

OUT OF THE RUINS





ART BY JENNIFER PAPILLO

FOR MEN

BY ETHAN CHARLTON

Eyes opened to the world around me
Breathing in I am free of expectations
Once unjustly placed on me by patriarchy
Lifting my beautiful frame for the morning
After the bathing in colorful rose water
Wrapping myself in pastel fabric for today
Yesterday I wore a suit and heels
Tomorrow will be a kilt and blouse
Gender no longer something that defines me
I define my gender for myself lovingly
The pastel fabric and foundation I wear
Both only fractions of my own Identity.



SAVAGE NO LONGER

BY ETHAN CHARLTON

I roam the streets completely at ease
I drive the roads just as easily
No longer chained to a persecuted destiny
I am able to be totally free
Screams of revolution elevate me and others
With the death of old world chains
Together I and others unite in harmony
Now myself, Elijah, Amira, Mei and John
All different yet all deemed the same
The old white world now forever changed
Standing together we will change it more
We won't be deterred despite the difficulty
United we are a powerful progressive force
No longer mistreated in a caucasian world
We are all humans never truly savage



PRODUCT PLACEMENT

Sanitary isles lined with products

No color coordination is needed

The death of gendered marketing

Allowed tampon adds to bleed

Toy isles with no separation

Boys with Barbie's and strollers

All different colors and shapes

Girls with swords and dinosaurs

Playing gleefully without a care

All cosmetic isles and stores

Made for a person's preference

Genitals no longer an indicator

Skin care now for all

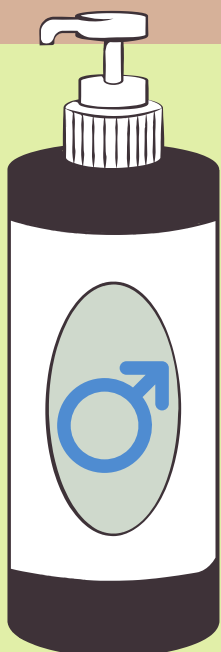
Products all placed in alphabet

Opposing the old worlds way

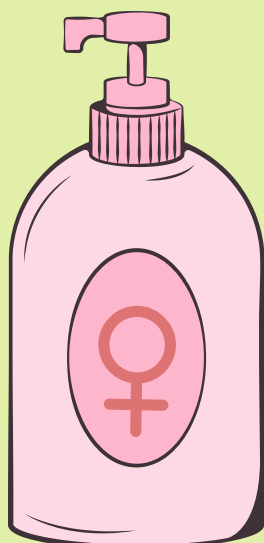
Bathrooms with no gender indication

His and hers becomes everyone's

All products have no gender.



\$4



\$9



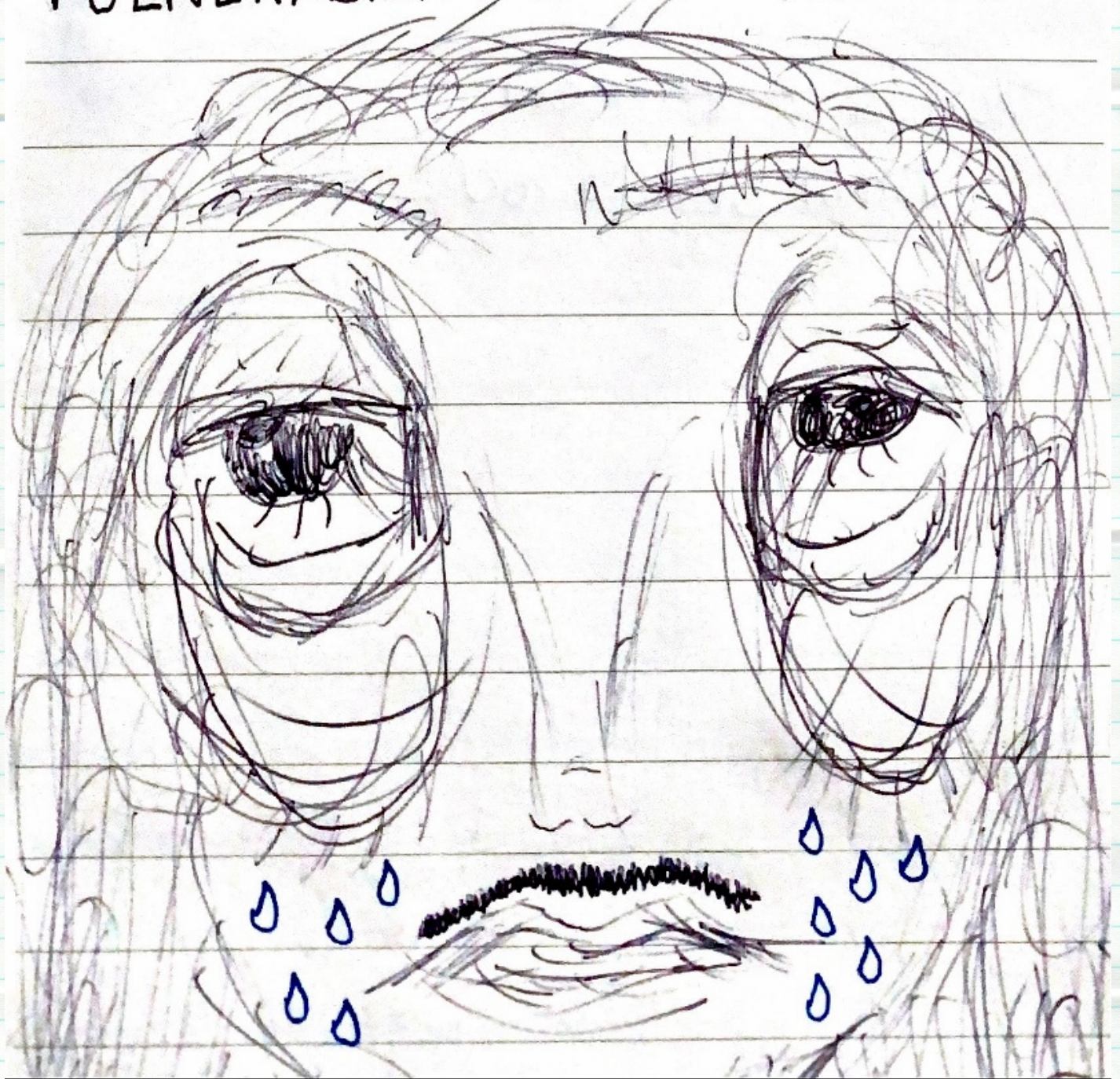
BY ETHAN CHARLTON

What were the poems about?

The three poems were all made with key inspiration from the material I learned about from Sally Mennill's GSWS 1101 course.

The key theme about them all is relating to the future of the world as a more intersectional paradise. The first poem relates to the topic of gender expression and masculinity and how a more intersectional future would be more inclusive to have men express their identity in their own way. The second poem relates to the topic people of color unifying against white supremacy and how in an intersectional world would be far safer for people of color and putting an end to the notion that people of color are "savages" or stereotypes. The third poem is about how marketing, bathrooms and products relating to culture would change to be more inclusive and not so divided on gender.

VULNERABILITY IS MY STRENGTH



ART BY REANNA SANDHU

**HOW WOMEN IN
MUSIC ARE A
COMMODITY FOR
RICH WHITE MEN**

FREE KESHA! AND BRITNEY... AND JANET... AND THE CHICKS... SHALL I GO ON? HOW WOMEN IN MUSIC ARE A COMMODITY FOR RICH WHITE MEN.

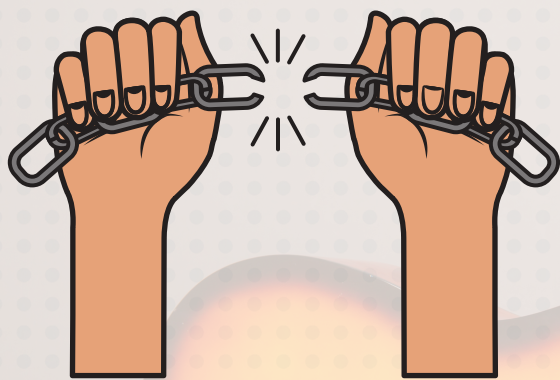
BY DEREK GRAHAM

Under old British common-law women were the property of men and while the law have changed for the better the practice has not. All too often today we hear of terms around women in music being thrown around left, right, and center like “breaking barriers”, “empowered”, and “sexual freedom”. Female freedom and feminism as themes in the music industry are often touted around as evidence that progress is being made in gender equality. However, upon further investigation it is clear that these women are less empowered than male musicians, are forced to sell their music with sex, and are ultimately a commodity for producers and corporations to use for financial gain. The music industry exemplifies the inequality between men and women in social status with the stark contrast of the power dynamic between the two. Unfortunately, there are just too many cases of women in the music industry being the property of rich white men to be ignored.

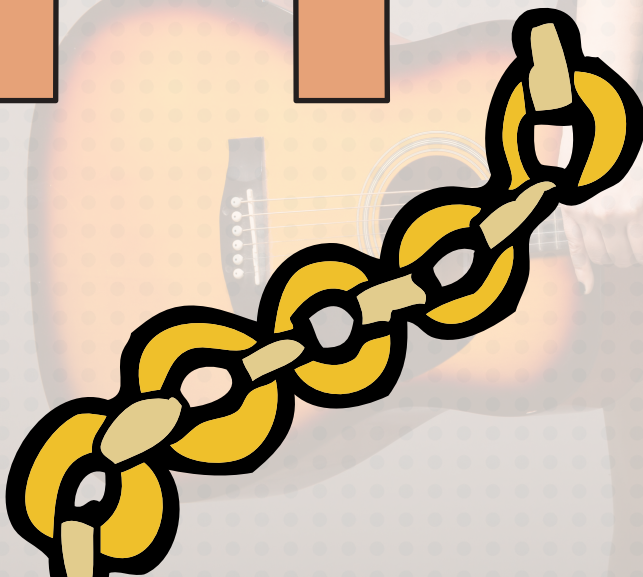
Perhaps the most recent example of female musicians being used as property to come to light was the artist Kesha’s allegations against her producer known as Dr. Luke. In 2016 the artist lost multiple court battles to get out of her contract with Dr Luke on the grounds of never proven but widely accepted claims of sexual assault. She later requested her record label, Sony, to allow her to continue her contract with them but without working with her alleged abuser. This was also denied. In her original lawsuit the ruling judge, who was also female, stated that continuing her contract was the “commercially responsible thing to do”. Despite all the bad press around the controversy, Dr Luke refused to release Kesha from her contract, as did Sony. This is direct evidence of how a female artist was little more than a commercial commodity to the industry and profits being more important than human decency. It should be noted that under new management, Sony removed Dr. Luke from Kesha’s label. While speaking out and eventually not having to work with her alleged abuser may be seen as a victory for feminism, doing so has cost Kesha dearly with her net worth going from 185 million before speaking out down to 5 million as of the time of writing. This is due to her contract with Sony allowing them to hold her earnings and payout little to her, again showing that she is viewed as property of the Sony corporation. Dr Luke is currently working with other young female artists for Sony and in 2019 was nominated for two Grammy awards. Sony is now reaping the rewards of Kesha’s speaking out by collecting the money made from her music about surviving sexual assault. Articulating this point perfectly is the textbook “Gender and Women’s Studies: Critical Terrain” when it states, “The rape of women has immense economic, social, and legal advantages (for men) that are seldom articulated”. Long known but only recently popularized in the public eye is the how under conservatorship, Britney Spears has been used as a money-making tool. While attempts have been made to keep her mental struggles out of the public eye, it has become widely known that she struggles with mental health. Following a very public mental health crisis in 2007, Britney has been kept under a conservatorship controlled by her father. However, the problems surrounding Britney’s money-making capabilities for rich white men have been problematic for much longer than her struggles in 2007.

Britney's early career was marked by the marketing of her sexuality even though she was legally a minor.

Britney Spears is an excellent example of a phenomenon known as 'the gaze'. Her record label marketed her dancing provocatively and wearing sexualized clothes in her music videos, however in interviews she was always made to be seen as 'young and innocent'. Photographs of her in magazines infantilized her and showed her in vulnerable positions suggestively ready for male dominance with the most famous example being Rolling Stone. She was very notoriously questioned about her virginity long before she was an adult and the media seemed to have an obsession around this. Her very public breakup with Justin Timberlake further evidenced the power imbalance in the male dominated music industry by villainizing her and allowing Justin to write the narrative. While she was questioned and judged about her virginal status, Justin was widely celebrated for speaking about his sexual prowess regarding Britney. This shows how while men are expected to be promiscuous with their sexual acts seen as conquests and prowess, women are expected to remain chaste, how men are free to explore their sexuality, but women are not granted the same option without losing social status. According to "Critical Terrain" society uses "this myth of sexual purity, this fear of young women's sexuality, to promote their agenda for women". While Britney's sexual expression was sometimes hailed as being supposedly liberating for women, it was really a thinly veiled way to sell her music and increase profits for her record labels.



FREE BRITNEY



Following her public breakdown of 2007 Britney was hounded by the media. Her being admitted to a rehabilitation facility for issues with drugs and alcohol was sold in the media as her own moral failure, however multiple male celebrities have been hailed as “brave” and “courageous” for being open about their substance abuse struggles such as Keith Urban and Bradley Cooper. Britney was forced to go on her “Blackout” world tour during a mental health crisis showing, as with Kesha, more importance is put on female musicians’ income than their own wellbeing and bodily autonomy.

Eventually Britney Spears was placed under conservatorship in the care of her father which she has repeatedly been vocal about opposing. Her father was openly quoted as saying that he “needed a new boat” when being asked about Britney continuing to tour after her Las Vegas residency. Despite being able to raise two sons, complete multiple world tours, and make hundreds of millions in profits for her record label, Britney is still considered mentally unstable enough to be allowed to leave her home unsupervised. Ultimately, one of two things is happening here, either she is being controlled legally under the guise of mental health issues for financial gain, or she is mentally incompetent yet is continually forced to work for the financial gain of others. Either way, she is a screaming example of women in music being little more than property, and of the bisectionality of women’s mental health issues being ignored.

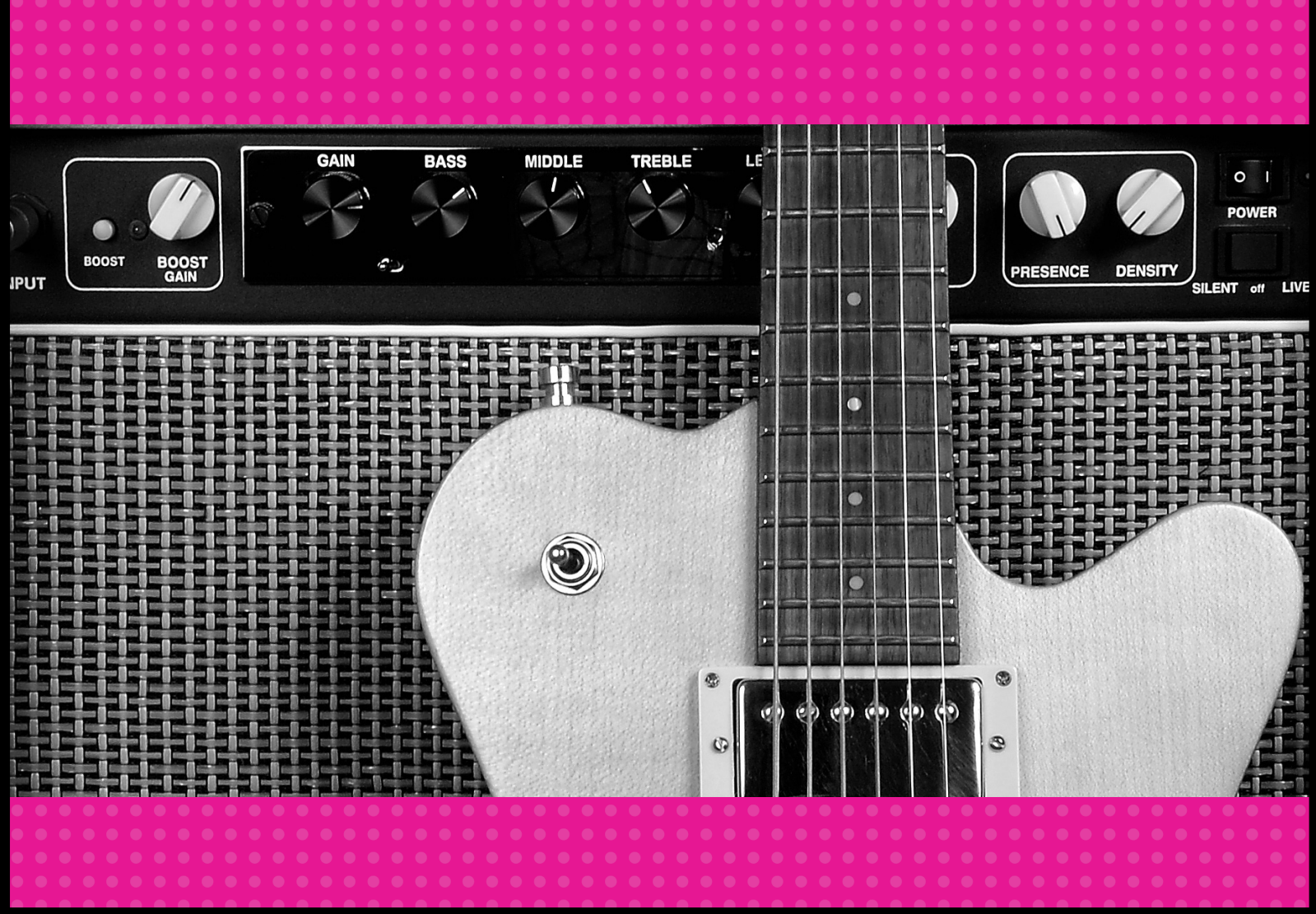
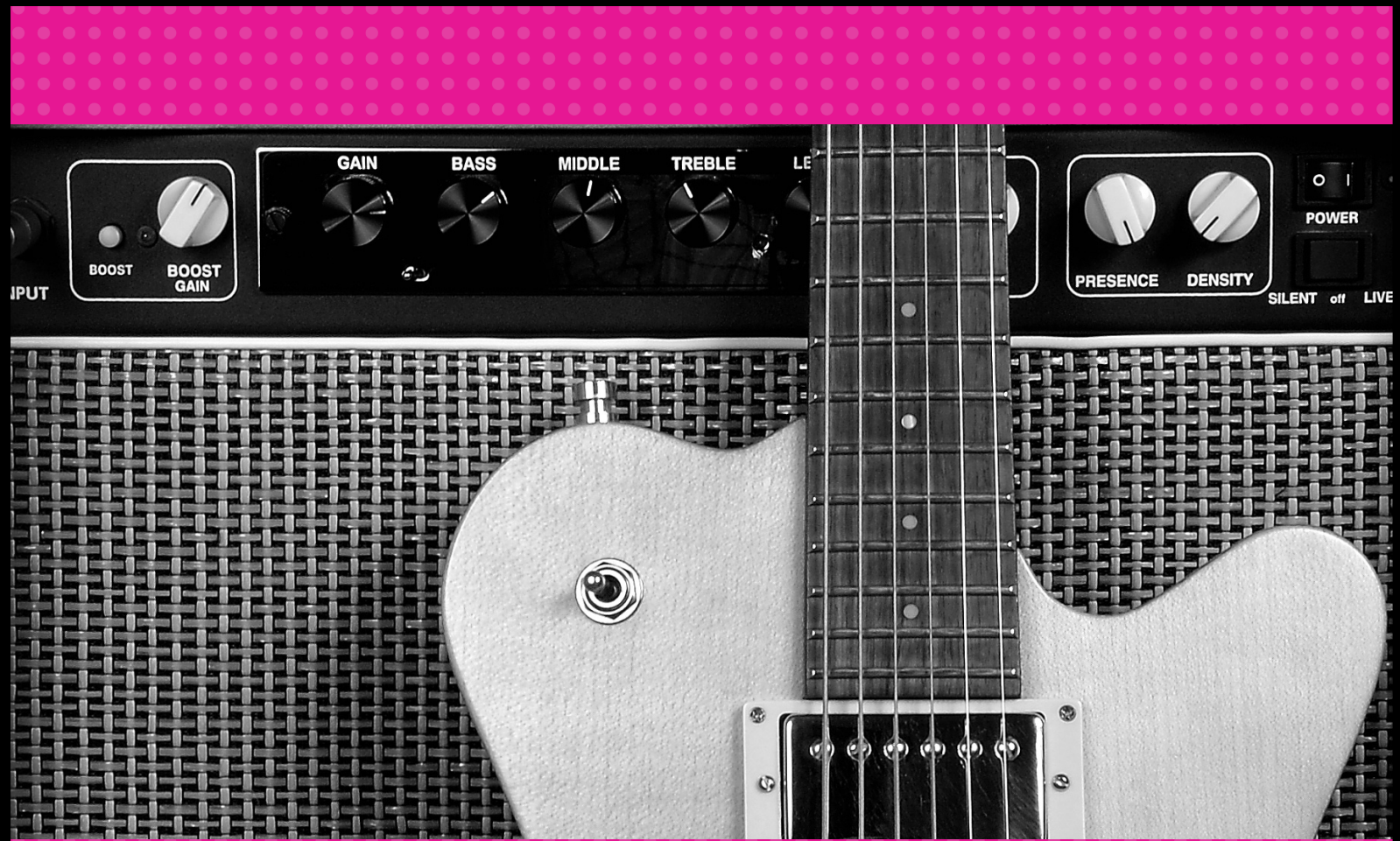
Janet Jackson is another example of a woman having their body weaponized against them when profits ceased. A long trailblazing career was damaged in a moment with the flash of a nipple. Jackson spent most of the 80s and 90s at the top of the charts being a massive money maker for Virgin Records. Most of Jackson’s career and image has been reduced to the scandal that was Super Bowl 2004. While performing with Justin Timberlake who was singing the lyric “I’ll have you naked by the end of this song”, he ripped off a part of her dress revealing her breast that was covered with a nipple shield. The puritanical hysteria that followed was intense as evidenced by FCC receiving thousands of complaints and fining CBS over \$550,000 for the supposed indecency. The backlash was swift and career impacting, MTV was banned from participating in future half time shows, MTV then blacklisted all of Jackson’s singles and videos on various platforms, and she was essentially blacklisted for showing a nipple for a brief second. It is a prime example of a woman being used to make money and then being thrown aside once that money train stopped. Once again, our friend Timberlake escaped relatively unscathed, attended the Grammys the following weekend which Jackson had been disinvited from, and joked about the incident. There is an irony and inequality about a man singing about women being naked being fine and a woman being blacklisted for doing so. There is nothing overtly sexual about a woman’s nipples. Breasts are sexualized by men for the pleasure of men and women are demonized for having them. One also must wonder if race played a part in this, Justin selling the image of a nice white southern boy and Janet being an older black woman, as society has always been uncomfortable with black sexuality. The music industry had no issues with Janet’s sexuality for the decades she was making them money, but once she became a liability, they discarded her with little hesitation showing that she was always just a disposable commodity. One must also wonder if Britney might have been penalized as harshly as Janet, and what role the social construct of race took in the scandal.

The issue with women in music being property is not limited to the pop genre. The Chicks (formerly known as the Dixie Chicks) were also highly celebrated female musicians until they became unmarketable to their target audience. While at the top of the country music charts in 2003, during a concert the artists made a disparaging comment about then President Bush. They were immediately called out and the backlash that followed was swift and harsh. They were blacklisted by thousands of country music radio stations. In contrast, their manager later pointed out that a radio station which dropped The Chicks continued to play the music of male musician Tracy Lawrence who was convicted of spousal abuse in 1998. The fact that a radio station will play the music of a wife beater but not women with an opinion goes to show how women are on an unlevel playing field with men. The group lost multiple corporate sponsorships and tour members even resigned in protest. The Chicks received uncountable hate mail in response to the comment, many of which included credible death threats leading to heightened security for them at their homes. The Chicks would later release a single about the level of backlash in their famous song lyrics “shut up and sing or your life will be over”. This all goes to show that women are not expected to have an opinion. While it may not be a smart career move to say something, which contradicts the majority opinion of your target audience, the fact remains that multiple male country singers have gotten away with worse acts as evidenced above. Confirming that women musicians are unequal to men is Merle Haggards line “Let’s get out of Iraq and get back on track” to which there was no fallout despite being like The Chicks comment in nature. Merle also openly defended The Chicks and received no ill consequences. The Chicks were viewed by their producers as a profit machine and as soon as controversy arose the industry refused to hear more music from the group with them releasing only one album in a 20-year period after the incident versus their regular and ample albums released prior. Here are women in the music industry taking a back seat to profits yet again, being expected to “shut up and sing”.

These examples are only a few of what is available, and this article could go on for almost forever with more similar and all too familiar stories. Even then that would only cover artists in the music industry and the #metoo movement and feminist movements have shown that this issue is not limited to any one industry but rather is rampant almost everywhere. The double standard and the oppressive, contradictory, and sometimes violent differences between men’s and women’s social status has become a tool for the rich white men who rule the music world to use, wielding these women in the name of feminism, empowerment, and sexual freedom to turn a profit and then discarding them once they are no longer profitable or keeping them in oppressive legal statuses to continue profiting off them.

The choice to treat women as property in the music business has harmful real-world impacts and needs to be addressed by contemporary feminists.

“SHUT UP AND SING”



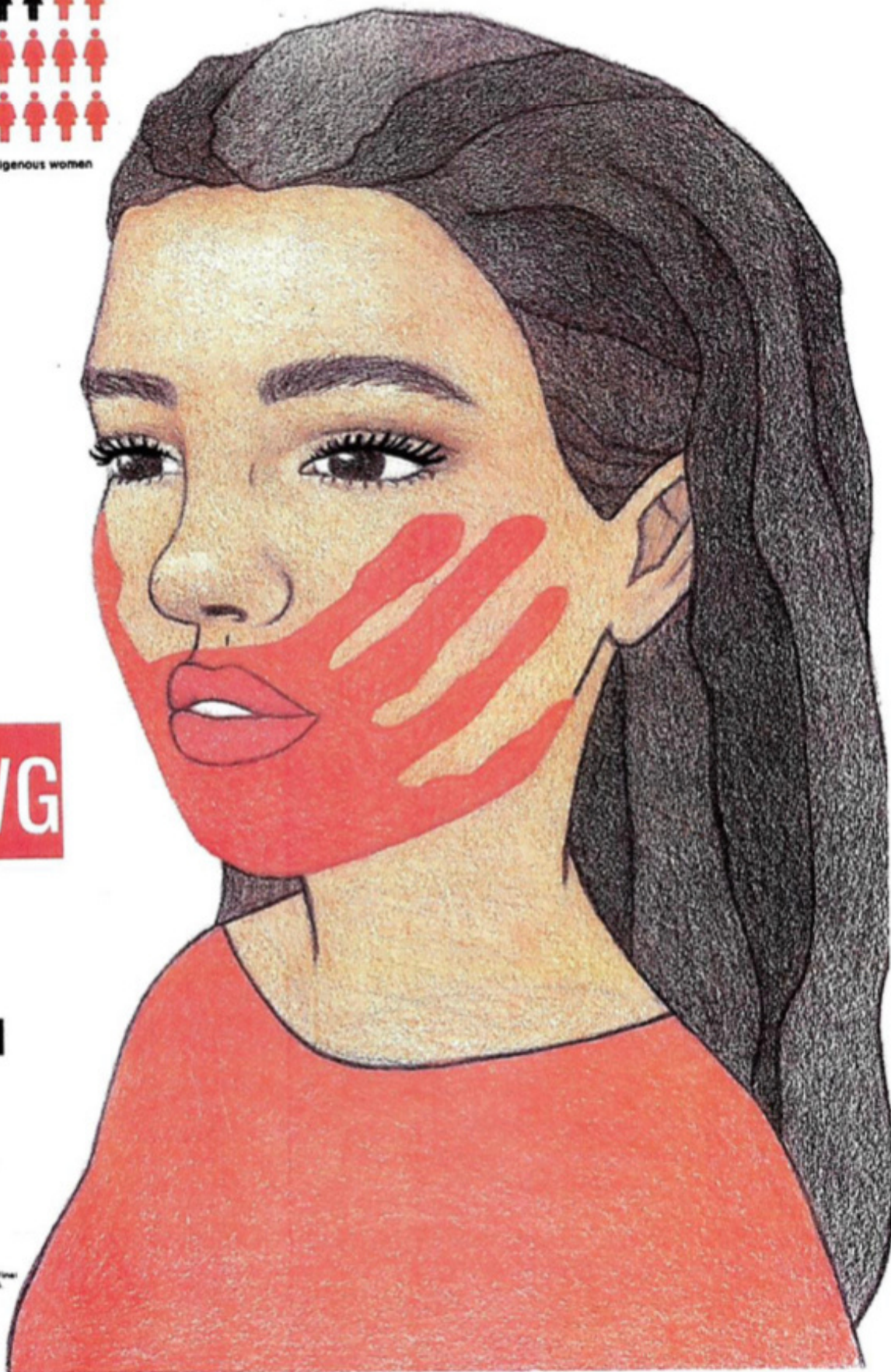


MMIWG

**Indigenous
women**

are 12 times more
likely to be
**murdered or
go missing**
than any other
women in Canada.

Source: Reclaiming Power and Place: The Final
Report of the National Inquiry into MMIWG.



BY NATASHA CRAWFORD

MOTHER'S PATH

BY NATAN VILNER

A mother huddles with her children between four walls. She tells them they are safe. Outside, discord. Disease like cannon fire. She builds barricades with her words, safety constructed by soothing songs. "You are protected, you are loved." Shielding speech, stronger than any fortification built by stone or brick. Nonetheless, these ramparts will fall. There is a danger here, too. Shadows congeal in the corners of the room, the silhouette of a man not present. All she can do is hold her children tightly as the storm blows pestilence against the outside walls.

To her kids, mother's words are so much more than barricades. They are a path the children follow, winding through their lives, the specifics forgotten, the meaning retained. She sees these paths often, fearing where most go. They lead to places not yet reached, stretching far beyond the horizon. If only she crafts the right words, builds the right paths, they will walk along in safety. But dangers lurk among each, pain is unavoidable.

This path seems safe, a forest trail. It twists and turns through the woodlands, a stream nearby. Mother nature provides, nuts, berries, animals, life. Trees grow tall, proud, though their leaves have begun to droop. Farther along the path all the green has gone, the woods deforested and trampled. The river bleeds oil. Flames flicker, licking the undersides of branches. Factories hide behind barren tree trunks. Smoke rises into the air.

One path cuts through a crowd of people, all so close together, mouths hanging open as they plead for normalcy. Some are friends, some are angry, some, both. They grasp for touch, having lost so many things. Easier then to continue as if nothing changed. Time distorted, space segmented, tightened chest, hacking lungs. Rats pile in streets. Dishes pile in the sink. Loved ones die in hospital beds.





Another path leads to a different crowd, marching forward. They carry signs, shout, chant. Liberation, justice, revolution. Some simply want the assurance that they won't be murdered by a man brandishing a badge as his weapon. That they won't be thrown into a cage for crimes that aren't a crime. They get not such promises. Instead, their mouths are sewn shut so that they cannot speak, cannot breathe.

Some paths are built by accident, worn into the ground by an anxious pacing of the day's events. The mother in her classroom, children screaming. Safety an illusion, she stands petrified. Her mask cracks like ceramic, glass shards caught in her throat. She wants to tell them to run, to return to their homes, to their own mothers. Instead, they are here with her, sacrifices to the whims of wealth, powerless to power. Her constructed wisdom splinters into fragments. The open window not wide enough, air rots.

Often, a path leads to questions. Questions of a father absent, not required to be here. The care left to her, he avoids the shit, the blood, the tears. He avoids the rocking cradle, the soft blanket. The warm embrace, words of care. No, what he provides is material, manifested through suffering and late nights. Turning as a cog, grinding, scraping against metal. Defying danger for bread, joining the crowd. Frontline, essential, expendable. Lifting his hands, he praises his god, mighty capital.

He struck her last night. Like the crash of lightning. It wasn't the first time. This path she hides from them. She does not want them to follow this one, nor does she want to burden them with her pain. Her arms and legs black and blue. She wants to leave but she can't. She no longer knows anyone outside these walls, the world morphed into something foreign. Stuck, she holds her children close and tells them they are safe.

HOW TO BEHAVE LIKE A "WOMAN":

BY JESSICA NARDULLI

How to behave like a "woman":

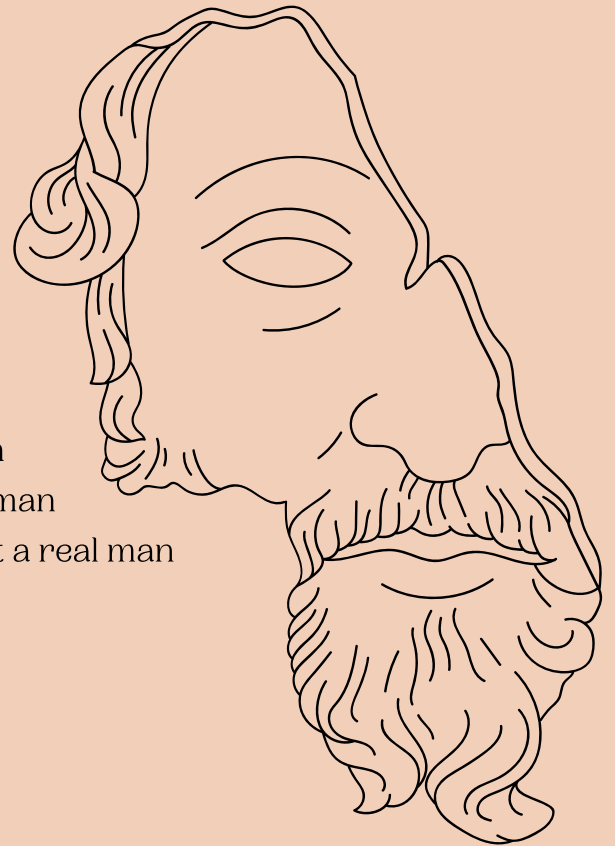
Be skinny but not too skinny or you are anorexic
Be muscular but not too muscular or you are manly
Look nice and wear makeup but also don't try too hard
Be confident but not too much or you are arrogant
Be quiet and act like a lady, but not too quiet or you are boring
Be smart, but not too smart or you are a know-it-all
Be successful, but not too successful or it is threatening
Be driven in your career, but not too driven because your purpose in life is motherhood
Be sexy but not too sexy or you are asking for it
Be a damsel in distress but not too much or you are weak
Don't be a tease but don't be a prude either
Be experienced but not too experienced or you are a slut
Be passionate but not too passionate or you are crazy
If you are in a bad mood, you must be on your period
Have long hair and wear a dress or you are a lesbian
Smile more at men, but don't smile too much or you'll give the wrong impression
Shave your legs, pluck your eyebrows, wax your armpits, know how to cook and clean, be dependent, be subservient, please your man.



AND HOW TO BE A “REAL MAN”:

BY JESSICA NARDULLI

Be physically tough or you are not a real man
Do not show your emotions or you are not a real man
Be the breadwinner or you are not a real man
Be heterosexual or you are not a real man
Do not wear pink or you are not a real man
Be in charge and a leader or you are not a real man
Be promiscuous or you are not a real man
Do not engage in household tasks or you are not a man
Be ready to have sex at all times or you are not a real man
Do not let conflict go without a reaction, or you are not a real man
Do not paint your nails or you are not a real man
Do not ask for help or you are not a real man
Be one of the lads and stick to the “bro-code”





ART BY JESSICA NARDULLI

BY HAROLD TEODOCIO

Stop the Shame, we are All the Same!

Looking around me, all I see are issues and obstruction

This world is filled with discrimination, prejudice, and pointless destruction

Before I go any further, allow me to make my own introduction

As a straight man I am blessed with many privileges

But it is sad to see many have yet to understand really what privilege is

I can go out at night alone without the fear of being followed, grabbed, or harmed in any way

Growing up I could do what I wanted and the sports I wanted to play

That is privilege

We all have our luck, but some do not have that same advantage

Which is why we must be open and appreciative to the lives that we manage

Right now, I am able to see that our world is rather unfair

Its even sadder to see that many often, do not even care

As an Asian man, I always feel I have something of myself that needs to be proved

While at the same time growing up, I always worried my actions would be disapproved

You see, we live in a world where we are forced to live by these criteria set by society

Simultaneously, it provides us with gender roles, stereotypes, and endless anxiety

If I am not into this or not at all like that, is there something wrong with me?

“Hey! Why are you doing that? It goes against your masculinity!”

Girls have to like barbies while boys must be physically strong

Why can't we just live in a world where we can be who we are and just belong?

A question that I have always asked myself but its just not that elementary

As there are so many issues that have evolved in the 21st century

Let me start off with racial inequality

Ever since their young age, people of colour, black people in particular

Face exclusion from opportunities in school such as education, resources, and extracurriculars

Throughout their lives they experience so much pain and heartbreak
Their instincts tell them to approach things as if their lives are truly at stake
The privileged may get pulled over hoping to get just a warning

While less privileged get pulled over hoping they don't wake up in a jail cell the next morning

That is privilege

Sadly, the inequality and inequity does not just stop there

Asians, Indigenous people, women, with the discrimination they face, we all must be aware

Women are sometimes assumed to be incapable and minimized
Not only that but they are seen as weak, emotional, and sexualized

Reproductive injustice is a good illustration
As some women should be entitled to their own cognition
However, society may take that autonomy away
Only because they feel that the mother is not mentally okay

But when it comes to someone's own fertility, they should deserve to have a say

In this world, it seems like there is enough hate to go around for each and every group

Its depressing to say but I'll put it on loop

Because people need to hear this. They need to learn what is going on
That some people face prejudice everyday, from dusk until dawn
You hear all these assumptions that Canada is this friendly, accepting place

Except we are far from that

Because we criticize and discriminate solely based off of appearance, gender, and race

So, what should we do?
Do we stoop down to these levels too?

The answer is no

We must fight and address these issues that have rigorously progressed
By educating ourselves, raising awareness, and constant protest

WORDS BY HAROLD TEODOCIO



The last thing we want is to live in a world where people are mistreated,
racialized, or depressed

Because at the end of the day we are all human and we are all the same
But we are all unique and should be treated with dignity, respect and without any
shame

As a feminist I long for a world that strives for inclusiveness and diversity
And to achieve this we must use our voices and fight in unity



WORDS BY HAROLD TEODOCIO

A Quaranzine: A Feminist Post-Pandemic Society

Homogenous Hearts

Love in opposites
Forgotten as the normal
All constraints released

Spotlight

All transgender lives
Represented, acknowledged
Damage is healing

Broken Boundaries

Barbies and dump trucks
Enjoyed by both girls and boys
Without assumptions

Menstruation

Bleeding stigma clots
As patriarchy unroots
Awareness flows through

Free Flowing

Freedom here at last
A world encompassed without
Gender constructions

Label-Free Feminist

Stereotypes ceased
Dressing in the colour pink
No guilt existing

Stitches

Indigenous souls
Uncoloured of grim constructs
Cycles dissolving

Male Birth Control

Pressure at last eased
Advancements for male bodies
Equal importance

Empowered, Not Intimidated

Women's ambition
No longer threatening, but
Instead applauded

Taking Control

Bodies Being seen
Through the gaze of one's own eyes
Spectacles shattered

Unleashed

Culture recognized
Outside of a single box
Categories gone

I Don't Need Saving

Experiences
Understood separately
Not homogenous

We Are Valued

Extensive healthcare
For all disabled women
No more oppression

Shameless Tears

Masculinity
Variable amongst men
With judgement absent

Genderless

Aisles open to all
With universal products
No longer gendered

Slow Mending

Hope instilled in all
Listening, educating
For the right future



BY KAITLYN BOLDING

A LETTER TO MY 12-YEAR-OLD SELF...

BY DANIELA PARROTTA

A LETTER TO MY 12-YEAR-OLD SELF...

YOUR WORTH IS NOT MEASURED BY THE GAP BETWEEN YOUR LEGS.

YOU ARE NOT LESS OF A PERSON BECAUSE HAIR IS GROWING ABOVE YOUR LIPS.

PLEASE LOVE YOUR TUMMY. IT IS A BEAUTIFUL PART OF YOUR BODY THAT NOURISHES YOU.

THE CURLS IN YOUR HEAD OF HAIR DON'T NEED TO BE STRAIGHTENED FOR YOUR BEAUTY TO SHINE.

NO MATTER WHAT THE TEACHERS TELL YOU, YOUR BRA STRAP DOES NOT MEAN YOU ARE WELCOMING A VIOLATION OF YOUR BODY.

YOUR HUMOR, EMPATHY, KINDNESS, SPIRIT, AND WHIT MATTER MORE IN THIS WORLD THAN YOU THINK.

IT IS OKAY TO TELL PEOPLE THAT THEY HURT YOU. YOU DON'T NEED TO PROTECT THEIR FEELINGS.

YOU ARE MORE THAN THE SHAPE OF YOUR BEAUTIFUL BODY.

TAKE UP SPACE.

I PROMISE TO NOURISH YOU.

I WILL TAKE CARE OF YOU.

I LOVE YOU.



WHAT IS TOXIC MASCULINITY?

WHAT IS TOXIC MASCULINITY?

BY JEREMY BASIC



Toxic masculinity refers to certain masculine traits and/or norms that can be harmful to men themselves, women, and society. These traits and/or norms that are built upon non-scientific biases are severely harmful as males are falsely taught that they have to physically become them. When men conform themselves to act in a certain way outlined by societies traditional stereotypes, they are actively partaking in toxic masculinity. Men do this as they feel pressured to conform and fulfil these masculine ideals set out by society. Unfortunately, toxic masculinity has likely affected every male in some type of way whether they know it or not. Some examples of toxic masculinity that society has deemed the traditional stereotypes of a man consist of acting tough, promoting violence, and possessing no emotions. Furthermore, these traditional stereotypes have been around for decades, however we are no longer in a generation where men must conform to them. Another major component of toxic masculinity is the idea of sex. In society, there is this notion that men should be engaging in as much intercourse as possible to assert dominance, therefore intercourse becomes a competition rather than a satisfying activity. This toxic ideation of a man assessing dominance in the bedroom can push people to partake in a role, rather than freely expressing who they truly are. This behaviour towards sex can encourage misogyny as men are treating their sexual partners and/or women as a number rather than a human being. Sex should not be seen as a body count tally which renders in competition or dominance, as that further permits toxic masculinity. Furthermore, toxic masculinity as described above can not only be damaging to men themselves, but society as a whole.

EXAMPLES/STEREOTYPES OF TOXIC MASCULINITY:

1. Working out and having a muscular body
2. Knowing about cars and trades
3. Liking and watching sports
4. Toughness and power
5. Enjoying violence
6. Asserting dominance
7. Suppressing emotions



WHY IS TOXIC MASCULINITY HARMFUL?

Being masculine or wanting to fulfil the masculine ideals isn't a problem, however it becomes toxic when it forces men to conform to meet the standard traditional stereotypes, when they either don't want to or they can't. Toxic masculinity can be harmful as being a breadwinner does not benefit a man, however this is the standard belief of society. In fact, being the sole breadwinner can result in emotional and mental problems for men, however this breadwinner ideology persists because it fulfils the dominance aspect of toxic masculinity where men feel the need to possess the power and control. Another harmful aspect of toxic masculinity is feeling pressure to suppress emotions. Men suppressing their emotions has been a masculine norm for ages, however it is extremely harmful and comes with several repercussions. Suppressing emotions by hiding them away is recipe for disaster. By doing this, men can become 1) aggressive and/or violent when experiencing emotions, 2) they can struggle with mental health disorders and suicidal tendencies as suppressing emotions means hiding their feelings from themselves and others, and 3) it can result in poor physical health. Overall, there are several points as to why toxic masculinity is harmful, however I believe that these are the most important. Toxic masculinity forces men to conform to a role that can lead to a life of emotional and physical pain for themselves and others.

3 WAYS TO DETOX YOUR TOXIC MASCULINITY

1. Remove the breadwinner ideation from masculinity.

- By removing breadwinning from the concept of masculinity, everyone benefits as men shouldn't be expected to be the only sole providers. Instead, it should be a choice to be the sole breadwinner, as the traditional norm that a man's role is to be a breadwinner is no longer fit for this generation.
- Both men and women have equal provider roles when it comes to maintaining a household or relationship, therefore if we deconstruct and remove the true meaning of a breadwinner from masculinity, it can be extremely beneficial.
- Feminism can help debunk this breadwinner aspect as advocating for equal rights means that a man is not the only sole option for the income of a household as equal rights should mean equal pay.

2. Understand and advocate about toxic masculinity.

- In order to truly abolish toxic masculinity, everyone needs to understand the negative impacts it has on men and society.
- If people truly understand what toxic masculinity is, then they can advocate to their friends and family in order to prevent the harmful instances from damaging them further.
- Always advocate for the greater good!

3. Be able to differentiate between masculinity and toxic masculinity.

- There is nothing wrong with wanting to be a "man" and possess manly characteristics, however wanting to be a "man" and possess manly characteristics ONLY because that is the traditional stereotypical norm is harmful.
- Masculinity consists of biological or natural characteristics of a man, whereas toxic masculinity is developed beliefs and traits about masculine norms. Moreover, toxic masculinity is seen as an act that men do to reinforce that they are indeed, masculine.



TOXIC MASCULINITY "A Poem for A Boy".

by ***Adejoke Hammed***

War happens, two birds die.
The first bird is the mouth of a bully,
A husband searching for
maps in the skin of his wife; a bird with
thick wings, bright with the color of blood.
A girl asks why he does that; the response
is a stench of liquor gushing out like spring
from his mouth.

He does not come home early, a gossip says
there's an apple he secretly eats outside
before coming home,
that she is the new goddess in his river.
The second bird is a new devil God just
made: his heart is made of stones, and
pebbles. Society taught him
'How to be a man' is breaking bottles for
relish, 'How to be a man' is sitting down in a
gathering and naming femininity a sore,
tagging feminism a disease,
with the cures in a desert, says the life of a
man is in the teeth of a shark - a field for
superiority, patriarchy, dominance and
masculinity.

I will write this kind of poem for a boy
again, one day.
I will tell him to sleep and wake up in a
dream where war is a milk for potency; like
sometimes, when I tell a boy
to spell his courage, he starts from the fourth
letter and pronounce "Rage" like a fist in an
enemy's tongue.
He starts from a story and ends in the
tragedies in its mouth.

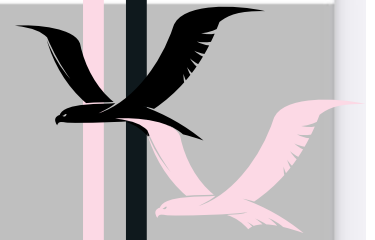
I want to tell my society a boy, is not a
stone, that I can testify from the breathings
of his heart he is not always a bag of
cement.
That, I saw him in a backyard near my flat,
burning his tongue, because he is shameful
of the gatherings the society calls

him to, an action that can be one's
worst nightmare, and this, like an
escalator, is teleporting his joy into
refuse bins.

I visit my pastor, and he is sad.
He wants to be alive to see boys doing
wonder; like moving a mountain with a fist,
and forming bricks to mold skyscrapers;
like, in his home, he wants to count the
laughter in the teeth of his wife, when
he gives her joy.

Joys like these are what wives want from
their husbands, so that their laughter
continue to flow like a newfound stream.
The pastor wants to be happy to see
boys do what a boy should do. So, he
bows before an altar, says God, give this
boy beauty.
Give him the audacity to be strong before a
flame.
Allow him to be a testament. A beautiful
one, so that he is no more called an
effeminate laborer in an
industry. Then, God says It Shall Be, little
servant, It Shall Come to Pass. This divine
conversation ends, and I go home.

Tomorrow is the boy child's day, and I
am a speaker.
I am a happy feminist, and I love to speak
about gender settlements.
I want to say to us today, that we do a great
disservice to boys on how we raise them; we
stifle the humanity of boys.
We define masculinity in a very narrow
way, masculinity becomes this hard, small
cage and we put boys inside the cage.
We teach boys to be afraid of fear.
We teach boys to be afraid of weakness, and
vulnerability.
We teach them to mask their true selves,
because they have to be what we, in Nigeria



BY ADEJOKE HAMMED

call "hard man".

We say to boys, crying is a sign of weakness, and as a man, you have to be strong, so he refuses to cry when hurt. We socialize men from young age, that to be emotional, delicate or tender is to be a girl, and that is the worst they can be.

I want to tell my audience boys deserve emotional **FREEDOM**, so that there are no more pressures on the tongue of everybody.

I want to design a banner, personally, and name it "*Toxic Masculinity Is A Disease*", so it should end, and our men no more carry the weight of toughness on their back like a destiny.

I want to approach gender violence as a men's issue involving men of all ages and socioeconomic, racial, and ethnic backgrounds. We should begin to View men as not only the perpetrators or possible offenders, but as empowered bystanders who can confront abusive peers.

I also want to challenge the society, a society that normalizes and trivializes sexual abuse and assault.

I want to say that the very idea that boys will be boys and therefore can't be held accountable for their aggressive actions! Encourages rape culture.

This is a poem to kill the society's tautological rants on what men should do, or not do.

This is a poem to tell the world I have spoken to be a voice, that my courage is naming me a beautiful daughter and a happy feminist, with an advocacy to cancel a pandemic.

I'll walk home as triumphant as a balloon, as joyful as a star, as iridescence as a cloud, and show my strength on the palette of my achievement.



BY ADEJOKE HAMMED



"Lingering self-hatred that seems to remain from centuries of oppression and is fuelled by a massive industry designed dedicated to making us feel inadequate and inferior."



Women aren't enough,
women aren't thin enough, hot
enough, submissive enough or
beautiful enough.

We're too big, too skinny,
too short, too tall,
too noisy, too quiet,
too angry, and too shy

Women are disproportionately discriminated against in media, continuously encouraged by hegemonic masculinity. The media industry predominately provides audiences with cis- and heteronormative media. Plus, stereotypical toxic masculinity and hegemonic pressures in media have a negative influential impact on women. As well, within the media industry, women are also underrepresented, victimized and discriminated against.

There are many ways we can improve our media's toxic heteronormative, anti-feminist narrative—challenging norms, avoiding toxic masculine influences, creating gender-sensitive and gender-transformative content, breaking down stereotypes, resisting societal norms regarding gender perception, & actively highlighting women in positions of leadership.

It is necessary to encourage the media industry to create gender-transformative content and implement self-regulatory equality/inclusion policies, including decision-making positions. There must be evaluation and tracking improvements in place to measure the industry's success. Hopefully, this would lead to the achievement of increased gender equality, and representation in content, workplace, and management.

"For marginalized voices in
social media spaces,
solidarity becomes essential"

"By opening up more forums on topics that we usually hesitate to opine on—whether it is race, sex, religion, or any other subject—we can encourage women to reclaim these spaces and address intersecting problems within feminisms in addition to the problems we all face under patriarchy." - Mahreen Kasana

The strength of feminism is intrinsically tied to how active we feminists are in bringing these topics offline into the world and spreading the same messages there.



BY ELIZABETH NICKASON

CANADIAN WOMEN AND THE COVID-19 CRISIS: IMPACT AND RECOVERY

BY DAYNA WILSON

With 138 million diagnosed cases and 2.97 million resulting deaths at the time of this writing, the COVID-19 pandemic has had an undeniably devastating effect on human beings the world over. The impact has, however, been particularly felt by women. Globally, women are overrepresented in the service industry, which has been particularly hard hit by pandemic related job loss. As a result, women's jobs are approximately 1.8 times more vulnerable than those held by men. While there is no doubt that economic strife due to pandemic related job loss has been experienced the world over, the fact that women 25-34 are already 25% more likely than men to live in extreme poverty means that they are in a especially precarious position. This figure becomes even more drastic when considering additional aspects of marginalization one faces: BIWOC, queer, trans, and disabled women are even more likely to experience poverty.

Beyond the gendered considerations surrounding the COVID economic impact, the pandemic has also served to highlight gaps in health and social programming for women and girls. While domestic violence rates have soared throughout the pandemic, shelter access has become limited due to the logistic challenges of providing the space to maintain adequate social distancing procedures. Meanwhile, access to consistent and effective mental health services remain expensive and difficult to obtain, even in the face of global crisis when incidence of violence is sure to increase. In 2020 alone, 160 Canadian females were violently killed; 90% of the perpetrators were men. For women, domestic violence has become a secondary health crisis, yet it remains widely unaddressed while the public conscious is focused squarely on the dominating concerns of the pandemic.

The pandemic has had a clearly disproportionate effect on women. As such, women should be prioritized in global recovery efforts, and systemic failures must be addressed so as to ensure that women are better equipped to survive future crises. In Canada specifically, some of the following actions and policy revisions could serve to ease the burden on Canadian women and provide them with the necessary tools to expediate the recovery process:

- Expansion of crisis housing facilities.
- Inclusion of expansive mental health services in universal health care.
- Tax breaks and economic initiatives for women-owned businesses.
- Accessible and affordable quality childcare.
- Universal basic income and financial support for unpaid caregivers.
- Mandatory paid sick and family leave time.
- Increased worker protections and oversight.
- Immediate action on health, safety, and potable water concerns facing Indigenous communities.



The focus the COVID crisis has drawn to existing inequities facing women has been stark. The potential exists, however, to use the momentum that the recovery effort is generating in order to efficiently address some of the many concerns that continue to negatively impact both Canadian and International women. With the necessity of creating a “new normal” comes an unprecedented opportunity to tackle the systemic discrimination that Canadian society was built upon, and it is our responsibility and our privilege as post-pandemic citizens to ensure that said “new normal” is inclusive and accessible for all citizens, regardless of gender, race, or socioeconomic standing.

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Disinfect your hands here.

BY DAYNA WILSON

THE DIFFERENCE BETWEEN THE LIVED REALITIES OF PERFORMATIVE EMBRACES OF NON-TOXIC MASCULINITY AND THAT OF LGBTQ+ INDIVIDUALS. SOCIAL MEDIA EDITION

BY AUTUMN KIRBY

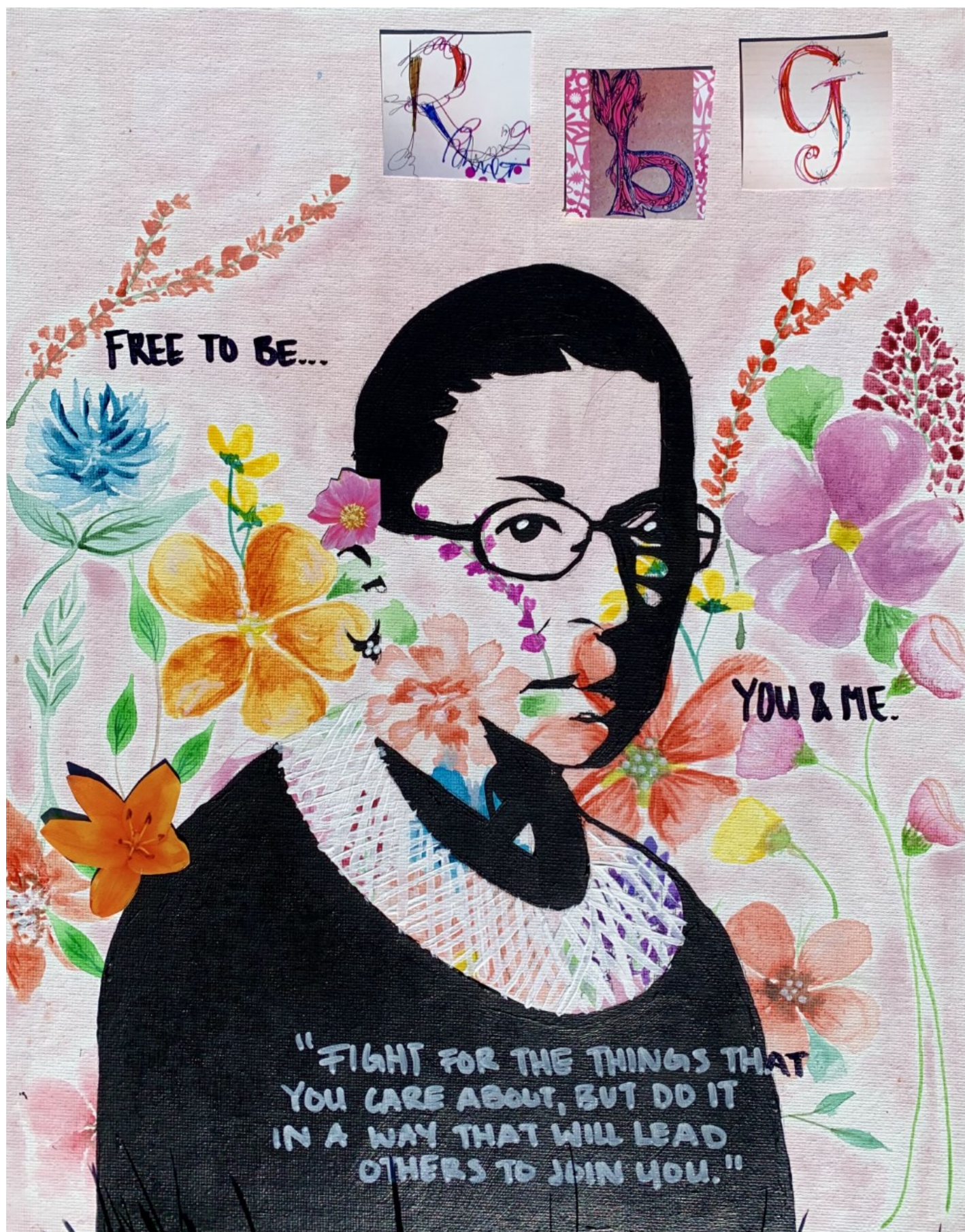
As someone who is admittedly, on social media way too often, there are things you begin to notice regarding what trends and does well on platforms like Instagram and Tik Tok. Now I'm going to say two words, maid dress, and I have a good feeling those reading are gonna know what I'm talking about. What was doing really well amongst teens and young adults for a while there was individuals having their boyfriends dress up in maid dresses, to embrace a kind of femininity, to allow themselves to be fragile and subservient? Yeah so a kind of switch from normal gender roles. This is merely one example where cis-het white men were blowing up on Tik Tok, and being praised for this glaringly performative act. Comment after comment, of people encouraging these men to put on a maid outfit! Next thing you know they've got one on for the next video and they're sporting some badly done eyeliner and if you're lucky, some glitter. Now this is what I'm seeing here, every day, the algorithm of social media apps allow for cis-het men to be favoured for these acts of defying toxic masculinity, when all they have to do is turn on their camera and do what is risky for those who actually embrace their femininity every day, who are authentically feminine and those who do it because it makes them feel like themselves or a better version of it. The reality is that internet culture loves to take what minority groups are ridiculed and mocked for and to make it "trendy" and "cool." The big picture, is that people love what they cannot have and so much obsession with cultural appropriation and performative acts to appeal to others and receive validation is way too normalized and I see it every day. LGBTQ+ individuals who do present more feminine are shamed and bullied constantly, and I see this as how society villainizes femininity. Living within the patriarchy comes with the realization that women and feminine characteristics is deemed as weak, fragile, whiny, bitchy, etc. Society hates on women on the daily. Women are shamed and picked apart for every single thing we do. And when somebody who has not suffered at the hands of acting/

dressing/presenting feminine, takes on those characteristics to appeal to girls or receive praise for being “woke” it takes away from those who have to live with those qualities and chooses to every day despite living in a heteronormative society. Straight men can put on some eyeliner for a video and take it off at the end of the day but queer/LGBTQ+ individuals cannot change who they are. I think that when these cis-het men do these things that people acknowledge are risky, or not the norm, or that they’re breaking boundaries when LGBTQ+ people have been doing this! And most likely being mocked and hate-crimed for it. We need to be more aware of how queer-baiting and performative acts like this are insensitive to those who suffer to live their authentic lives, who cannot take their personality off and who won’t change for society. The patriarchy has enforced such awful ideals for men and how to be a “real man” and many men are becoming aware of this reality but do not use the traits that minority groups are hated for to use it as a way to make yourself more “brave” and groundbreaking, it’s ignorant is what it is. We should be able to encourage men to feel comfortable in their masculinity while trying things like makeup, but not in the same breath mocking a person of a minority group for doing the same thing and it not being “the norm.” We need to stop praising cis-het white men for doing the bare minimum, and look at the individuals who risked their lives to do what makes them happy and what defies gender norms/roles. We need to create safe spaces that do not only include cis-het white people! We need to make it safe for minorities and the LGBTQ+ community. And there needs to be a lot of work done in regards as to why femininity is so critiqued and hated. Why is it that masculine presenting men can attempt to appear feminine and be praised, yet when someone who presents feminine or acts feminine in a way that is not “traditional” is mocked and made to question themselves. Social media is a breeding ground for these kinds of performative actions. The algorithms favour white people, especially cis-het able-bodied individuals and it does not allow for the inclusion of minorities and places them at a lesser value. Social media should not reflect how awful the world is and enable these ideas.



UNITY

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**"OUT OF THE RUINS" ZINE
CREATED BY DOUGLAS COLLEGE'S
GSWS-1101-001 COURSE**

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SPECIAL THANK YOU TO

DR. SALLY MENNILL

THE CONTRIBUTORS OF THIS ZINE.

**AND TO ALL THE PEOPLE WORKING TO EDUCATE
OTHERS ABOUT INTERSECTIONAL FEMINISM**



BRIGHTER DAYS ARE AHEAD...

***ALL CLIP ART USED IS FROM CANVA.COM**