News from the Feminist Caucus, by Anne Burke, Chair

Re: Chapbook Publishing, the League has received a generous donation from David Dowker, to help fund the publication of chapbooks. In 2018-2019, expenses have been built into this budget to reflect the cost of publicizing three chapbook projects. The chapbooks will be handsewn by the League staff. Much appreciated!

Thank you for acclaiming me Caucus chair. Our 2019 panel topic will be "SHIFTING 100 years of (Dis)enfranchisement" Canadian Women and the Vote (1918-2018). There were exclusions and it would be a long time before Asian Canadians after World War Two and Indigenous peoples (1960) both men and women were granted the vote. Submissions in all sorts of styles from writers who live anywhere on the gender spectrum are welcomed. For expressions of interest contact me at: femcaucusburke@yahoo.ca for details. Some funding for League members is available. If possible, please send up to a 250 word proposal and poems too.

Congratulations to Lesley Belleau for Indianland (ARP Books) the Pat Lowther Memorial Award winner. Lesley Belleau is an Anishnaabekwe writer from Ketegamseebee Garden River First Nation (Ojibwe), near Bawating/Sault Ste. Marie, Ontario. Lesley lives in Peterborough where she is completing her PhD in Indigenous Studies at Trent. She also has an MA in Creative Writing from the University of Windsor. She has sat on arts juries and won numerous writing grants and academic awards, including from the Canada Council and Ontario Arts Council. In interviews, Leanne Betasamosake Simpson lists Lesley as a talented emerging Indigenous writer.

The 2019 Pat Lowther Memorial Award jurors will be Emily McGiffin, Brenda Leifso, Robert Colman, and Lynn Tait.

Emily McGiffin’s poetry was awarded the 2008 Bronwen Wallace Award for Emerging Writers from the Writers’ Trust of Canada and was a finalist for the CBC Literary Awards in 2004 and 2005. She lives in northwest BC.
Brenda Leifso has an MFA in Creative Writing from the University of British Columbia, and was the executive editor of PRISM international. Her poetry has appeared in many journals, and has received the Bliss Carman Banff Centre Award for Poetry, as well as awards in the Vancouver International Writers’ Festival Writing Contest. She currently lives in Ottawa.

Robert Colman is a writer and editor based in Newmarket, Ontario, whose work has been published in literary magazines across Canada. His first full-length collection of poems, The Delicate Line (Exile Editions, 2008), was nominated for the ReLit Award.

Lynn Tait is a poet-photographer residing in Sarnia, Ontario. Her poems have appeared in FreeFall, Vallum, Contemporary Verse 2, Windsor Review and in more than 90 anthologies. She has published a chapbook Breaking Away (Wine & Cheese Press, 2002) and co-authored EnCompass 1 with four other poets (Beret Days Press, 2013). Her photography and digital art have been on the cover of seven poetry books.

Thank you to Carol Casey for the "Remembering Forward" topic and our 2018 panelists Lillian Allen, Canisia Lubrin, Charlie C. Petch (and myself), with moderator Margo Tamaz. Some brief bios follow. Gwen Benaway and Lee Maracle were unable to attend but all have been invited to contribute to our forthcoming chapbook. Carol and I will be preparing the papers and poetry for launch during the 2019 AGM.

Carol Casey, in 2005, joined the Huron Poetry Collective, and remains an active participant. She also attends the Stratford Poet’s Workshop when possible. She has given numerous readings and her poetry has appeared in two chapbooks by the Huron
Poetry Collective, “No Corners to Hide in” and “The Language of Dew and Sunsets; and in periodicals such as “The Leaf”, “Toward the Light” and “Tickled by Thunder”. She has also contributed to two anthologies, Women Who Care: Women’s Stories of Health Care and Caring and Much Madness, Divinest Sense: Women’s Stories of Mental Health and Health Care.

“Remembering Forward” — how feminist visions, ideals, and objectives change over time, was discussed, before a Q & A session.

Internationally acclaimed writer, poet/performer and language innovator, Lillian Allen works at the intersection of dub, sound, and rebel poetics. She has two Juno award-winning recordings and several critically acclaimed books of poetry to her credit. She is a professor of Creative Writing at OCAD University where she’s spearheading the establishment of Ontario’s first and only BFA in Creative Writing.

Canisia Lubrin’s (MFA) writing has appeared published in literary journals including Room, The Puritan, This Magazine, Arc, CV2 and The City Series #3: Toronto Anthology. She won the President’s Prize in poetry and the Sylvia Ellen Hirsch Memorial Award in creative writing from York University. Her début collection of poems, Voodoo Hypothesis (Wolsak and Wynn) was released in fall of 2017.

MARGO TAMEZ UBC Okanagan Campus Irving K Barber Dept of Community, Culture, and Global Studies, Associate Member, Gender and Women’s Studies, Associate Professor, Indigenous Studies. PhD, Washington State University

RESEARCH: Ndé consciousness of time, place, and homeland; Indigenous women’s consciousness of land-based relations in Kónitsaŋí gokíyaa; Indigenous Peoples & Human Rights; Borders; Militarization; Memory; Indigenous decolonial concepts; Self-Determination; Transitional Justice; Poetics of Indigenous Movements

TEACHING: Indigenous perspectives of history, colonization and decolonization; Indigenous decolonial thought on governance and self-determination; Indigenous women’s consciousness and activism; Indigenous poetics of resistance and transformation.

This collection of prose poems deals with the death of a son and the end of her childhood ("A Serious Child"). There are Brother, his last weeks, his last words, enfolded in a devotional poem, with self-cutting ("subcutaneous ink") he will never, ever read. With holy water, holy spirit, he observes the sinking. In a fashion, dolls represent preciousness and are manipulated to portray homelessness, since humans themselves suffer damage. The poet reveals a tsunami and sensations of drowning ("Breath Lessons"), an open-air concert after which parents are anxious about pregnancy.

Elsewhere, there is a refrain or a round, as is a musical composition, about the bones and remains ("Spring Birth"). Rather, her manager appears as a faux mother figure ("Flipped"). Joy riding is part of "Explorations in Love", indulging in bravery and high risk games. Thus, exposing pseudo-intellectuals who hide secret cravings ("Candy"). Note the use of personification in "the moaning train begging for the moon to draw near" ("Chaste"). Otherwise, public art and painted-over poems ("Downtown Neighbourhood"). According to pop icon Leonard Cohen, "by lovers who use other people's words to seduce" ("Montreal"), the poet as metaphor, using metaphysical conceits.

"Look at me" ("Decorum"); "I was no Virgin Bride" ("Wedded"), breast milk, coined terms, using infinitives to great effect ("Instinct"). Indeed, "How do you fall out of love, do you think?" ("TV"). Further, "How do you fall back in?"

In "Overhead bones" ("Bones") compare those of household pets, backyard plots, or graves, the bones of our dead brothers. In divorce, "The wording was imperfect, yes" ("Legal Papers").

Hesitate and contemplate her scar was a lip ("Wounded") though rough play no excuse for spousal battering and beating.

In "Dead Phones", both cellular conversations and television in the neighbourhood breed fears, amid the possible overhearing of a rape, but "You were as quiet as the sky." Mute witness engages with the double meaning of "Impressions in Concrete" 1975. A sidewalk panel marked by "thumbprint heartbeats" and ironic remarks on a sign which indicates "Happy home". Note a series of analogies about objects combined and "frozen".

In "Derailed", we find "coffee" personified and the train headed sideways. There are: a refrain of "This is me writing" ("Which Is Me Writing"), a trope for shouting "Save Me", but emptiness, "nobody coming".
In "Tilt", some meditation and an enumeration of certain objects as totems conclude with "my brother, my brother, my brother."

An analyst and his (or her) patient responds (us and them) in "Fixed", a paper bag in order to hyperventilate, signally a panic attack, anxiety.

Therefore on a page of the good book (Bible) there is that sick pleasure in an urban environment, a woman who refuses to look outside ("Luminous Blue").

The poet juxtaposes an epic metaphor with prism games, wherein poems come from, simile "Like the sun, a yolk bleeding over us" ("Breathless, I Understand"). Others refer to dolphins (in myth, the saviours of drowning poets) while relative sizes are reflected, blindness, porpoise ("shattered blue-black of cataracts").

"Longest Sigh" of her dying grandmother compares "It is like labour, in reverse, such hard work" (palliative care). "Breathe me" offers incremental repetition, interspersed with examples, extended to the Divine Creator and empathy ("Of Ash and Dust"). "Thickly, I love you. In shag rug language" ("Love Letter") addressed to "You" by "I"

The leaves are personified (with "their ribcages") a spirit visits, the dead seem to favour visits and dreams ("Twenty-Four Hours After a Death"). Spirits wear "gauzy nightgowns" ("Spectator"), at least most of them, all but "the succubae...and whose exits are always dramatic."

"Home" and old woman "Back home I can breathe" exchanged for "Maybe I will never leave this studio" ("Shut in"); in "Cured", there is a benevolent God and a legally-binding document agreeing not to die until you die, and then to die at the exact instant you do. At the end "I've started out new again" ("New Document"), indeed, "Stuffed with new material only."

Catherine Black has wandered her way back to Toronto where she was born and raised and now lives with her husband and son. Currently, she is an Assistant Professor of writing at OCAD University. Black is a graduate of the School of the Art Institute of Chicago's M.F.A. writing program, and her poetry and fiction has appeared in various Canadian and American literary journals including The Fiddlehead, The Harpweaver, Scrivener Creative Review, Rhino, Preling and Palimpsest. Her first book of prose poetry, Lessons of Chaos and Disaster, was published as part of Guernica Editions' First Poet Series in 2007. A Hard Gold Thread is her first prose work.
Review of *Stained with the Colours of the Day*, by Rayanne Haines (Toronto: Innana, 2018) 84 pp. paper

This first poetry collection revisits mythology, butterfly symbolism, and family conflicts, along with olfactory sensations, combining Italian phrases with English text.

In this fictional Novel-in-Verse, there are three generations of: Isabella (1944-2014), her daughter Alina (1967 to the present), her granddaughter Georgia (1944 to present), and Giorgio (1940 to the present).

In "*We were Italian girls unbound*", we find a portrait of "Mia Nonna" by her granddaughter. This is followed by a series of seventeen poems, in Isabella's voice, about her birth, maturity, her rebellious streak, and sexuality. The backdrop of the Second World War, her husband Giorgio, pregnancy and childbirth, grief and relief. We learn how her betrayal was forgiven, that is her leaving the Old Country for a professorship in Canada.

In "*There we were/ trying to shed ghosts/ in a house of light*" (1974-1988) there is an exchange between Alina and her mother, Isabella. Alina speaks of her conception, her sense of betrayal, by her mother's career, "barren goddesses worshipped/ in place of her child".

Isabella welcome the new country but her daughter, who wished to remain in Italy, was ignored. Isabella believes that she was blamed for the change by her daughter; in addition, her daughter demonstrated a preference for her father (Electra Complex old-fashioned term for the Oedipus complex as manifested in young girl). As the seasons pass, Alina who relents and now speaks fluent English. Isabella has some regrets but Alina believes Isabella is hypocritical. Such a burden for so young a girl, Isabella hopes she is a better mother, if only in Alina's dreams.

Alina nurses her grievances, though she returns to Italy, where she learns more about her mother and feels defiant. Alina experiences resentment while Isabella feels remorse. Alina again remembers her grandmother, how she outgrew her mother's instruction, "soon my/hands became stained/ with the colours of sunday mornings". Yet her art classes lead to Alina's opportunity to be accepted at the Art Institute of Chicago. Isabella recalls Alina's graduation and diploma.

In "*We are filled with the colours of the life we build*" (1988-2013, Alina matures through painful experiences and gives birth to a daughter whose father makes no promises. The daughter "Georgia" was named after her grandfather. Isabella offers advice wrought from her heart about such men who abandon their women. Alina cannot benefit from it and she resents the presence of both her mother and father in her hospital room. A new generation begins with the everyday.
Georgia speaks of her childhood, either in the care of her grandparents or exploring her mother's office and hallway. Isabella dreams about escape from work. Alina looks for an alliance with her mother but resents the child's innocence. Georgia lacks her father in her life and relies on "Nonna" her warrior, who also shares love songs and baking recipes from the Old Country. Georgia forsakes religion but is a spiritual being. Isabella turns to the trees for inspiration and support but is nostalgic about Florence, Italy. Ultimately, Alina comes to a resolution, as "a grown woman/ I still taste the residue/ his leaving left/ but I do not live in it//". "I invented myself/ by his absence/ nurtured by oil paints/ and feminism". Further, she makes peace with Isabella, "when I loved my mother" in those moments she recalls. Isabella embraces ageing. Georgia enjoys memories of "Nonna's" baking. Alina is informed of her mother's passing.

In "To my woman/ even shadows bend their knee 2014" (an ode), the grandfather Giorgio describes marital lovemaking "like braided bread" and now he is alone. Georgia reads her grandmother's eulogy and Alina abhors being alone again. Isabella, presumably from the other side, concludes the collection with this insight "There is no alone./ I am not alone."

Rayanne Haines is the author of two poetry collections and the executive director of the Edmonton Poetry Festival. She has a background in theatre and spoken word performance. She has published in anthologies, magazines, and online. Her poetry has been used as the text for the National Youth Choir of Canada, as well as recorded for a United Kingdom, talking newspaper for the Blind. Her work was published in Canada, the USA, and the UK. Born and raised in Alberta, Rayanne makes her home with three fine men and an English bulldog of some repute. Stained with the Colours of Sunday Morning (@Inanna Pub) is her first full-length poetry collection.

Review of Ritual Lights, by Joelle Barron (Fredericton: Goose Lane Editions, 2018) 84 pp. paper. Icehouse Poetry Series

Only some of the highlights of this poetry collection are the characters Persephone, Hades who was a real George Costanza (Seinfeld comic character), Demeter, and some dismissive rape yarns. Hades was her last man, before she realizes she is a lesbian. Sisters are "self-replicating". "Persephone the Wanderer", by Louise Gluck, is an inspiration for Barron.

She a chaos bringer made the best of her winters in hell, named "Kore" her "little girl" and compare mothers who are worse than rapists, "My Hades", No. 1, 2, 3, 4.

With an introductory epigraph from “The Glass Essay”, by Anne Carson, we are plunged into the underworld of Greek mythology, the myth of Persephone’s abduction by Hades, the King of the underworld.
Assuming the identity of Demeter, the sister of Hades, the poet could act as a scholar of rape culture, with Persephone, the wife of Hades along with the daughter of Demeter, an ancient practice of “thrashing girls”. The poet revisits Persephone as a lesbian, amid alpha-males, doing away with rapist gods altogether.

The poet alludes to “Persephone the Wanderer” by Louis Gluck and “Kore” meaning “little girl” as another name for her. Indeed, mothers may appear worse than rapists, due to their betrayals, but only because the daughters could be "chaos bringers".

“My Hades” demonstrates "Hades No. 1 through 4", the persona feigns interest in men and accuses them of rape, though “I’m no Persephone”.

As Hades “plucked” his wife, a plant is plucked, and a mother had intense emotion. “I Write Him Notes on my Phone” is based on the unedited Notes app on the poet’s iPhone. See also: a fragment the poet found written with a Sharpie pen on a picnic bench. A little girl is "scooped" by a man in her dream, although in the boxer shorts, puppy-like, he breathes.

Amber Dawn is the author of How Poetry Saved My Life: A Hustler’s Memoir and who was awarded the 2012 Dayne Oglivie Prize by the Writers’ Trust to an emerging lesbian, gay, bisexual, or transgender writer.


A genealogy of the matrilineal line records the inherited resistance to violence but the poet feels enflamed by it. An Italian Baroque painting on a Biblical scene of "Judith beheading Holofernes" inspires the poet on violent deaths of men. Rape used to be a crime of damage to property.

The tide is “keening” is a traditional form of vocal lament, in Ireland and Scotland, for women and also was used, in part, for civil disobedience and protest. "Savary" is an island in the Straight of Georgia, near Vancouver. There is a sense of reverence to God. "Galianao 1" and "2" relate to Galiano Island B.C. The vacation site is an alternate universe where the normal restraints are removed.

Grey Gardens on VHS is a film about the penury of two women relatives of Jackie Kennedy and the name is derived from the decrepit conditions of their Long Island cottage home. The images of ghosts, graveyard, and death ritual pervade the poem. The film was launched in Toronto. Mayne Island is part of B.C. where one ostensibly tries to be in love and the body impulses prevail.
The personification of “Spoon”, Mother, and son reminds the poet “I was almost/ a mother”. The Pietà is a subject in Christian art depicting the Virgin Mary cradling the dead body of Jesus, most often found in sculpture. Note that words like "spoon", if you say them enough, "they lose/ all meaning."

In “my loss a secret name”, cattle have no names, while rabbits do, but are, nevertheless, eaten. ("Bunnies")

The poet alludes to Notes on Arrival and Departure (McClelland and Stewart, 2005), a poetry collection by Rachel Rose. She was a winner of the Audre Lorde Award for Lesbian Poetry, who grew up on Hornby Island, B.C. Lorde was an American writer, feminist, womanist, librarian, and civil rights activist.

Conception is about growing in the womb, a relatively brief time, like summer, before passing. A child’s blonde head is “a bright peony against/ this blue.” Love for a daughter does not ameliorate loneliness. Gestation is marked by risks, some of them self-imposed (“Universal Miscarriage”); reincarnation (“Sow Me below Rhubarb”). In "Mercurial", John B. McLemore was a mercurial genius from Alabama, who repaired old clocks. He was an autodidact, who committed suicide by ingesting poison. As an only child, a podcaster, among “other queers”, he became a YouTube sensation. Civil disobedience in his "revised survivalist manifesto" comes with letting go of life, forgoing TV (Henry David Thoreau, an American transcendentalist on Walden Pond, perhaps) McLemore left a suicide note.

A dog is happy with less than contentment for its owner whose Depression and Anxiety: The Dialectical Behaviour Therapy Workbook fills “my Amazon cart” and at Indigo.ca

"Pat and Vanna" are from the "Wheel of Fortune" network television program and have been together longer than some spouses Trebek is the announcer for "Jeopardy" another program. Women hikers exist in their other-world of Galapagosian beauty (Darwinian) but marred by intimations of death and trash along the highway of Halfmoon Bay.

A mother bathes while, unknown to her, the son had become entangled in barbed wire on the farm. There are many occasions and instances of a non-mother or otherwise “bad” mother.

Fire damaged a Rainy River restaurant known as the "Roadside" which the local Fire Hall fought, in Ontario, on 26 July, 2017. The poet cascades through the 1700s, the 1990s, with news stories.

Lizzie Borden was acquitted for the murder of her father and stepmother. A poem of "Eighteen Anamneses" is associated with the recollection or remembrance of the past, of Hecate the Greek Goddess of Witchcraft, Magic, and Ghosts, and weapon Hatchets.

"Hermits of the Tarot" card suggests that one is in a phase of introspection, drawing attention and focus inward, looking for answers within. "Pride" is a celebration of lesbian, gay, bisexual, transgender, and intersex (LGBTQI) culture. Valerian "calms" is
from the root which is gently sedating. "Virgos" are a zodiac sign which predicts compatibility and contentment (“Twin Virgos”).

There is a poetic narrative ostensibly spoken by a former waitress having to do with CBC’s Glenn Gould. He was a frenetic pianist and fixated on "Bach’s Variations", although she concludes in a fugue state “as if none of it happened”

A pap smear is associated with “My Legs Stirrup-Splayed”. Hashime Murayama, a Japanese American painter known for scientific illustration for the National Geographic, was deemed a security threat during World War II. In the poem, he appears to work backwards with his study of cancer cells, until his death, in 1954.

The poet describes hippie culture (“Tree Planters”); chemotherapy for children (“Bright, Heavy Things”). In classical Roman religion, a genius loci (plural genii loci) was the protective spirit of a place. Such an indwelling

spirit of the place (“Audrey’s House”). The poet offers an inventory or catalogue of “Girls Who”: said, sang, wept, camped, cut off your bangs, played Spice Girls, got high, asked to dance, kissed you, became sacrifice, and last, but certainly not least, passed tampons.

The poet indulges in a pun on “Board” as in “im so board” a homonym for “bored” in an ode. The pattern of spinning, in days repeating, and repeating (“Ritual Loop”) there is a drum circle which evokes “Plein” and “Rempli”, a Métis mother elsewhere in the collection who passes for white.

“Here’s your mother” gestures an unceremonious handover of adult child, from father to mother, asking: who is the poet when “she is at the centre of our tempers...he gets stoned”.

The urban dictionary for "schlick" offers "onomatopoeia", meaning the formation of a word from a sound associated with what is named, as well as the use of onomatopoeia for rhetorical effect. Moritz Schlick was a German philosopher physicist, and the founding father of logical positivism and the Vienna Circle.

The poet speaks of that father, he never taught me to sail, but "she" is a woman who pulls a hook from beating heart (“Clearwater”). Another allusions is the novel Stag’s Leap, by Sharon Olds, who won the Pulitzer Prize, since “this is poetry” on a cheating husband, the end of a marriage, adultery, extramarital sex, divorce, and new-found freedom.

A "pathetic fallacy" is a literary phrase for attributing human emotion and conduct to all aspects within nature, a kind of personification, for "the sake of metaphor/ bride and groom framed by a damp photographer (“Wedding”).

In “Husband” after Ken Babstock, a Canadian poet born in Newfoundland who won the Griffin Poetry Prize, the poet invokes gothic childhood sexuality. In “Compulsory” the
binary and "bi", yet “Not queer enough” (“Not Puddles”). In “Quitting My Meds” by half, the persona references Kandinsky a Russian painter and art theorist. "Schlook!" means to take a bong (onomatopoeia); the small amount of marijuana that is placed in said bong. As in German abstract works, there is: a slacker kind of guy you hang out with/ a nibble or kiss of any kind. The final “Visitors from Abroad”, by Louise Gluck, presents a dream which runs from 2017, backwards, to 2003, and then recurs in 2017 (“January 5”).

Photo credit: Josh Loeser

Joelle Barron is a writer and doula who lives on the traditional territory of the Anishinaabe of Treaty 3 in Kenora, Ontario. Joelle’s poems have appeared in ARC Poetry Magazine, SAD Magazine, the Fiddlehead, the Malahat Review, the New Quarterly, and other journals. "A Girl Like This Might Have Loved Glenn Gould” won the Malahat Review’s Open Season Award. Joelle is a graduate of the MFA program of the University of British Columbia and now works as a co-ordinator for both Kenora Pride and SPACE, an LGBT2S youth group.


This study examines news coverage of women prime ministers at crucial stages in their political careers (selection as party leaders, governance, election, and departure from the leadership role.) Research was conducted about women politicians, mass media, political leadership, and sexism in political culture. The subjects were: Kim Campbell, Canada, Jenny Shipley and Helen Clark, New Zealand, and Julia Gillard, Australia. All are white, cisgender, (denoting or relating to a person whose sense of personal identity and gender corresponds with their birth sex), heterosexual. In addition, the author alludes to: Jacinda Ardern, Indira Ghandi, Margaret Thatcher, Theresa May, the Queen, and Hillary Clinton.

These case studies contain portraits of the four prominent women, describing their similarities and differences, how reporting on them contained texts and methods, and the number of news stories analyzed by various categories. Among them are: Woman Leaders and Career Phases, by Country, Leader, and Election Campaign; Percentage of News Stories Containing Gender Markers, by Country, Leader, and Career Phase; Number of Gender Markers, by Candidate and Election Campaign; Percentage of News Stories Mentioning Marital Situation and Children (or Childlessness), by Country, Leader, and Career Phase; Percentage of News Stories Mentioning Marital Situation, by Country, Leader, and Election; Percentage of New Stories Mentioning Appearance, by
Mediation involves the selection, production, and consumption of media products. Gendered is two-sex gender binary which intersects with racial, class, ethnic, sexual, and regional modes. Male and female, heterosexual and homosexual, are conventions to be challenged, disrupted, and deconstructed. Framing simplifies complex political events as a meta-narrative which has a privileged position in the communication exchange, because it informs how readers interpret news content. Discourses produce a particular version of events.

Mediated legitimacy is defined as media reporting that accepts a lawful political actor’s right to seek, hold, and exercise a political leadership role. Ascension stories chart how news stories scripted leadership challenges. First Women and the X Factor document the prevalence of and meanings communicated by gender markers. There were representations of politicians’ family lives and physical appearances (“the lipstick watch”); the “hair, hemlines, and husbands” problem”; “First Men and the Family Strategy”. “Body Politics” offers an approach to representations of politicians’ bodies. At least three of the women were intrusively sexualized by news coverage of their bodies and sexual identities. “Love and War” of discursive warfare displays the metaphorical language of love, battle, and romance. ”Speech and Shame” explores how public forms of speech have been associated with men and masculinity, while women’s speech provokes unease, therefore the news media was silencing or constraining certain forms of speech. “Dealing with the Gender Card” offers an assessment about the four case studies and there is a series of lessons learned from the study. Finally, there are a number of suggestions for further research with the aim of making it easier for all women, not only privileged ones, who will one day follow in their footsteps.

News can validate or de-legitimize political aspirations and accomplishments. Although the reference was to Trump’s “Lock her up” chant to undermine Clinton’s legitimacy and hashtag # woman card, I was struck by the absence of mediated legitimacy of his own campaign, and ultimate election, the news coverage which does not accept his lawful political actor’s right to seek, hold, and exercise a political leadership role. Further, news reporting is challenging his right to think or act in certain ways, because of ascribed characteristics, including but not limited to misogyny and sexism. News coverage denies his legitimacy, posits early and sustained “first impressions”, the shaped representations of his "rodeo clown” persona, perceived incompetence, and lack of authenticity in a political role.

In the Appendix on Methodological Details, there are lists of newspaper and television coverage, sampling criteria and time frames; coding scheme for content analysis, inter-coder reliability, qualitative databases, and discourse analysis notes. All domestic news sources and sampling were done in order to focus on the way in which party leaders were mediated by news reporting in their own countries.
Trimble is a professor in the Department of Political Science of the University of Alberta. She is the co-editor of two collections on women and political representation in Canada as well as a volume on the changing nature of Canadian politics in the twenty-first century.


The authors analyzed interviews conducted with nearly two hundred homeless women in U.S. cities, Los Angeles, Chicago, and Detroit. Most of the women who suffered a wide range of traumas exhibited signs of resiliency. Where women remain in negative patterns, they may be solutions, rather than perpetuating female homelessness.

Homeless women are more likely to be physically and sexually assaulted. The risk increases with mental illness, anxiety and depression, post-traumatic stress disorder. Childhood sexual abuse and other violent victimization were common. Coping may take the form of adaptation, maladaptation, or avoidance. Women self-described their attitudes and behaviours in studies which were taken from 2011 to 2014. On the road to recovery, women need housing, employment, schooling, psychological and other supports.

In Chapter One “The Women” there are some case studies. The research teams were ethnically diverse and multiracial, as well as the women who participated. Data was collected on age (from eighteen to over sixty-five) and length of current homelessness. Family disputes were cited as causes. Homeless women are far more likely to be victims of violence during childhood, adulthood, or both. The multiple types of violence experienced were catalogued.

In Chapter Two "Victimization" there is an extended discussion on Childhood Physical Abuse, Childhood Sexual Abuse, Intimate Partner Violence, Sexual Assault, Physical Assault, Witnessing Violence, and Gang Violence. Violence is an overarching public health issue.

In Chapter Three “The After-effects of Violence” severe chronic depression is among the emotional scars produced by significant traumatic effects and lacks strong social or therapeutic supports. Other impacts are negative thoughts and cognitions (shame, guilt, self-blame), anxiety, PTSD, addiction, multiple episodes of homelessness.

The process of positive engagement involved “Moving On” as an attitude, active healing, setting goals and having dreams, a sense of closure. Most of the participants self-identified as “strong”, while seven percent described themselves as “weak”, and three percent were unsure. Some women felt “stuck” and were struggling.

Chapter Five on "Resilience Determinants" suggests that there are mitigating factors, such as personal qualities, learned self-knowledge and skills; spirituality, family and
friends, community; therapeutic and other support groups. Some women learned to avoid people or places, in order to survive and to begin the process of moving forward. Chapter Six “Coping Strategies” deals with mental strategies, since the study found that one-quarter of rape victims’ families perceive them to be at least somewhat responsible for being sexually assaulted. “Letting it out” indicates “Maybe I needed to tell someone.” Journaling is useful, so too keeping busy, creative activities, quiet spaces, symbolism or object relations. Other survival techniques of hidden resilience were compartmentalization, repressing memories, approach–avoidant coping, and adaptive-maladaptive responses to stress and trauma.

In Chapter Seven “Building on Strengths” the authors sum up, “things are 'gonna' get better somehow” as indicating confidence or optimism, in a more nuanced image of homeless women. Cycling in – and out – of homelessness, some women felt “they just couldn’t get it together.” A binary approach may just be too simplistic. The authors conclude by remembering that resilience is a relative process. Trauma-informed care and strengths-based approaches are recommended. Service providers should support homeless women to become strong. "Housing First" is an evidence-based intervention model, rather than traditional treatment – then housing approaches. The “Final Thought” is summed up in a single idea, “hope.”

Laura Huey is a professor in the Department of Sociology at the University of Western Ontario. Co-author Ryan Broll is an assistant professor in the Department of Sociology and Anthropology at the University of Guelph.