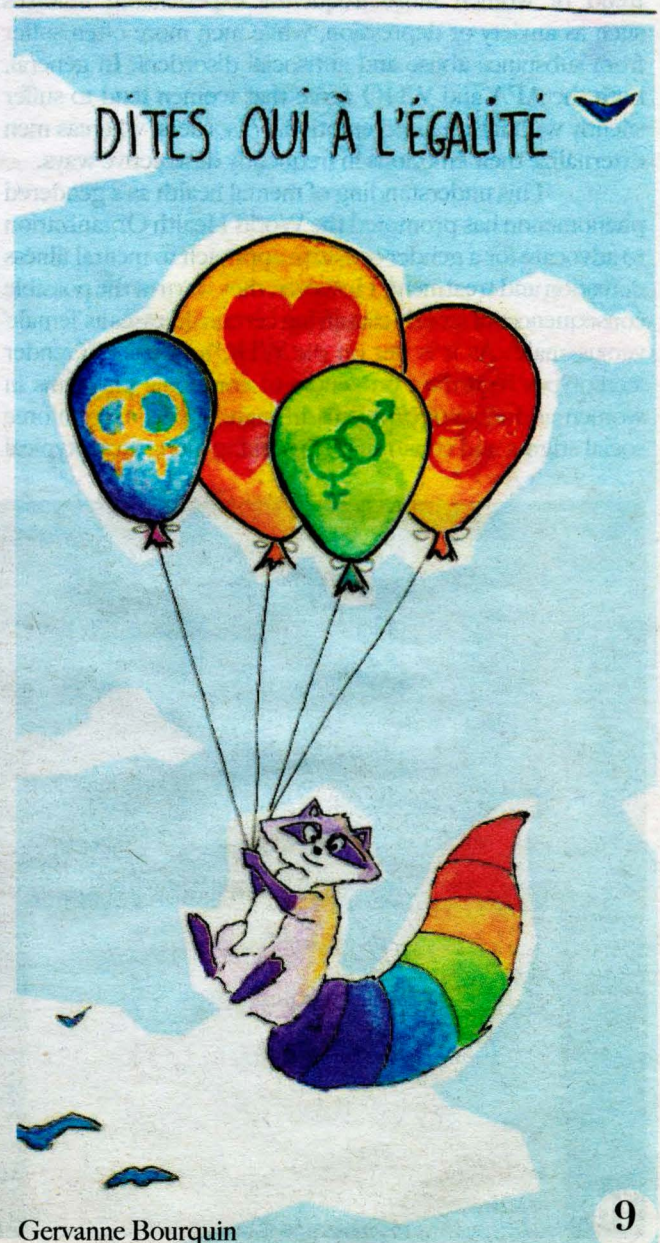
Au Canada, la question du mariage homosexuel, autorisé depuis 2005, semble une question réglée, lointaine, qui agite parfois les Etats-Unis et sera bientôt résolue dans tous les pays « développés ». Et pourtant... un petit coup d'oeil aux débats qui ont l'an dernier agité la France, et on peut percevoir certains enjeux un peu trop vite oubliés, puisque la France a attendu le 18 mai 2013 pour légaliser le « mariage pour tous ».

Pour rappel, la légalisation du mariage faisait partie des engagements présidentiels de François Hollande (le

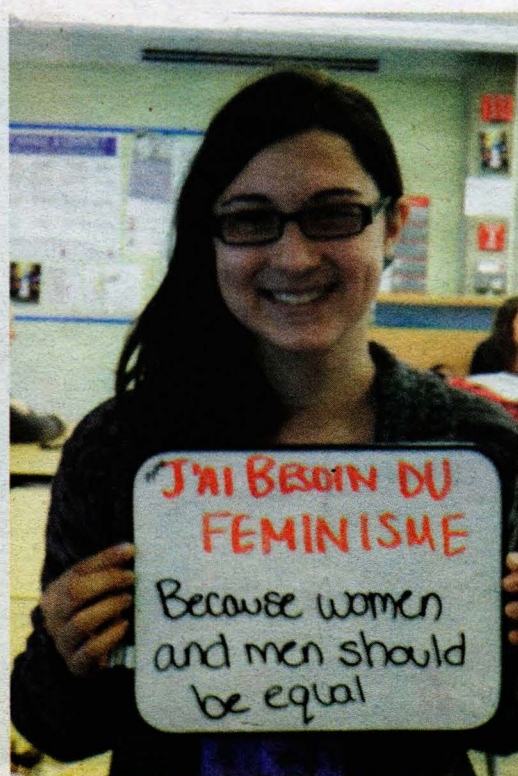
président élu en mai 2012, appartenant au parti socialiste, principal parti de gauche en France), et était donc relativement prévisible. Cependant, l'année 2012-2013 a été marquée par de vastes manifestations et cette question a mobilisé l'opinion publique et les médias pendant des mois, avec l'organisation des « manifs pour tous » par les opposants au mariage pour tous, à la grande surprise d'une partie de la population. Le nombre de participants, dont l'estimation varie entre 300 000 manifestants (chiffre de la préfecture de Police) et 1,4 million de manifestants pour le 24 mars 2013 selon les organisateurs ([www.lamanifpourtous.fr](http://www.lamanifpourtous.fr)). Alors de quoi s'agit-il? Qui sont ces Français qui s'opposent au mariage pour tous? Uniquement des traditionalistes qui pensent « attirer la colère de Dieu sur terre » et craignent la fin des temps (Le Petit Journal, interviews)?

Non. Si l'église et la population catholique, majoritaire en France (61% selon le sondage de 2011 de l'IFOP) ont été les moteurs du mouvement, ils n'étaient pas les seuls, bien que ces manifestations aient pu apparaître comme le moment de réapparition de la « France profonde », celle des racines ancestrales. Si la plupart était « de droite », et que le mouvement a pu être mis en parallèle avec la montée du Front National (parti d'extrême-droite français), c'est qu'il dépassait un simple clivage religieux. L'un des phénomènes les plus commentés de ces manifestations était la présence de jeunes, et même d'enfants, venus avec leurs parents défendre « la famille » à l'aide de pancartes roses et bleues ornés de schémas genrés représentant la famille traditionnelle (un père, une mère, deux enfants). L'un des enjeux les plus forts pour les militants, illustré par les propos de Frigide Barjot, était effectivement celle de l'adoption, à laquelle les nouveaux couples auraient désormais accès et qui pourrait alors devenir « un danger pour les enfants ». C'est donc un discours de l'éthique que les opposants ont déployé, invoquant les droits de l'enfance et la peur d'une « rupture de civilisation » (Mgr Barbarin, 14 août 2012, Le Figaro), rompant avec le sacrement de l'église et menant à la destruction des catégories « homme » et « femme ».

En effet, il n'est sans doute pas anodin de remarquer que ces débats ont lieu en parallèle de ceux concernant l'introduction de la « théorie du genre » dans les manuels scolaires (savoir que le genre est en partie un construit social et ne saurait être réduit au genre physiologique de naissance), et s'inquiètent d'une même destruction des repères traditionnels, presque plus que de problématiques spécifiquement « anti-gays », montrant à quel point la question du genre reste ouverte et d'actualité. Ainsi, ce bref aperçu de quelques revendications « traditionalistes » (ou homophobes pour certaines) permet de rappeler que la question du genre est loin d'être résolue et que le statut de ses « variations », sexuelles et genrées, reste précaire.



Gervanne Bourquin



## A Gender Divide in Mental Health Des maladies mentales selon le genre

Caroline Kamm  
Editor of Health and Wellness

Most of us have a specific image in mind when we consider an epidemic: perhaps an exotic disease fighting its way across borders, or a new virus sweeping through a population. Increasingly, however, the prevalence of mental illness has become something akin to an epidemic. Particularly when discussing the health concerns of a university student-body, this frequently stigmatized topic is of critical importance.

When analyzing health trends, you cannot consider the population to be uniform. Ici à Glendon, nous sommes vraiment divers, comme le monde. Tous nos étudiants sont uniques, et ça veut dire qu'ils ont tous des préoccupations différentes concernant la santé. Un facteur de plus en plus souvent reconnu comme influençant fortement la prévalence, le type, et le traitement des maladies mentales est le genre.

What does gender have to do with mental illness? A series of reports by the American Psychological Association (APA) and the World Health Organization (WHO) suggest that the external stresses of gender inequality may have a significant impact on the types of mental illnesses people develop, as well as their likelihood to report their symptoms to a medical professional. While the prevalence of mental illness is on the rise in general—now affecting nearly half the world population—this increase has coincided with the widening gender divide (Gender and Mental Health, World Health Organization).

Les maladies mentales ont des origines dynamiques et diverses, fondées sur les gènes, la chimie du cerveau, et les facteurs de la situation de la vie (Mental Health: Causes, Mayo Clinic Staff, Mayo Health Clinic). Parmi les maladies mentales les plus fréquentes, certaines correspondent aux pressions sociales sur les femmes, et certains sur les hommes. C'est-à-dire que les attentes que la société attache à votre genre, ainsi que les rôles masculins ou féminins maintenus par la société, créent une division amenant à voir certaines maladies comme spécifiquement féminines et d'autres comme plus particulièrement masculines (Study Finds Sex Differences in Mental Illness, American Psychological Association).

Cette compréhension du genre comme facteur de la santé mentale pose la question suivante: « qu'est-ce qu'une maladie féminine ou masculine? » While anyone can suffer from a mental illness, there has been a general trend of women more frequently experiencing illnesses such as anxiety or depression, while men more often suffer from substance abuse and antisocial disorders. In general, both the APA and WHO agree that women tend to suffer silently with internalized emotional disorders, whereas men externalize their emotions in frequently destructive ways.

This understanding of mental health as a gendered phenomenon has prompted the World Health Organization to advocate for a gender-sensitive approach to mental illness detection and treatment. However, they warn of the possible consequences of strictly classifying certain illnesses as 'female' versus 'male'. As it is put on the WHO's website, "Gender stereotypes regarding proneness to emotional problems in women and alcohol problems in men, appear to reinforce social stigma and constrain help-seeking along stereotypical

lines. They are a barrier to the accurate identification and treatment of psychological disorder."

Si les stéréotypes représentent une menace pour l'identification des maladies, pourquoi utiliser le genre? Pouvons-nous considérer que toutes les maladies mentales ont la même signification, indépendamment du genre? The answer, unfortunately, is no. While we, as a society, need to make a conscious effort to rid mental illness of the many stigmas that it holds, we cannot detach them from their current gendered reality. So much of mental illness is contingent upon the individual's lived experience, and, if gender has played a large role, it must be considered in their mental health diagnosis.

Alors, quelle est l'étape suivante? Pour l'individu, une bonne compréhension des symptômes des maladies mentales, ainsi que des options disponibles pour trouver de l'aide. For the mental health professional, an understanding of the different mental health risk-factors associated with gender. And most complex of all, for society to understand that mental health issues are not something to be ashamed of, nor something inherent in any particular gender, but in part a side effect of a gender divide.

If you would like to talk to someone about mental health, either to get some more information or for personal help, Glendon's Counselling and Disabilities Centre is a great place to start. You can schedule an appointment for free personal counselling, or drop by any time for pamphlets on common mental health problems. Aborder le sujet requiert de bonnes informations: alors renseignez-vous!

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## Sex-Education for Women Connaissez-vous votre clitoris?

Natasha Farough  
Editor in Chief

Ladies, if you, like me, learned about sex primarily through public school, you probably learned about the reproductive features of your body, how to avoid STIs, and finally about male orgasm as it relates to pregnancy.

Avez-vous appris quoi que ce soit à l'école publique au sujet des relations émotionnellement satisfaisantes, de la confiance en soi, de l'identité sexuelle, ou de l'orgasme féminin? Probablement pas. Si vous étiez, comme moi, curieuse, vous avez fait quelques recherches sur ces sujets à un moment dans votre vie. Si ce n'est pas le cas, arrêtez de lire, et faites-les maintenant. C'est pour votre santé et bien-être. Pendant mes recherches, j'ai découvert une chose vraiment intéressante.

The most commonly known thing about the clitoris—or "little button under your hood" as many refer to it—is that it is the only human organ that exists solely for pleasure. However, what I learned while reading "The Internal Clitoris" by Ms. M on the MuseumOfSex blog is that the clitoris is not simply a little "button"—it actually

extends into a woman's body and wraps around the vagina and urethra. It can be up to 9 centimeters or approximately 3 inches in length (Ms. M, The Internal Clitoris). Why is that significant? It means that a woman can be stimulated when the vagina walls are slightly displaced and rub against the internal clitoris, as well as from rubbing the external clitoris "button", or glans, as it is formally called.

Surprised? I was. I was also surprised that this part of the female anatomy was never discussed in any of our textbooks. Why is that so few people know about the true size, scope and potential of the clitoris?

Évidemment, ce n'est que récemment que les recherches ont utilisé l'IRM (or MRI in English) pour construire une image du clitoris. Dr. Helen O'Connell, de Royal Melbourne Hôpital, a publié une étude intitulée « Anatomical Relationship between Urethra and Clitoris » dans le Journal d'Urologie afin d'améliorer la compréhension du clitoris en 1998. Avant cela, les recherches des années 70 avaient utilisé l'IRM pour étudier le pénis, mais ne l'avaient jamais utilisée pour le clitoris avant les années 90 (Ms. M). Bizarre, n'est pas? Selon moi, cela signifie qu'il y avait un manque d'intérêt dans la jouissance des femmes, et qu'elle existe encore. C'est la raison pour laquelle les manuels scolaires n'ont pas été mis à jour. C'est aussi la raison pour laquelle beaucoup des femmes, même dans les pays instruits comme le Canada, ne savent pas comment prendre du plaisir dans leurs interactions sexuelles. Heureusement, maintenant, il y a un mouvement pour l'éducation des femmes et des hommes sur le sujet de la jouissance féminine.

If you are interested in learning more about the clitoris, and healthy sexual relationships in general, check out artist Sophia Wallace's campaign for more knowledge about the clitoris and female satisfaction: Cliteracy 101. Also see Dominique Mosbergen's article, "Cliteracy 101: Artist Sophia Wallace wants you to know the truth about the clitoris" on huffingtonpost.com for full coverage of the project. Love amazing photography that bends gender expectations? Check out more of Sophia Wallace's work at her official website: <http://sophiawallace.com/index.php>. Si vous avez appris quelque chose en lisant cet article, j'espère que vous avez réalisé l'importance de faire vos propres recherches sur la sexualité et ce qu'elle signifie pour vous.

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## The Fit Feminist

L'exercice et l'image corporelle

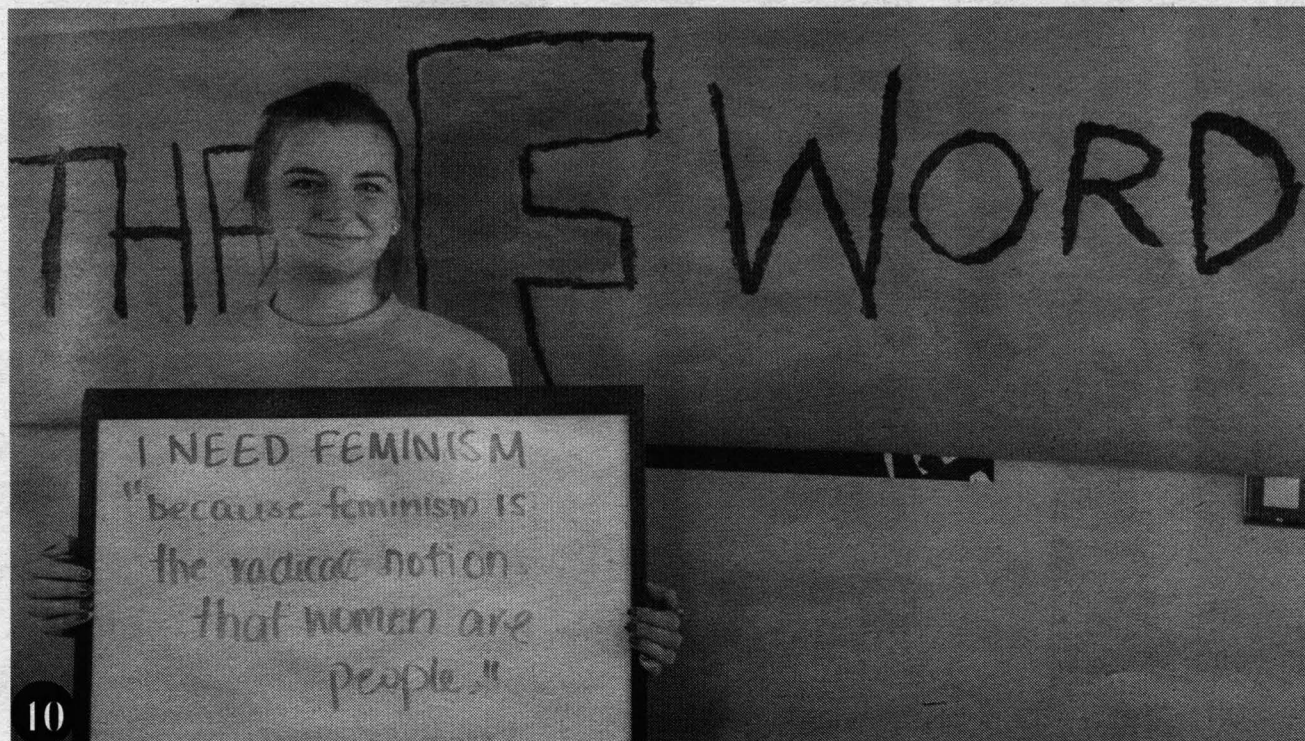
Ana Vianei  
Contributor

Let's discuss the two "f" words that are often depicted as fierce enemies, but upon closer examination can actually be the greatest of friends. Which two "f" words, you ask? Fitness and feminism.

The stereotypical feminist, who wears men's clothing, rocks a pixie cut, and doesn't shave, might choose an oily hamburger and perhaps play some flag football in her free time rather than regularly juice up and work on her glutes. After all, going to the gym is for aesthetics, and she's not about to change herself for anyone else, right? Wrong. It's true that at the gym we encounter male sex traps like the abductor/adductor machines and face pressures from the perfect proportioning of boobs-waist-thighs-glutes expounded to us on the cover of every magazine. But going to the gym and embarking on the never-ending journey of getting and staying fit helps women address an age-old question for which even feminism, sadly, has yet to find a solution: body hate.

Whether you're a rookie feminist, a sympathizer, or couldn't care less about the cause, body hate is one thing we, as women, all have in common. That's a big claim to make, I get it. Many of you have tried convincing yourself that you've escaped the trap of striving to fit the rigid and unforgiving standards of beauty propagated by our society. Maybe you don't own a mirror or haven't brushed your hair since last week; perhaps you shop at Value Village and your favourite article of clothing is your grandmother's knit poncho. Whatever the case, you and your girly, image-obsessed sistas have one painful characteristic in common—you have, at one time or another, looked at your body, criticized a bump here or a stretch mark there, and experienced a self-image crisis.

Obviously there are countless other battles to be won in the war against sexism, misogyny, and patriarchy, but the battle within ourselves and against ourselves deserves more attention than it's been getting. So, ladies and feminists everywhere, love your bodies, and for no one but yourself, get fit!



## Revamping the Raptors

Drake, A New Face

Victoria Ramsay  
Metropolis Section Editor

Recently, the face of basketball has literally changed for the Toronto Raptors. In an attempt to re-brand and re-focus, the Raptors have hired none other than famous hip-hop artist Drake to become their global ambassador. A Toronto native, (and a proud one at that,) Drake is eager to take on his new role and revamp the Raptors. As the NBA's website described it, Drake has gone from "Rapper to Raptor". This change is proving to be an exciting endeavor for the face of Toronto sports.

After The Toronto Maple Leafs finally clinched a playoff spot and played their hearts out while competing last season, other franchises want to nurture a newfound excitement and fanbase for Toronto sports. Tim Leiweke, the President and Chief Executive Officer of team owner Maple Leaf Sports and Entertainment Ltd., seems very optimistic about the change: "This is a team, and this is a sport that's going to rock this city going forward" (Macleod, The Globe and Mail). During the press conference, Drake also was enthusiastic, saying "I care about the city more than anything in the world". He shares his strong passion for T-dot everywhere he goes, even making mention of the city in a number of his songs, both new and old.

Drake was well-spoken as he addressed the attentive audience of reporters and management. He donned a blue suit and even joked about his "loud" style choice compared to the other more muted black suits that accompanied him on stage. This light remark is a great example of the influence and attitude that Drake will bring to the team; he is passionate, open about his ideas, and ready to present them with a stylish flair.

Rumors about a change in the Raptor's uniforms and even their now-infamous mascot have also been circulating, but are now set straight. The Toronto Star reported, "Everything about the team is on the table... aside from the name. Give up your Huskies dreams. MLSE and Drake are sticking with dinosaurs." (Cathal, Toronto Star) That being said, you can expect new colours and uniforms in the future to celebrate and coincide with the "20th anniversary of the franchise in the 2014-15 season" (Cathal, Toronto Star). A new, famous face, as well as a new look for players, is all set in place. Now the performance on the court just needs to be shaped in order to meet the high expectations of fans and franchise owners alike.

Another huge announcement that was recently publicized is that Toronto will be the host city for the 2016 NBA All Star Game. How exciting is that?! Some of the top NBA players will be in our city competing in the annual All Star Game. It will be a basketball frenzy in downtown Toronto, all while raking in some major cash. The expected "financial impact on the city could surpass \$100-million" (Macleod, The Globe and Mail).

From A-List Rappers to new uniforms, blue suits, and All Star games, there is no telling what the future of the Raptors and Toronto sports has in store. Maybe Drake's popular lyrics will become apparent in the Raptor's future transformation: "Started from the bottom, now we here."



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## Bazu

bozu.partyonto.com

Claude-Kamga Kamgueu  
Contributeur

Cela fait un moment maintenant que j'ai remarqué que, en général, les étudiants universitaires ne sont pas au courant de ce qui se passe dans les lieux se situant sur leurs campus respectifs. Aussi, j'ai décidé de changer ça en créant Bazu. Bazu est un blog/moteur de recherche qui aidera les étudiants à savoir exactement ce qui se passe dans sur leur campus, dans les endroits qui peuvent être par exemple des fast food, des restaurants (Tim Hortons, Glendon Cafeteria), ou encore des places de parking.

Grace à cette plateforme, ces endroits pourront dès lors rentrer dans le système toute information les concernant, c'est-à-dire les heures d'ouverture et de fermeture, des images, des vidéos, leur description ou encore leur menu s'il s'agit par exemple d'un restaurant. En plus de cela, chaque lieu sera muni d'un "news feed", un peu similaire à celui des réseaux sociaux (Facebook/twitter), où ils pourront faire connaître aux étudiants toutes les activités prévues à la seconde même à laquelle la décision est prise.

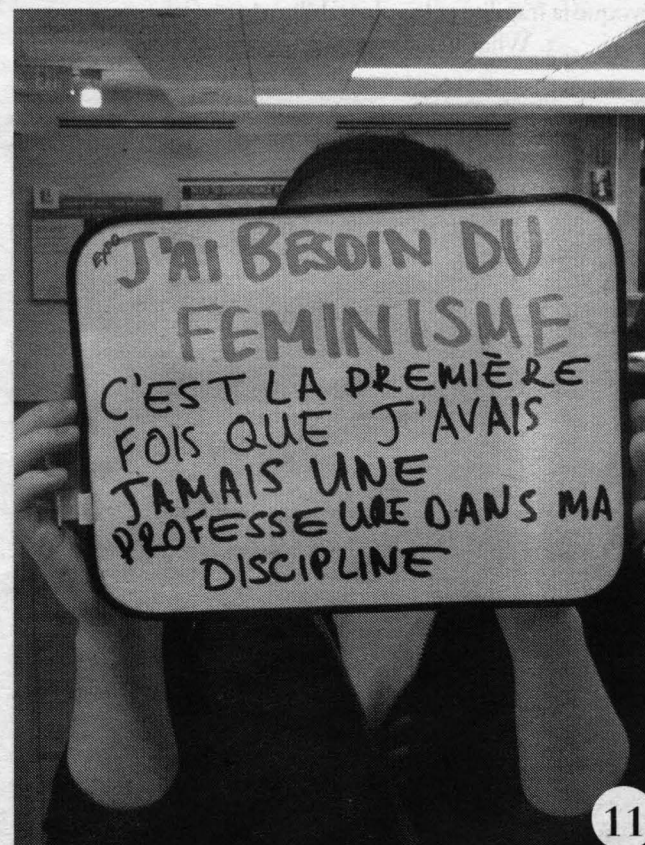
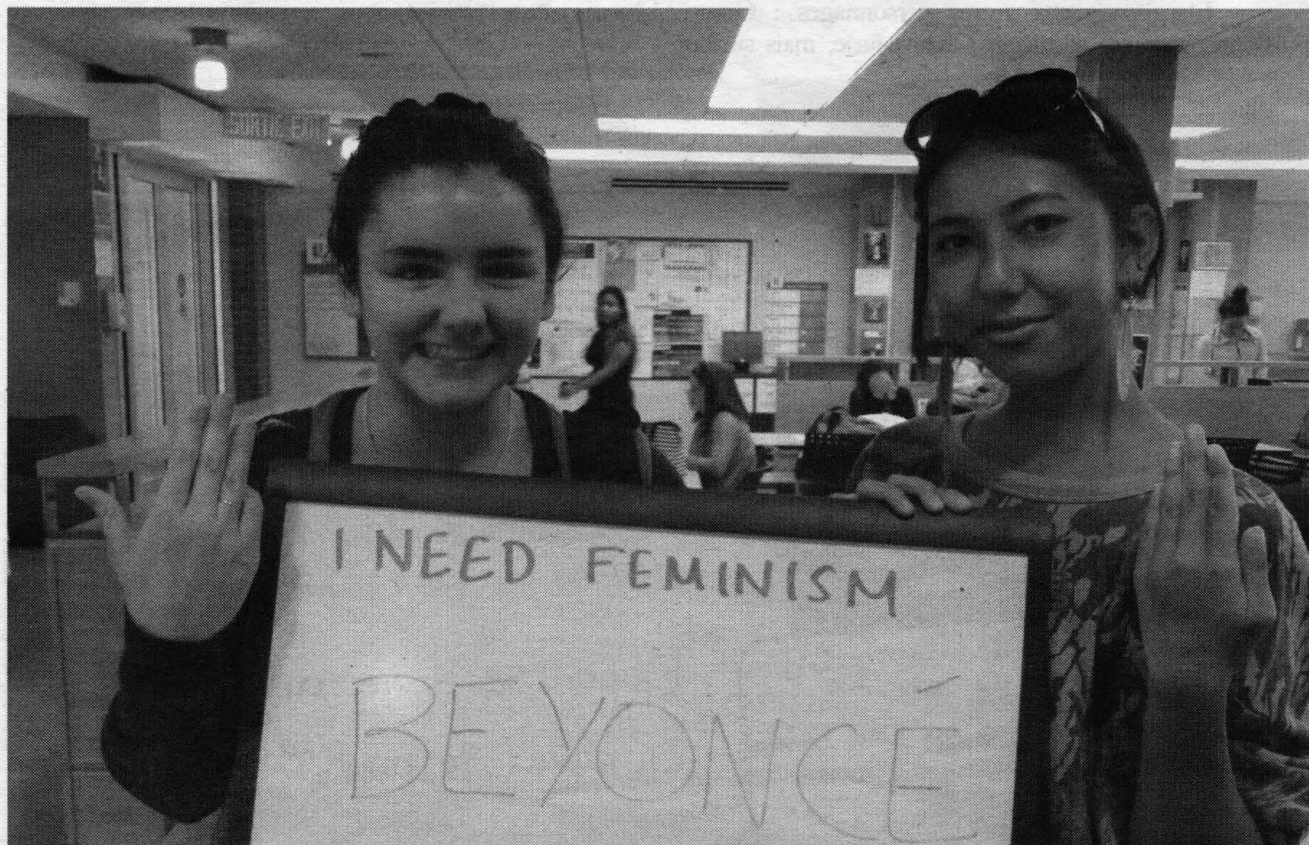
Cette plateforme favorisera les échanges entre les

différents espaces du campus et les étudiants pour deux raisons : premièrement, les étudiants pourront laisser des commentaires sur ces endroits et donc faire savoir aux autres étudiants ce qu'ils pensent, par exemple, de la nourriture servie à la cafétéria. Deuxièmement, les étudiants pourront envoyer des plaintes anonymes qui ne seront accessibles qu'aux gérants de ces lieux et pas au public.

L'exemple typique que je pourrais prendre remonte à ma première année universitaire quand je vivais sur le campus. En effet, mes amis et moi, on ne savait pratiquement jamais ce que la cafétéria offrait en termes de menu, et le seul moyen de le savoir était de nous rendre physiquement à la cafétéria. De plus, pendant les périodes de congés, comme à Noël, la cafétéria fermait et ouvrait à des heures irrégulières; on pouvait alors se rendre à la cafétéria au milieu de la journée et réaliser qu'elle était fermée, sans avoir été averti... ce qui était vraiment frustrant! Mais si une plateforme où la cafétéria pouvait directement communiquer avec les étudiants et vice versa avait existé, cette mésaventure n'aurait jamais eu lieu.

Pour l'instant, Bazu n'est opérationnel que sur le campus de Glendon, c'est-à-dire que seules les espaces situés sur le campus Glendon pourront créer leur page Bazu (Glendon cafétéria, Euro baguette, Tim Hortons, Lunik café, Glendon Athletic Club, Glendon Bookstore, les résidences Hilliard et Wood). Toutefois, dans un futur proche, nous comptons élargir le réseau au campus de Keele et, si possible, plus tard, à d'autres campus de Toronto.

Bazu est très facile à utiliser: tout ce que les utilisateurs ont à faire, c'est de taper dans le moteur de recherche un mot ou le nom d'un espace se trouvant sur le campus. Par exemple, un utilisateur pourrait taper « breakfast place Glendon college ». Tous les endroits offrant des petits-déjeuners sur le campus de Glendon apparaîtront en résultat (la cafétéria, le café Lunik, Tim Hortons, et Euro baguette).



## Passages

L'art de Cheryl Rondeau

Ayelen Barrios Ruiz Pagano  
Editor of Arts & Entertainment

On October 22, Glendon Gallery will be opening a new exhibition titled Passages, featuring two female artists. Cheryl Rondeau is one of them, and she was gracious enough to answer the following questions. She is a Canadian native who focuses on photography, and she is no stranger to exhibitions, having had exhibitions all around the world.

1. You were born in St. Catherines, Canada, but you have had shows all around the world, including in NYC and Columbia. Do you think being Canadian has influenced your work? If so, how?

Je pense que l'environnement où l'on a grandi a une influence sur l'œuvre. Mais cette influence n'en est qu'une parmi d'autres. En fait c'est une de mes préoccupations dans mon œuvre. Mon travail est consacré à une exploration des influences historiques, sociales et idéologiques sur la représentation et l'identité. Il s'agit d'un questionnement sur les apparences intérieure et extérieure, l'intimité et l'image que nous portons envers nous-mêmes et les autres. Je cherche à révéler les relations entre l'espace et le corps, le geste et l'individu.

2. You work primarily with both photography and film. How does each process differ from conception to actualization? How is it the same?

Dans mon travail, je voyage constamment entre la vidéo et la photographie, ces deux formes d'expression m'inspirent également. La vidéo est le médium que je privilégie pour sa qualité éphémère. Un support parfaitement adapté aux méditations sur les apparences, la réalité, la mémoire, et la représentation. Mes installations vidéo graphiques - par exemples Pénétrations, Éclipse ou les Petites Morts- sont le résultat d'une série de processus médiatisés d'enregistrements, de transferts et de manipulations numériques. Je m'intéresse à la désintégration de l'image jusqu'au moment où elle est exposée et la matière constitutive de l'image - les pixels, la saturation, points de lumières - pour dévoiler le dispositif spéculaire de la vidéo et rendre visible ce qui est habituellement invisible: les mécanismes technologiques, esthétiques et idéologiques en jeu dans la construction des images.

Par contre, la photographie propose un autre mode de représentation. Ce qui m'intéresse dans la photographie, c'est sa fixité et sa matérialité. Toute la question aussi de la réalité, du voyeurisme, ainsi que de ses rapports au documentaire, à l'image créée, à l'image construite. C'est une surface plate, fixe et les gens regardent cette surface, peuvent la contempler, et y projettent plein de choses. Dans la présente exposition à la galerie Glendon, j'expose une nouvelle série de photographies qui enregistrent mon propre corps en train de tomber d'un vélo dans des environnements anodins. Chaque photographie fixe l'instant de la chute, ce moment de collision et de la culmination des forces de gravité, de l'équilibre, du jugement et du destin. En plus de cette négociation complexe, je suis fascinée par la simplicité et le drame inhérent dans le geste de la chute. En captant ce geste dans une image fixe et le répétant, le récit est coupé, privant le spectateur d'un dénouement. En fait, je tente de créer un sentiment de désarroi chez le spectateur, le sentiment de cette perte de contrôle, là où ce geste modeste évoque la fragilité et la vulnérabilité du corps.

3. What would you like people to take away from

your work?

Dans mon œuvre je me concentre sur des images spécifiques (figées ou mouvantes) en répétition. L'œuvre transmet de façon monumentale les gestes, les moments de transition, l'expérience des choses infimes, du quotidien, dans le but d'exposer et de déconstruire les influences de classe et du sexe sur la représentation de l'identité. Cette reconstitution subtile de moments qui semblent banals vise à déclencher un sentiment de détresse profondément enraciné chez le spectateur. L'impact des œuvres consiste en un équilibre fragile entre le charme visuel des images et l'angoisse produite par une violence sous-jacente. La manipulation de l'image et la répétition, je pense, créent un déséquilibre chez le spectateur simplement parce que cela propose un changement de contexte d'une image connue qui est décontextualisée.

4. The theme for this particular issue of Pro Tem is feminism and gender issues. Do you think being a female influences your work? Is being a female artist different from being a male one? How so?

Par ma pratique du montage, la mise en scène, et la répétition je cherche à interrompre le récit pour souligner les constructions idéologiques constitutives de la femme. Pour mieux interroger les interférences entre l'image et le regard, entre le réel et la fiction, entre l'individu et la société.

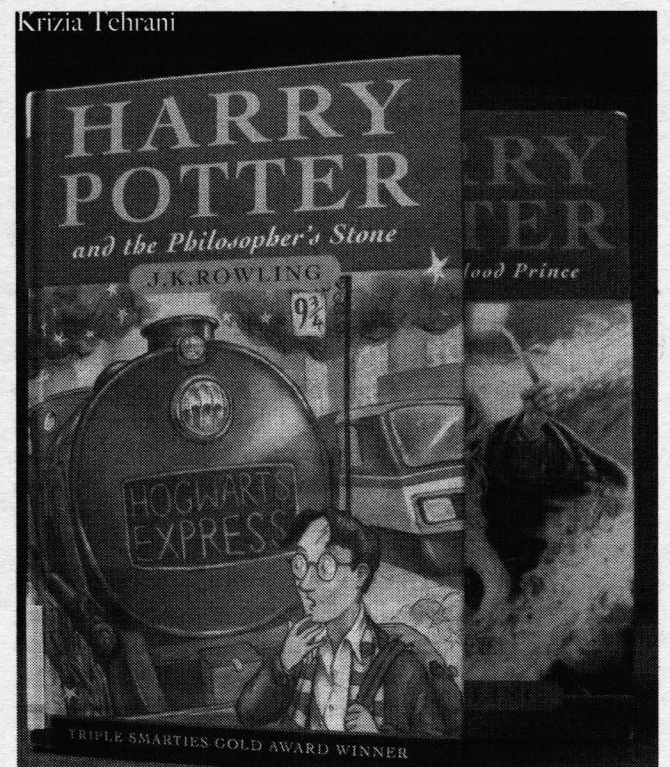
## Harry Potter, un macho qui s'ignore ? A look at the female characters of the series

Gervanne Bourquin  
French Assistant Editor

Quiconque a mis un pied dans l'univers d'Harry Potter aura lu cette description d'Hermione Granger : « a strong female character », un modèle pour les jeunes filles... J.K. Rowling est un exemple d'auteur ayant créé des personnages féminins forts: Molly Weasley, Lily Potter, McGonagall, Ginny... Cela veut-il dire que, ça y est, les féministes peuvent prendre leur retraite, les femmes sont correctement représentées dans la littérature grand public? Pas si facile. Si l'on regarde d'un peu plus près le cas d'Harry Potter, les femmes sont-elles vraiment libérées des fameux « stéréotypes de genre » ?

Faisons un bref inventaire. Hermione, la brillante élève... dont l'atout majeur est les études, la lecture. Ah tiens, les garçons se battent, jouent au Quidditch et les filles brillent dans les activités d'intérieur. Hermione's ability to be a good student, more so than the boys, can thus be read as a recasting of the female "domestic figure". She takes care of the boys having the adventures: for example, at the end of the Sorcerer's Stone, she is the one who leaves the cave (a place of adventure) to look for help. In order to be strong, girls study, because they do not go on adventures. Her ability to master her world comes through a mastering of the inner world, of cognition and emotions (Philippe Lejeune, *Le Moi des demoiselles*). She is the "caring one": she creates S.P.E.W. (*The Goblet of Fire*) in order to protect the weaker, reinterpreting the maternal role. Elle est un personnage fort... précisément dans les domaines que son genre lui assigne.

Elargissons aux autres personnages : Ginny... puissante, avec ses sortilèges Chauve-furie, mais surtout,



amoureuse de Dean, de Harry ou d'un journal intime maléfique (voilà bien une activité féminine !), ne parlons pas de Lavande... Seule Luna échappe à ce sentimentalisme, mais à quel prix : ne se soumettant pas aux règles (de genre), elle devient « Loufoca ». Parmi les adultes, le résultat n'est guère meilleur : si Lily est célébrée, c'est pour son sacrifice... en tant que mère. Molly est femme au foyer dont l'action d'éclat est le sauvetage de ses enfants. Quant aux femmes qui ne sont pas mères, elles sombrent dans la folie (Bellatrix n'est pas vraiment un modèle d'épanouissement mental), cherchent des substituts en enseignant et/ou perdent leur féminité. Even professor McGonagall, with her brilliant mind and academic success, has apparently no access to feminine attributes, as if her strength can only be possible through abandoning female characteristics. On the opposite end, Rita Skeeter is depicted as the epitome of a nasty, professionalized, oversexualized gossip girl. Ce trope va jusqu'à faire littéralement disparaître les femmes qui cherchent à dépasser leur rôle de mère, comme la mère de Luna.

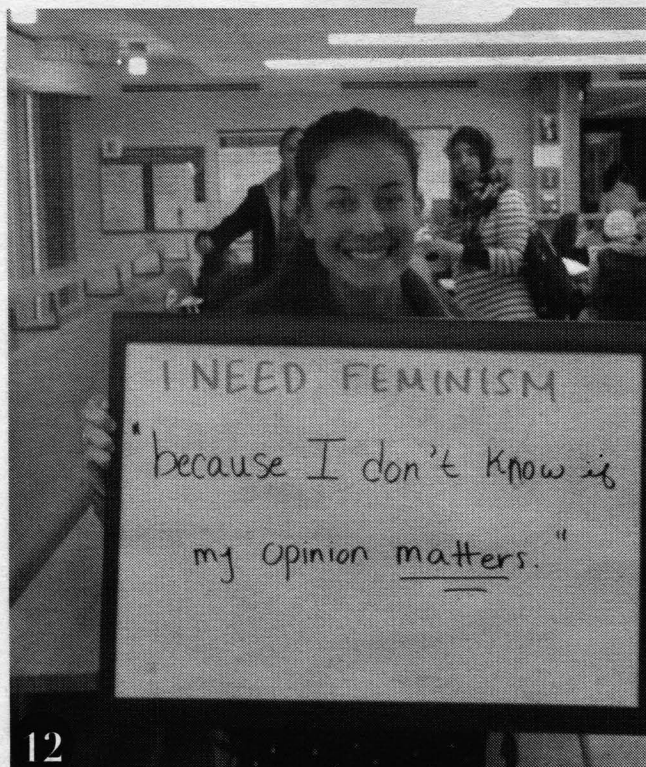
Alors, Hermione, une femme opprimée? Certes non, mais pas un modèle de perfection non plus. Le but de cet article n'est pas de démontrer qu'Harry Potter est un macho qui s'ignore, mais de montrer combien les stéréotypes genrés sont présents dans notre culture, pas toujours en évidence, et qu'il ne suffit pas qu'un personnage féminin soit « fort » pour en faire un modèle féministe. So, does a female character have to become masculine in order to prove that she is a strong character (Denise von Stockar-Bridel, « Féministe ou féminin: approches sociologique et artistique de la problématique des genres »)? I say no. The point of literature is not to contradict previous gender stereotypes, but to present a more flexible gendered identity to the reader, developing new possibilities rather than limiting them.

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Kelly Lui



## A Summer Full of Firsts First Sight, First Touch, First Kiss

Christin Spencer  
Contributor

"When I get that boy between the sheets, he won't want to get out of bed." A string of words I never thought I would hear myself say, especially in regards to my best friend. Yet there we were: on set, off-camera, sometimes late, sometimes absent. We were a group of undergraduates portraying a messy, beautiful journey between man and woman, where the characters find each other, and themselves, along the way. We were making a web series called *Firsts*, created by Ayelen Barrios Ruiz Pagano. I was contacted by Ayelen via Facebook, who to me (at the time) was some complete stranger asking me to act in a web series I knew hardly anything about. Noticing we had a handful of mutual friends, I asked them whether this was a real acting opportunity, or some kind of elaborate porno. Thankfully, this was the real deal.

The web series is based on a series of firsts (hence the name). Each episode features a "first" between Aiden and Sage, the two protagonists, as they deepen their relationship: first sight, first touch, first kiss . . . you get the picture. Initially, Aiden is set up with Heather (yours truly), but falls for her best friend Sage. Sage, played by Alex Whorms, is left torn between her friendship with Heather, a relationship with Aiden, and a complicated past lover. It's a story of love, laughter, frustration and growth that you won't want to miss.

Working with Ayelen and the cast was one of the most rewarding experiences I've ever had. We became a sort of family; whether it was singing along to our favourite show tunes in-between takes, or being yelled at for playing music when we weren't playing music, we were having a great time. Not only did I get to work with two good friends of mine (Griffin Morgan, who plays Aiden, and Stewart White, who plays Landon), but I made new friendships along the way. I'd like to think we successfully captured this timeless tale as envisioned by Ayelen, because it truly was a tale to tell. You can catch it on Youtube once it's released in the winter: an episode per week will be released with some extras along the way! Stay tuned to see how this story turns out!

## Espacios Compartidos/ Shared Spaces/ Espaces Partagés An Exhibition In Celebration of the Hispanic Diaspora

Sienna Warecki  
Assistant English Editor

The Festival of Images and Words is one of the main events promoted by the Cultural Celebration of the Spanish Language (CCIE), a non-profit group created in 1992. This year is the impressive 22nd iteration of the Festival: starting off the celebration of Spanish literature and art is the *Espacios Compartidos* (or *Shared Spaces*, or *Espaces Partagés*, depending on your mother tongue) art exhibition, situated right in Gallerie Glendon/Glendon Gallery. According to the pamphlets they were giving out at the exhibition, *Espacios Compartidos* is an "artistic and cultural topography of the Americas".

Principal Kenneth McRoberts had this to say about the gallery, and the festival it is a part of: "I think it is most impressive that the Festival of Images and Words should have reached its 22nd year. This speaks to the enduring commitment of Margarita Feliciano and her fellow organizers. As to Glendon, it is most appropriate that events in the Festival should take place in large part on our campus. While Glendon is formally bilingual in terms of Canada's two official languages, Hispanic Studies have become an important dimension of our academic programming and activities."

Never the ones to miss out on fancy parties, Pro Tem's team attended the exhibition; there, we were able to catch up with several of the artists.

Oswaldo León Kantule, or "Achu", as he's known, wanted nothing more than to educate the general public. For him, selling his art is not the goal; it is teaching through it. He was surprised that there were so many people: "you never know what the turnout is going to be, but it's good when there are a lot of people."

For Charmaine Lurch, it was about taking her lines off the canvas. Her collection of three-dimensional

bees, made in part by the community (her "bee-keepers"), were started after talking with Dr. Lawrence Packer, a bee specialist and professor at our very own York U. Their conversations led her to creating beautiful, full-colour representations of North American bees. They are meant to remind us of the theme, *Shared Spaces*—of the creatures who are alongside us in life and in nature which we barely take time to notice. The shadows that the sculptures create on the walls are also reminiscent of this theme: "We see them out of the corner of our eye. They are there, but also not."

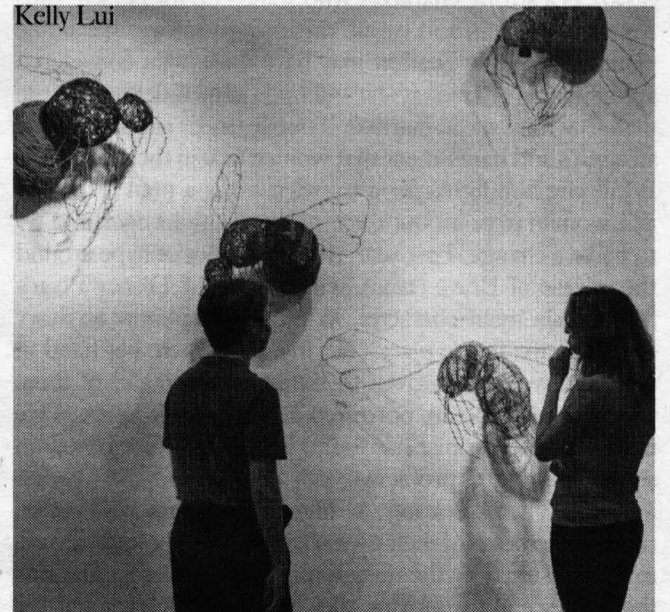
Shaniqueki S. Bartley had two works, each profoundly complex in nature. The first, "Latisha", was a portrayal of "the beauty in stereotypes". The woman painted is meant to represent the amalgamation of different cultures in the Caribbean, and the new culture, the new "tribe", which was eventually born out of them. Her second was an abstract (but, upon reflection, very relatable) representation of relationships: "In the early stages, everything is fine and colourful and beautiful. Later on, it starts to lose its colour, to fade and become uninteresting, until only certain pieces are left. And I think it goes in a cycle between them."

The opening ceremony had a pretty impressive set of speakers, including Michael Couteau, the current Minister of Citizenship and Immigration of Ontario. He said it was great seeing Latin American art being celebrated, and expressed the wish for us to all "advance together" as one diverse-yet-united province. Also included in the set were Margarita Feliciano, the Director of the Festival; Dr. Kenneth McRoberts, our Principal at Glendon College; and Rosy Cervantes, a talented Mexican singer-songwriter who was there to paint us a "Panorama of Latin America through Song".

Natasha Farooq and I had the extraordinary experience of interviewing singer Rosy Cervantes after the show—in three different languages. She spoke only Spanish; we spoke English and French. With the help of a French and Spanish-speaking volunteer we managed to have as flowing and enriching of a conversation as if we'd had it all in one language, and it's no surprise why—we were talking about music. After all, as Rosy herself said, "music is the universal language." In her interview, Rosy told us that she hopes to project her emotions and herself into the space around her when she sings, and to connect and unify people in the here and now by doing so.

Ultimately, *Espacios Compartidos* was a brilliant and compelling way to start to the 22nd Festival of Images and Words, and I look forward to seeing the events that follow celebrating the diaspora of Spanish speakers!

Kelly Lui



## Gender Issues in Movies Past and Present

Ashley Moniz  
Contributor

It is difficult to identify a film where gender issues or stereotypes are not present. Writers and directors, whether consciously or subconsciously, will capture how their society views its members. Whether it is a major theme or a subtle implication, the era and place in which a film is made can tell a lot about how men and women were viewed at the time of its release.

Many early to mid-twentieth century Hollywood films have reflected the traditional images of men and women accordingly with the views of the time. Older films are almost always synonymous with wealthy men speaking in deep tones, standing with large frames and, often enough, with a glass of whiskey and a cigar in hand. Men were tough or intimidating for almost the entire film, taking on an immense amount of emotional and physical strength. For example, Rick Blaine depicts this in *Casablanca* (1942). Despite his emotional turmoil and strife, he still manages to remain hard as a rock and hold on to his tough persona. Women were portrayed as delicate and vulnerable, dependent on their men and weak or hopeless without them. The title character in *Snow White and the Seven Dwarfs* (1937) is, at times, ditzzy, fragile and quite pitiful, relying on the mercy of the huntsman, the generosity of infatuated dwarves and a true love's kiss from a prince that she only saw once in passing.

Over the years, films have challenged gender stereotypes. Eventually, a strong female character will defy her social norms and follow her heart. In *Shakespeare in Love* (1998), Viola De Lesseps disguises herself as a man and acts in one of Shakespeare's plays. In the Renaissance, women were not allowed to participate in the production of a show. However, this character turns out to be a better actor than many of the men. A similar scenario is seen in *Mulan* (1998), where the title character disguises herself as a man so that her aging father will not be deployed. With the same training as many other men, she becomes a better warrior than most of the other soldiers.

Some films, however, appear to show women's rights and roles progressing, but aren't quite that forward. Scarlett O'Hara, the protagonist in *Gone with the Wind* (1939), is a strong character who stands up for herself, runs her own business and works tirelessly to salvage her home plantation. While Scarlett may have once been considered an influential character, she still finds herself defined by the man to whom she is married. *Tootsie* (1982) singles out the struggles and harassment that women face in the workforce. While the film fights for a cause, it takes a man disguised as a woman to point out these problems, fight back and try to make a change. Last year, there was a lot of hype around the release of *Brave* (2012), which featured Disney/Pixar's first female main character. While this was new territory for Pixar, the movie placed her in a plot where her hand in marriage was being given to the most successful of three young royals, who are portrayed as undesirable losers. This milestone protagonist has found herself in a plot based on stereotypical "girl" problems.

When creating a film, filmmakers will often recreate elements of their own society. Even though viewers may be insulted by the misinterpretations or exaggerations that they see in the movies, they can also look back and see how far society has progressed. While the world is still far from gender equality, strong and independent characters that happen to be female as well as, softer, more caring and vulnerable characters that happen to be male are becoming more common. Will the day come when writers and directors will be able to base films on their gender neutral society with characters who aren't defined by their gender? Maybe. But as far the influence of film goes, it is up to consumers to take what they will by using their own beliefs and morals.

