

The Feminist Agenda

Feminist Graduate
Student Association
Issue 1





TABLE OF
contents

2	Letter from the Editor	10	To Speak in Tongues
3	por que no te conozco	11	Women & Gender Equity Resource Center
4	The stretch Marks of Truth	12	Dear...
6	The Body Project	13	Nothing to Joke About
7	“These are not the pronouns you’re looking for”: Gendered Pronoun usage in the Star Wars Film Franchise	14	My Journey at FAU
		15	Dumbledore’s Gay!? How Harry Potter Fan’s Reactions and the Portrayal of Albus Dumbledore Reinforce and Counter Hegemonic Masculinity

Letter from the Editor

Hello readers,

This is the first edition of *The Feminist Agenda!* Before you head off reading the amazing content in this magazine I'd like to take a moment and tell you about the Feminist Graduate Student Association (FGSA).

FGSA promotes critical feminist discourse on FAU's campus. We work collaboratively with other organizations, departments, and non academic units; perform outreach activities and work together with other groups to advocate for progressive change in our campus and community. We are committed to encouraging intellectual excellence, research, and scholarship on women, gender, and sexuality; and to stimulating continued intellectual growth for graduate students.

Keep on resisting,

Annelyn Martinez
Editor-in-chief & President

porque no te conozco

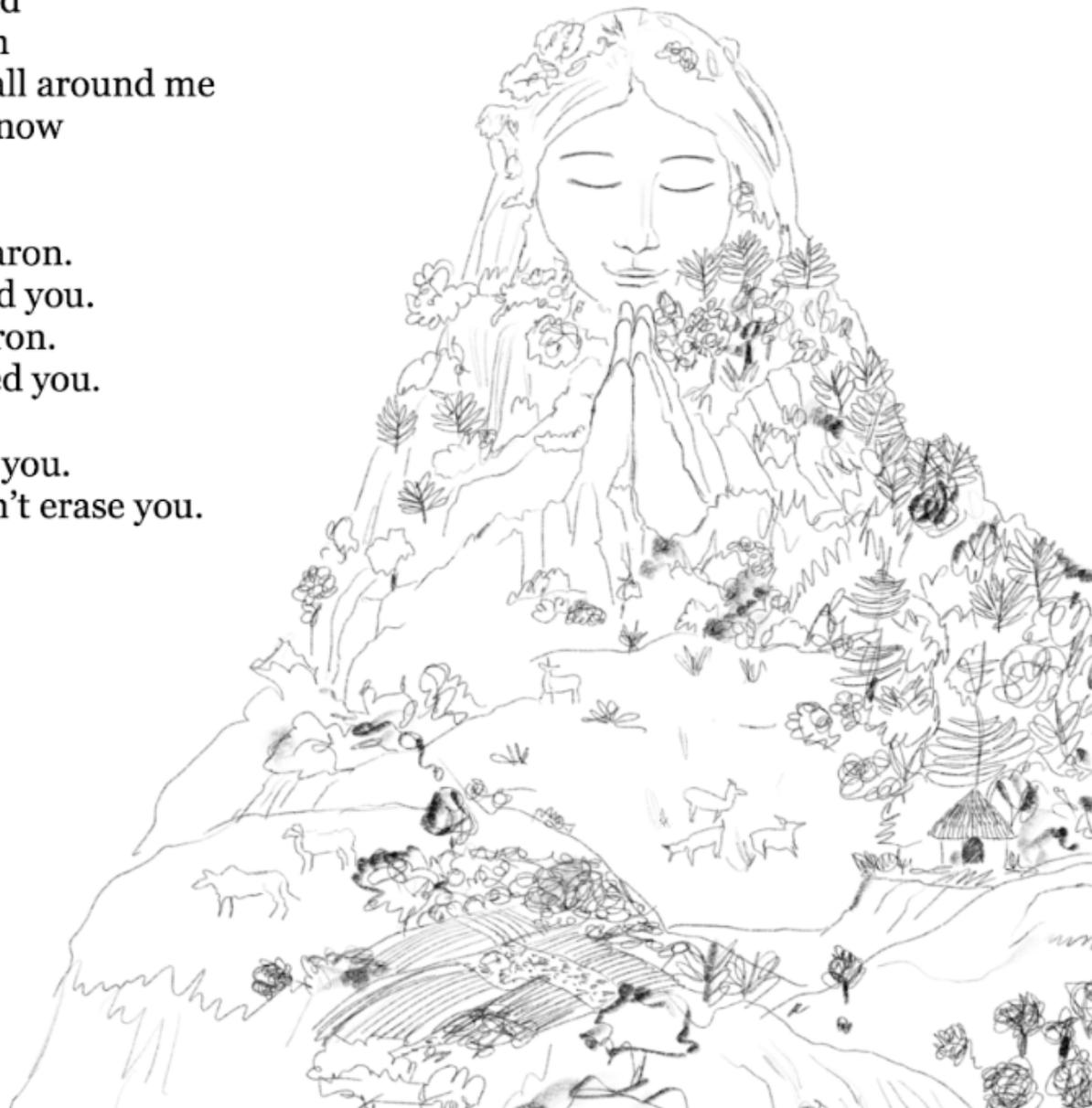
by: Sofia Honekman

Why don't I know you?
I've never met you
y me pregunto porque.

I wonder why
it took me leaving you
to learn of your name.

Pachamama -
Mother World
Mother Earth
you've been all around me
yet I didn't know
your name.

Te reemplazaron.
They replaced you.
Te ridiculizaron.
They ridiculed you.
Te abusaron.
They abused you.
But they didn't erase you.

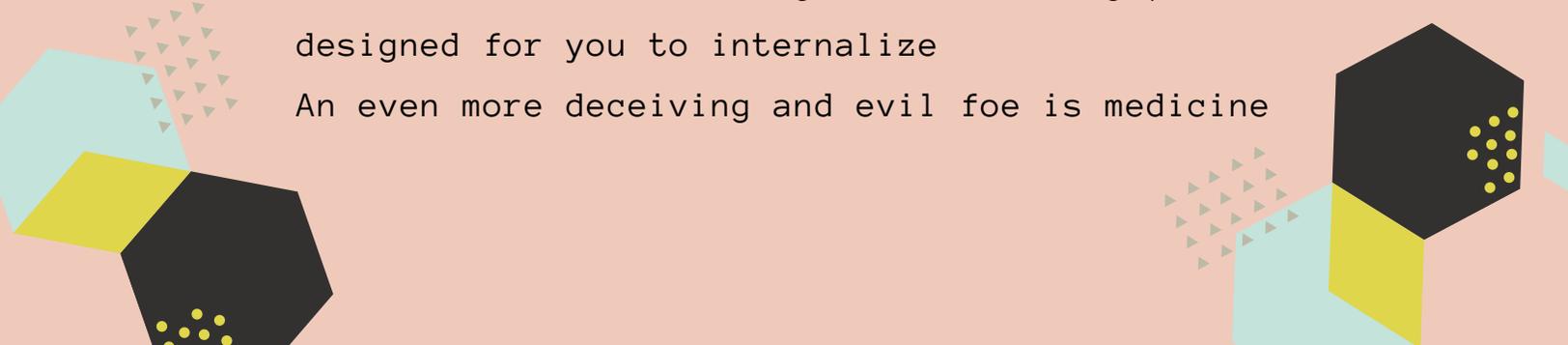




The Stretch Marks of Truth

By:
A. Janib

Tiger strips, rolls, and
Wiggles into clothes
Comments heard from familiar voices
But it is about so much more than individual
thoughts
They don't grab at my stomach and thighs to be
cruel they want to vividly mark what doesn't fit
the mold
Tears spent over zippers that don't close or too
tight fabric
Is not because we don't fit
That was decided long ago and way up the chain,
who should wear these clothes and what they look
like
the sizes kept in stores are ever so deceiving
Being told who can wear what,
Too many curves to have something that short,
That tight,
That sexy.
You can't have larger body & be attractive,
It's all skewed and to ignore the average,
designed for you to internalize
An even more deceiving and evil foe is medicine





Scales, diets, BMI,
LIES LIES AND MORE LIES!
They mean NOTHING, or
At least not what we've been thought to think
THEY'RE SUPPOSE TO HELP YOU,
And yet here lies some deep rooted problems,
Know that you may need to advocate for yourself
And that NO fat is not the sources of all your
health problems,
They may tell you that losing weight is the
solution...
But maybe not,
Where there are profits to be made, there are
feelings of hate,
Each lone person is not to blame, there are so many
systems to work against,
ALL food is good food,
Without it we can't live

But these are the things no one talks about.

The Body Project

Owls Care Health Promotion

What is the Body Project?

- It is a 4-hour body acceptance program (2 hours on 2 different days).
- Learn skills to help you challenge society's beauty standards, build confidence, meet people, get free stuff, and have fun!

How do I sign-up?

- Fill out the form on:
tinyurl.com/FAUTheBodyProject

Have questions?

- Please email wgerc@fau.edu



"THESE ARE NOT THE PRONOUNS YOU'RE LOOKING FOR": GENDERED PRONOUN USAGE IN THE STAR WARS FILM FRANCHISE

BY: ELENA STEINHAUS

At its premiere in 1977, *Star Wars: Episode IV - A New Hope* introduced audiences to two of the arguably most iconic robot characters in the Science Fiction genre: C-3PO and R2-D2. And as the Skywalker saga progressed, so did droid representation. Droids in the Star Wars universe have come in a slew of shapes and sizes, from reprogrammed Imperial droid K-2SO whose tell it like it is attitude borders rude to BB-8, a soccer ball shaped astromech droid whose obedience and loyalty to not only master Poe Dameron but the Resistance had audiences' hearts swelling. The creativity in droid form, language and technology seen in the Star Wars franchise is ever expanding, with Lucasfilm continuing to push boundaries of what fans are expecting of the franchise with each new film.

An overall analysis shows a very simple conclusion: within the Star Wars Universe, droids with a leading role are far more likely to be gendered male and to be referred to using male pronouns. As can be seen in the case of R2-D2 and C3-PO, these two droids are mainly referred to as he/him with C3-PO only being referred to with he/him pronouns. Within the category of lead droids gendered male there two types - those with a male presenting voice and those whose language use consists of technological sounds in the form of mechanical whirring combined with beeps and boops. The use of gendered pronouns for those droids with a male-presenting voice arguably follow hegemony in the form of the assumption of an unstated character's gender as automatically male. In all interviews with those actors who play droids such as C3-PO and K2-SO (two droids with a human presenting form), when discussing their characters in specifically the third person, all use he/him pronouns. Shifting between using "I" and "he/him" when discussing their experiences on set, plotlines or general characteristics of their characters.

Due to the nature of the post-human theoretical framework used, the gendering of technological advances and artificial intelligence is misplaced. However, the human connection that is conceptually made between droids such as C3-PO and K2-SO explains for the lack of a gender-neutral pronoun used to refer to them across the Star Wars film franchise. The link of the human form allows fans to read these droids as less machine and more "man" therefore gendered pronouns are not out of place. Both the institutions of production and fans here do not question the projection of a male identity on droids, the combination of a male form, a male voice and a male actor behind the droid all reinforcing hegemony.

Despite the majority use of the pronouns he/him to discuss both humanoid and astromech droids to denote their perceived genders, the use of the nongendered "it" was seen to be used in a strategic way. Through the 10-film franchise, "it" was used a total of 12 times. And of those 12, six were used to refer to BB-8 and six were used to refer to R2-D2. Neither K2-SO or C3-PO were referred to as "it" thus reinforcing the argument that human-presenting droids were more likely to be given a gender. When examining the use of "it", the context of the use of the pronoun was very important. In the case of R2-D2, "it" was only used in Episode I - The Phantom Menace and Episode IV - A New Hope. Because both films are the primary movie in their respective trilogies, characters within the films have very little recognition with the other characters, therefore some using "it" was a way to denote the unfamiliarity they had with the droid.

The root here of gendering the droids both human-presenting and astromech as he/him as opposed to a gender-neutral pronoun stems from the idea of personhood and ultimately hegemonic masculinity immediately associating a person with being male. Within the context of the human-presenting droids, that visual connection that is created by droids with semi-human like features allows gendering of the droid as male to not seem out of place. These droids have arms, legs, a torso and a head all semi proportional. This makes them more human and therefore have an innate sense of personhood to viewers. And the framework of hegemony that viewers come in with is that of immediately viewing the world as innately male therefore gendering these person-like droids as such. What also plays into personhood here is that there are costumed actors behind these droids. They are voiced and performed as a regular character, therefore fans and the institutions of production treat them by gendering them the same way the actor identifies. This being a projection of the actor's gender on the droid.

As mentioned previously, L3-37 became the first female lead droid in Solo: A Star Wars Story in the year 2018. Prior to her arrival within the greater Star Wars universe, background droids had been written into the film franchise using human-presenting droids with female-presenting voices. These droids primarily function in hegemonically feminine roles whether they were a secretary-like character greeting Jedi to a meeting of negotiations, a waitress or a nurse delivering the Skywalker twins (Star Wars: Episode II - Attack of the Clones 2002) (Star Wars: Episode I - The Phantom Menace 1999) (Star Wars: Episode III - Revenge of the Sith 2005). All three of these instances of feminine sounding droids were never accompanied with pronouns therefore audiences have had to use textual clues (their voices and bodies) to gender them as female (which they have). L3-37 has been the only female droid to ever be gendered specifically through pronouns. Despite female droids generally subscribing to hegemonically feminine roles, L3-37 plays a counter-hegemonic role as what could be considered the "angry feminist" trope in media. L3-37, noted as having one the best navigation systems in the galaxy, is first mate to Captain Lando Calrissian on the famous Millennium Falcon (Solo: A Star Wars Story 2018). Her revolutionary anti-droid enslavement attitude is something completely new to the Star Wars live-action franchise. Prior to her introduction, from a production standpoint, all droids have been written to reflect subservience to their masters. With few talking back and even less acting on their own free-will, L3-37 is one of a kind.

As can be seen in *Solo*, L3 talks back and only follows instructions when her captain recognizes her importance as a first mate. Throughout the film she continues to point out that all droids around her are in fact enslaved and encourages them to break free of their programming to lead a free life the way she has. This social justice attitude culminates in the pinnacle of her storyline. While the crew of the Millennium Falcon sticks to their plan to rob a mining planet of an expensive resource to sell on the black market, L3 frees all droids working for the facility from their slave programming and starts a droid revolution. These droids all follow L3 to freedom against their masters creating chaos. If her gender were to be stripped away and L3 were to be gendered in the traditional way of human-presenting droids in the Star Wars universe (male), the trope of the Angry Feminist would not be fulfilled, and viewers would not be able to decode the feminist messages surrounding the character. L3 as a social justice warrior works because she is gendered female, therefore she fits within the detrimental Smurfette Principle however the principle also works to her advantage, helping her capitalize on a feminist message in a film that at first glance would not be read as feminist.

Institutions of production tended to follow hegemonic pronoun usage with the assumed idea that if no gender is stated the default is therefore male. The *Force Awakens* cast, despite their general counter-hegemonic beliefs about gender and the gendering of droids, continued to use he/him pronouns to discuss BB-8 and R2-D2. Their comments all centered around the fluidity of gender and the post-human argument against technological advances having a gender. Therefore, the cast displayed beliefs that were counter-hegemonic while reinforcing hegemony. Seen in the quantitative chart, the film franchise has overwhelming gendered droids using he/him with "it" being used sparingly. When "it" was used it was in cases where there was no familiarity or previous contact with a droid therefore "it" was used to reflect that lack of familiarity furthering the character using the pronoun and the overall storyline. As for the use of she/her, there is a single lead droid who is referred to as she/her despite multiple female-presenting droids due to their voices being higher and therefore believed to be female. This single female droid is meant to further a feminist message found in *Solo: A Star Wars Story* using the stereotype of the "Angry Feminist" mirrored in her championing droid rights. This counter-hegemonic argument being easily decoded by fans who are both in favor and against this message. Overall, the use of gendered pronouns within the Star Wars universe heavily favors the use of he/him to establish male gendered droids with the use of "it" being used as a strategic plot device while arguably she/her are used the most strategically to convey a distinct feminist message for fans to decode.



To Speak in Tongues

By: Katherine Ross

I say queer love is from god because that's where anything this sacred originates. In church if I brought it up they'd compare our sex to heroin, just because it feels good does not mean it's good for you. Personally, I'd describe it more like benzos. No matter how holy the needle-, or pulling her underwear down with your teeth-, it does not mean you are god. Oral sex is a heavenly creation, and so are all of the touches against pinpricked skin. Our intimacy is a blessing, not an object. It's the furthest you can get from sinning. Don't let them rewrite your gospel, you are not the unnatural. When god handcrafted the mouth, speaking and breathing were simply an afterthought.

Women & Gender Equity Resource Center

What is the WGERC?

- The Women and Gender Equity Resource Center helps connect students with the services they need in order to do their best!
- It is a student space so stop by and hang out!
- Located on the 2nd floor of the Breezeway

Services:

- Free menstrual products (tampons, pads, heating pads)
- Free snacks, tea, hot chocolate, & coffee!
- A lactation room & lactation pads
- Free baby gear
- Gender themed library
- Private consultations
- A resource corner
- Weekly discussions on Tuesdays from 1-2PM
 - The topics focus on gender & health equity

Future Events:

- Trans Health Day: Nov. 14, 2019
- Women's Leadership Institute: Feb. 21, 2020
- Celebrate Every Body Week: Feb 24-28, 2020

All events from 11am-1pm
Located on Diversity Way

**WOMEN AND GENDER EQUITY
RESOURCE CENTER**

Support, Educate, Advocate

Dear...

BY: KENNETH MARTINEZ

DEAR GIRLS, I'M SO SORRY

I'M SORRY FOR THE WAY THAT BOYS TREAT YOU I KNOW YOU KNOW WHAT I'M TALKING ABOUT STUFF LIKE "WHY DO YOU WEAR MAKEUP YOU LOOK BETTER WITHOUT IT" AS IF YOU WEAR IT TO LOOK GOOD FOR GIANT TODDLERS CALLED HIGH SCHOOL BOYS RATHER THAN FOR YOUR OWN ENJOYMENT RECEIVING THE INFAMOUS TEXT "SEND NUDES" BECAUSE TO BOYS IT'S HOW YOU LOOK NAKED THAT MATTERS RATHER THAN HOW YOU LOOK GOING 80 DOWN THE INTERSTATE WITH THE WINDOWS ROLLED DOWN, BLASTING YOUR FAVORITE SONG FOR THE TENTH TIME

OR HOW YOU LOOK WHEN YOU DANCE AROUND THE KITCHEN MIXING THE BATTER FOR YOUR FAVORITE CHOCOLATE CHIP COOKIE RECIPE

DEAR BOYS, PLEASE STOP GIVING US SUCH A BAD REPLY YOU KNOW WHO YOU ARE, ACTUALLY, MAYBE YOU DON'T

SO I'LL HELP I'M TALKING TO THE GUYS WHO SAY A GIRL IS "PLAYING GAMES" BECAUSE SHE WON'T SEND NUDES BECAUSE SHE RESPECTS HERSELF MORE THAN BOYS DO HER OR IGNORES THEIR TEXTS BECAUSE SHE'S NOT INTERESTED IN THEM OR YOU KNOW, THE GUYS THAT CALL A GIRL WHO'S A VIRGIN "PRUDE" OR ONE WHO ISN'T A "SLUT" OR "EASY"

DEAR GIRLS, I REALLY HOPE ONE DAY YOU FIND SOMEONE WHO LOVES YOU FOR YOU SOMEONE WHO DOESN'T MAKE YOU SAD AT NIGHT

YOU KNOW, THOSE NIGHTS WHEN YOU LAID IN BED AND CRIED SO HARD TO THE POINT WHERE YOU HAD TO COVER YOUR MOUTH SO YOU DIDN'T MAKE ANY NOISE BECAUSE SOME TERRIBLE PERSON MADE YOU FEEL LIKE YOUR HEART AND YOUR SOUL WEREN'T ENOUGH I HOPE YOU LOVE SOMEONE WHO YOU DON'T HAVE TO HIDE FROM IN ANY WAY, WHETHER IT'S YOUR MORNING FACE BEFORE YOU'VE PUT ON YOUR MAKEUP OR A DREAM YOU'VE HAD SINCE YOU WERE SIX

BOYS,

PLEASE STOP TELLING A GIRL YOU LOVE HER WHEN YOU KNOW DAMN WELL YOU DON'T IF HER EYES CAN'T MAKE YOU STOP IN YOUR TRACKS AND THINK ABOUT WHAT YOU'RE ABOUT TO SAY NEXT

IF HER LAUGH DOESN'T MAKE YOU TENSE UP YOUR KNUCKLES THINKING ABOUT NEVER HEARING IT AGAIN, IF HER SMILE DOESN'T MAKE YOUR CHEST SHAKE AND YOUR LUNGS SHRINK BUT FEEL SO REFRESHED ALL IN ONE MOTION, IF HER TAKING HER OFF CLOTHES IS WHEN YOU PAY THE MOST ATTENTION TO HER, YOU ARE NOT IN LOVE WITH HER

ONCE SHE'S MOVED ONTO SOMEONE WHO LOVES HER THE WAY SHE LOVED YOU, SHE'S LEARNED THAT YOU NEVER CARED FOR HER

GO AHEAD CRAWL ON YOUR KNEES AND BEG FOR HER, BUT SHE IS DONE WASTING HER TIME TRY'NG TO MAKE YOU LOVE HER AS SHE LOVED YOU

Nothing to Take About

By: Annelyn Martinez

Spoiler Alert: If you have not seen the movie Joker please skip reading this.

We have seen many Jokers over the years, but this new film gives us a character we've yet to see. The whole movie from beginning to end was a beautiful commentary on the horrid treatment of mental illness in this country. The discomfort was radiating off of every member of the audience as the plot unfolded. We watch a not as a monster attempts to destroy Gotham, but a man who has long been failed by mental health services and society in getting the help he truly deserves. All that he is was not born, but created over a lifetime of abuse and neglect. Arthur is not the villain, you empathize with him and root him on as he takes on the elite and those who push him down. He understands the structured stigma society has about mental illness. We see this in his various journal entries. One in particular literally talks about what it's like having a mental illness and everyone expecting you to behave like you don't. That resonated with me, because the level of stigma surrounding mental illness is so strong that it truly does feel silencing. And throughout the film we see how Arthur is failed not once, but countless times. He loses the only help he has and is pushed to the edge when he is exploited, misunderstood, and when truths come to light

At the end of the film we see him truly accepting his role in this rebellion against the elite, like Katniss becoming the Mockingjay. From his first murders we see him become a symbol for all those outcasted, ignored, and marginalized in Gotham. By the elite he is public enemy number one, having brought forth the uprising of working and lower class people. Thomas Wayne being portrayed as the White survivor was brilliant. He states how he is trying to help those people that are rioting and protesting. But then we have Joker clearly stating that Thomas Wayne doesn't know what it's like to be those people or to be someone like himself. But privilege goes unquestioned by those who have it that it makes them uncomfortable to be confronted by someone calling them out on it. Through Thomas Wayne we see how society views these groups of people and how easy it is to only see the world from one perspective, from one side of the story.

But to truly encapsulate all of this we must turn the point when Joker yells "What do you get when you mix a mentally ill loner and a society that has abandoned him? What you fucking deserve!"

My Journey at FAU

By: Gabriella Miernik

Looking back a year ago I wouldn't even recognize that young gay girl was me. Because before I moved to FAU the inside of the closet was the only thing I could see. I mean my family has to know right? It's not like a secret I could visually keep. But still for some reason, I still kept my "other" life secret and held down deep. But coming to FAU it gave me a new found lease. Because I finally got to dress how I wanted to and on top of that I even meet more gay friends. Next thing I did was join student government so all LGBTQ+ voices could be heard. I wrote legislation to get housing that is inclusive of EVERYONE with my best friend. Sadly, shortly after that we fell out which made me very sad and I thought it was the end. But I kept on moving forward and then as timely as I thought it could be. I met my second ever girlfriend who truly loved me for me and I never felt that before. But a little after that began life threw me another obstacle I didn't know was in store. I became homeless because of the choices I had made in school. So I started to not care about anything because I felt I had nothing else to lose. So I lost my now ex-girlfriend, which like losing my friend made me sad. But when this semester started it finally made me want to start looking up. Because I'm back and get to help and keep working for the organizations that I love. This is now my senior year of college, so I don't have much time left. But once piece of advice I would give to younger gays after this journey I've went through. Is at the end of the day, the only life you can live is the one that best suits you. And not worry about everyone else's views.

Dumbledore's Gay!? How Harry Potter Fan's Reactions and the Portrayal of Albus Dumbledore Reinforce and Counter Hegemonic Masculinity

By: Kelsey Golden

In 2007 J.K. Rowling said in a live interview that she thought Dumbledore is gay and fell in love with Grindelwald, similar to Bellatrix fell in love with Voldemort. The comparison to Bellatrix and Voldemort and saying that Dumbledore's love was a great tragedy led to the idea it was unrequited love. She added that she has known Dumbledore was gay while writing most of the Harry Potter series. New hope for representation of Dumbledore's sexuality was kindled when the Fantastic Beasts series was announced. This was a new chance for J.K. Rowling to represent Dumbledore. The story line followed Newt Scamander, but Dumbledore and Grindelwald were both major characters. However once again was barely even hinted to in the two Fantastic Beasts movies that have been released at the time this was written. In the Blu-Ray release of Fantastic Beasts: The Crime of Grindelwald J.K. Rowling had an interview located in the extras of the Blu-Ray about Dumbledore and Grindelwald. In this she added more about Dumbledore and Grindelwald's relationship. She said they had an intense that had a sexual component. The reactions of fans were vastly different than when J.K. Rowling first announced Dumbledore's sexuality in 2007. J.K. Rowling's comments about Dumbledore's sexuality have been labeled by many as "Queer-baiting". Queer-baiting is when the author or director puts just enough gay hints into a book, movie, or TV show to seem progressive, but not enough to challenge hegemonic masculinity or to truly represent gay people in media.

Dumbledore's sexuality was at most hinted at in the actual text of the books and movies in the Harry Potter universe. The ambiguous hints and over-sharing in extra-text interviews are what is called by some as Queer-Baiting. Fan response to the added details of Dumbledore and Grindelwald's romantic and sexual relationship ignited a new flame of commentary on Twitter, and through podcasts. Fan response to Dumbledore's sexuality is overwhelmingly negative. Some see the inclusion of J.K. Rowling's interview totally unnecessary and too much information that they did not want or need. Other sees it as a cop-out move where she is trying to make herself relevant and seemingly progressive. Some see her admission of the sexual relationship between Dumbledore and Grindelwald as another component of her long history of queer-baiting. Twitter became divided in the reactions being either positive or negative toward the announcement. In addition to tweets "Nancy", an LGBT Podcast, talked about how the announcement of the sexual relationship between Dumbledore and Grindelwald. They bring up that the admission of Dumbledore and Grindelwald having an "intense sexual relationship" as just the latest example of queer-baiting. I do not believe that the people who are pleased by the sexual relationship between Dumbledore and Grindelwald are looking at their relationship as counter-hegemonic. They are looking at their relationship not as a representation of Gay characters, but as sexual objects, similar to how women are seen in the Male Gaze.

New hope for representation of Dumbledore's sexuality was kindled when the *Fantastic Beasts* series was announced. This was a new chance for J.K. Rowling to represent Dumbledore. The story line followed Newt Scamander, but Dumbledore and Grindelwald were both major characters. However once again was barely even hinted to in the two *Fantastic Beasts* movies that have been released at the time this was written. In the Blu-Ray release of *Fantastic Beasts: The Crime of Grindelwald* J.K. Rowling had an interview located in the extras of the Blu-Ray about Dumbledore and Grindelwald. In this she added more about Dumbledore and Grindelwald's relationship. She said they had an intense that had a sexual component. The reactions of fans were vastly different than when J.K. Rowling first announced Dumbledore's sexuality in 2007. This time fans did not think that her announcement was positive for the gay community and thought that her handling of Dumbledore's sexuality was at best, unnecessary and at worst, harmful to the gay community.

Due to the J.K. Rowling's repeated actions that have been interpreted as queer-baiting, she has been labeled as a fake-ally. She has been blamed for using the queer community to make herself relevant and to make money off of them. Despite this, *Harry Potter* has been a source of escape for many queer kids and inspired people to be more accepting and fight for the rights of others who are not like them. The *Harry Potter* and the *Fantastic Beasts* in their text and extra-text released by Rowling have reinforced hegemonic masculinity and have not represented the queer community, but has inspired others to counter hegemonic masculinity and have views that are counter hegemonic.

Fan response to Dumbledore's sexuality is overwhelmingly negative. Some see the inclusion of J.K. Rowling's interview totally unnecessary and too much information that they did not want or need. Other sees it as a cop-out move where she is trying to make herself relevant and seemingly progressive. Some see her admission of the sexual relationship between Dumbledore and Grindelwald as another component of her long history of queer-baiting. I do not believe that the people who are pleased by the sexual relationship between Dumbledore and Grindelwald are looking at their relationship as counter-hegemonic. They are looking at their relationship not as a representation of Gay characters, but as sexual objects, similar to how women are seen in the Male Gaze.

Overall, the impact that the inclusion of Dumbledore's sexuality would have been a source of comfort and acceptance to gay kids. At the time *Harry Potter* was released most states did not allow gay marriage and it was during the same time that Mathew Shephard was killed in a hate crime for being gay. J.K. Rowling's omission of Dumbledore's sexuality in the text but inclusion in extra text is not true representation of gay characters which is what she intended when she released the information.

CALL FOR PAPERS

The Feminist Graduate Student Association at Florida Atlantic University, in association with the Center for Women, Gender, and Sexuality Studies, is proud to sponsor the 22nd Annual FGSA Graduate Symposium on March 20, 2020.

The theme for this year's conference is Question, Challenge, Organize: Turning Feminist Theory into Praxis

We welcome graduate & undergraduate students to present their scholarly work on issues of Women, Gender, and Sexuality Studies from all disciplines. To be considered as a presenter at the conference, please submit a presentation form at <https://tinyurl.com/FGSACFP>

We invite proposals from all disciplines and methodologies. Scholars of all levels are welcome to submit proposals.

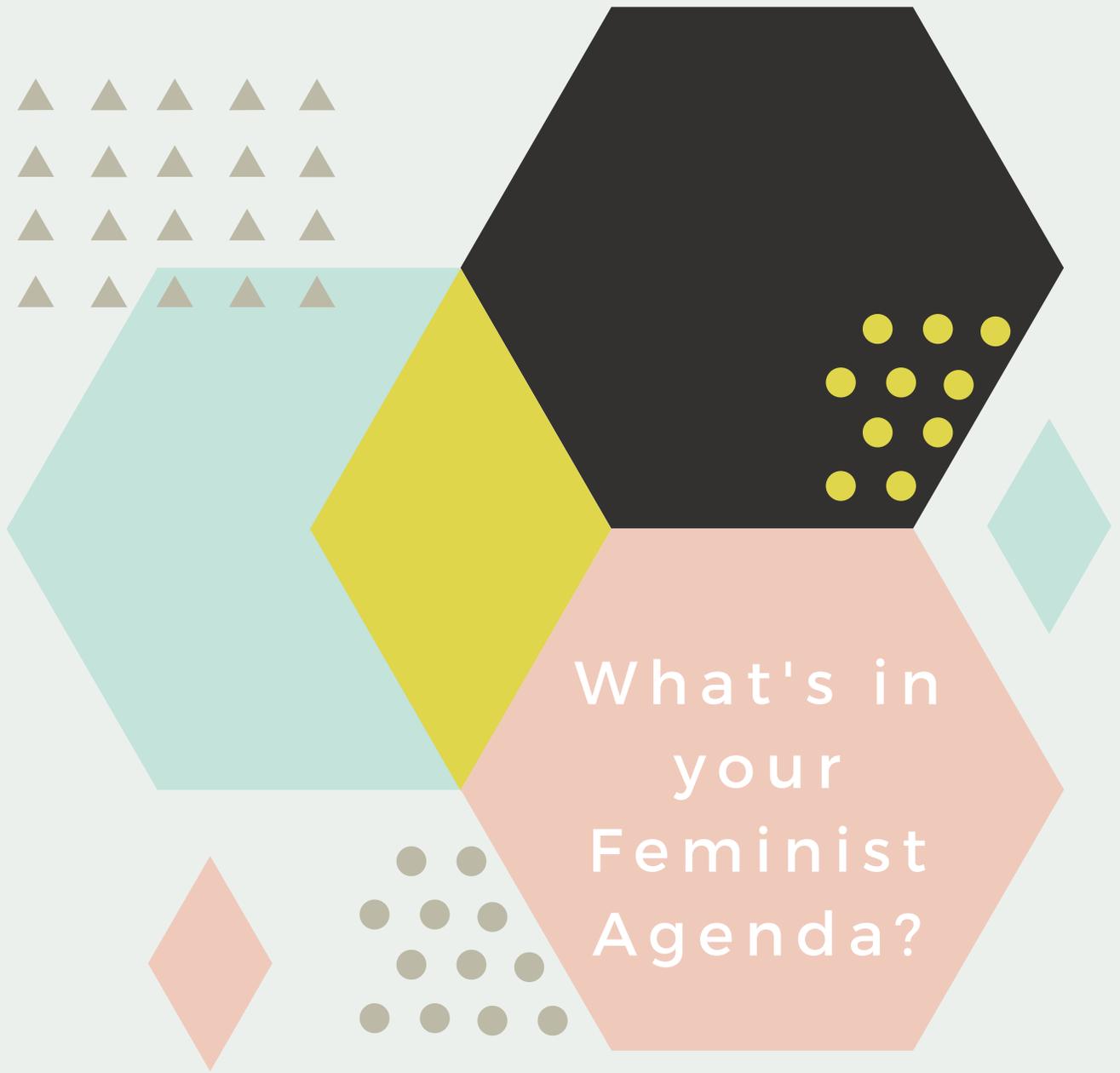
For any questions please email fgsa.faufeminists@gmail.com



**WANT TO BE IN THE NEXT ISSUE OF
THE FEMINIST AGENDA?**

**SEND A SUBMISSION TO
FGSA.FAUFEMINISTS@GMAIL.COM**





What's in
your
Feminist
Agenda?