

# DALHOUSIE GAZETTE

NORTH AMERICA'S OLDEST CAMPUS NEWSPAPER *EST. 1868*



MORGAN'S SITE-SPECIFIC WORK CAN CURRENTLY BE FOUND IN THE MARION MCCAIN BUILDING. (PHOTO BY LANE HARRISON)

## Site-specific art at Dalhousie

Read about the message and motivation behind Kim Morgan's *Blood Portraits*

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# LETTER FROM THE EDITOR

## A serious one, then a funny one

Dear reader,

This will be my last real editor's note of 2021. In two weeks, to close out the fall term, the *Dalhousie Gazette* will be presenting our annual satire issue. I'm hoping to make you laugh with my editor's note come Nov. 25. So, I'll use this as an opportunity to say how amazing it's been to have a full term on campus again.

After working as the *Gazette's* news editor last year, one of my favourite parts about being editor-in-chief is getting to work on the other sections of the paper. This provides me with a unique vantage point from which I get to see all the incredible things happening in all the corners of our campus. If one thing is clear after this uncertain year, it's that Dalhousie University students are making the most of being back in person. It's a beautiful thing to see.

Like I said, we'll be back in two weeks with our annual satire issue, to provide you (and us) with some much-needed fun amid everything the end of a term can bring. After that, our next issue won't be hitting newsstands until Jan. 10, 2022 (I can't believe I just typed that number). That might seem like a long way away, but our editors have been working tremendously hard to bring you an issue of this paper every other week. They deserve a break and I'm glad they'll get one.

We'll be back in the winter term to bring you more stories about our incredible community. Until then, I hope you enjoy the attempt at comedy in my next note.



Lane Harrison, Editor-in-chief

# DALHOUSIE GAZETTE

NORTH AMERICA'S OLDEST CAMPUS NEWSPAPER,  
EST. 1868

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### THE FINE PRINT

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# New bursary for students in need of diagnostic testing

## DSU helping students pay for their learning disability assessments

BY ADAM INNISS, NEWS EDITOR

For students who may have learning disabilities but do not have a diagnosis, life on campus can be difficult. Things are made more complicated by the price of diagnostic testing. Learning disability assessments can cost up to \$3,500 and, in Nova Scotia, they are rarely less than \$500.

On Oct. 18, the Dalhousie University Student Union's council passed a motion to create a testing bursary and oversight committee to help students afford assessments.

Every year, the DSU receives money from Student VIP, the company that provides the DSU health and dental plan, to be used for student bursaries. This year, they received \$35,000 for mental health-related funding.

"We realized, instead of doing something that would address some of the symptoms of mental health issues, if we address the root of the problem that might be more helpful for some students," said DSU president Madeleine Stinson. "If we empowered students financially to get a diagnosis, we're getting at the root."

That bursary is now available. Through it, students will be able to access up to \$1,000 of support.

### How it can help

Members on the student accessibility bursary committee noticed they were getting lots of similar requests.

"Most of the applications we get are for people looking for money so that they can afford these assessments to prove they are disabled," said Victoria Slipp, the students with disabilities representative on council.

Slipp said an important part of empowering students with disabilities is ensuring they have the ability to advocate and fight for themselves. "It's harder for students with disabilities to self-advocate without a diagnosis, and it's even harder with financial barriers," she said.

"The cost of these assessments is insane. It's usually over like \$1,000, and students can't afford that," Slipp said. "Currently, students can only have \$1,000 from the student accessibility fund, so partnered with this new, additional fund they can get the support that



THE DSU HOPES THAT THIS BURSARY WILL TARGET THE CAUSE OF MENTAL HEALTH ISSUES, INSTEAD OF THE SYMPTOMS. (DIGITAL ILLUSTRATION BY MORGANE EVANS, VISUALS EDITOR)

they need and access this testing."

Learning Disabilities Services at Dalhousie offers a range of accommodations for students depending on their needs. Notetakers and time extensions are some of the most common.

"These kinds of things will be more accessible if people can finally get the funding they need to get a diagnosis," said Slipp.

A diagnosis is a key to many doors, according to Stinson. "When you have an official diagnosis, getting money from other parties is so much easier," she said. "You can get federal

and provincial funding, tax exemptions. It just loosens things up to get more support to students on campus who often need it most."

**"We realized, instead of doing something that would address some of the symptoms of mental health issues, if we address the root of the problem that might be more helpful for some students."**

### How it works

Students can apply for diagnostic testing at the Dalhousie Health and Wellness Centre. The psychologists there have been informed of this new bursary and are qualified to offer it to students who identify themselves as in financial need.

"Students who walk in and go, 'my plan will

cover this no problem' probably aren't even going to be told about this bursary," said Stinson. But those who identify themselves as needing the funds should expect a smooth process.

The creation of this bursary comes with the formation of a new bursary review committee consisting of the DSU President, the students with disabilities representative and one member at large – meaning a Dal student who's not on council. The job of this committee is to approve students who apply for the bursary, but Stinson and Slipp say this will be quick.

"Unless someone literally said on their application that they don't need the money, we're going to approve everyone. Students waiting for this testing already have enough on their plate. They shouldn't have to prove their financial situation."



# Content warnings in class

## A student's frustrating experience asking for content warnings

BY AVA LEOD AND ADAM INNISS, NEWS EDITOR



DAL SAYS IT'S DEVELOPING COMMUNITY AWARENESS, BUT ULTIMATELY THE CHOICE IS UP TO THE PROFESSOR. (PHOTO BY MORGANE EVANS, VISUALS EDITOR)

A student with post-traumatic stress disorder (PTSD) in Dalhousie University's School of Communication Sciences and Disorders is fed up after multiple unsuccessful attempts to have sensitive content prefaced with content warnings in the classroom.

Abby Weisbrot is a third-year student at Dal, majoring in speech-language pathology. Weisbrot has been trying to receive trigger warnings in the classroom since her first year and has reached out to specific professors, her department head and Dal's Human Rights and Equity Services (HRES). Almost two years after her first request, Weisbrot still finds the lack of content warnings concerning and frustrating.

"For people who have PTSD, it's really hard to have a voice, we stay silent for a long time. There's a lot of suppression and stigma and humiliation for people who need trigger warnings. So a lot of the time things are suppressed," she said. "I've just gotten to this point where I'm kind of done. I think it's time that someone starts speaking up for those people who often stay silent because they're vulnerable."

### Content warnings by request

The Student Accessibility Centre for Dalhousie doesn't include content warnings under its "types of accommodations" list, and on the Dalhousie "Info for Faculty" page, Human Rights and Equity Services (HRES) does not list content warning information either.

"HRES is right now developing community awareness of the value of content cautions during class discussions and course content, and more importantly the sensitive handling of situations that may be triggering," Janet Bryson, Dalhousie's associate director of media relations and issues management, said in an email to the *Dalhousie Gazette*. "However, individual faculty members do have control and discretion on how they teach their class."

Under the Dalhousie Course Syllabus Guide, trigger warnings are listed as an optional addition, or to be added upon student request to the syllabus surrounding triggering class topics. Weisbrot sent an email to her program's director, Michael Kieft, in December 2020, requesting this change after receiving no replies from her professors in her first year.

Kieft replied via email that the faculty had a meeting about the issue and deter-

mined that trigger warnings aren't necessarily helpful because they can't prepare students for the kinds of topics that may come up in a clinical practice. These emails were reviewed by the *Gazette*.

"The kind of work I want to do with my degree won't expose me to things I'm just unprepared to hear at the moment, I'll have control over the topics I'm dealing with," Weisbrot said. Weisbrot hopes to work in augmentative and alternative communication (AAC), a field that helps those who struggle with written and spoken language skills find different ways of communicating.

Weisbrot said they know content warnings can't be provided all the time in everyday life, but a classroom setting should be a space where students should be able to learn safely. "I have a lot of weight on my shoulders. I was silent in the past and I'm trying to slowly lift that off," she said.

After Weisbrot's request, a short statement defining trigger warning was added to the communication sciences handbook, which defines trigger warnings and warns of "topics that some students may find offensive and/or traumatizing." The handbook hyperlinks to the University of Waterloo's definition and guidelines for trigger warnings.

"A lot of people, including professors, don't read the handbook or notice the handbook, which is clear because, this year, professors still don't preface traumatic subjects," said Weisbrot.

Kieft told the *Dalhousie Gazette* in an email statement that "[faculty] are committed to working together with students to create an atmosphere of mutual respect and sensitivity."

### Why a warning would help

The recent amendment to the curriculum handbook for Weisbrot's program defines trigger warnings as, "a statement made prior to sharing potentially disturbing content that can impact the wellbeing and academic performance of students who have experienced traumas in their own lives."

For Weisbrot, content warnings would help her mentally prepare for difficult material in class.

"It really is about me preparing for that shock, or giving myself permission to leave. Because, a lot of times, when I'm triggered by something I freeze," she said.

"And that is really common for people with certain traumas, there's a freeze element in which I am not able to speak or move or do anything."

Hayley Ellwood is a psychologist who specializes in evidence-based treatment for people suffering from PTSD. Ellwood said when it comes to PTSD triggers and their responses, things vary for different people.

"It could be a particular sight, sound, smell, taste or sensation that was paired in time with a traumatic event," Ellwood said. "In extreme cases, triggered individuals with PTSD may experience a flashback, during which they lose touch with their current surroundings and experience the trauma as happening in the present moment."

According to Ellwood, roughly three-quarters of Canadians report experiencing a traumatic event and about eight per cent of those will develop post-traumatic stress disorder.

### Stigma and inconclusiveness

"It is not universally agreed that trigger warnings are necessarily helpful, nor is it possible to anticipate all possible potential triggers for students," Kieft, the program director, said in his email to Weisbrot.

Like Kieft, Ellwood also mentioned how some are skeptical of the value of trigger warnings. "Studies investigating the effectiveness of trigger warnings in minimizing negative effects of exposure to triggers indicate that they actually do very little to prevent emotional or physiological upsets," she said. "And, interestingly, they may actually undermine resilience." One 2019 study published in *Clinical Psychological Science* said a trigger warning is neither meaningfully helpful nor harmful.

"But I believe that any student noticing that a mental health disorder is affecting their ability to meet their educational goal, should explore avenues in which they can advocate for themselves," Ellwood said. She also wants students with PTSD to consider undergoing evidence-based therapeutic techniques including prolonged exposure therapy.

Ellwood said professors need to consider who may be in their classroom before using potentially disturbing material. "There is data that suggests that minorities and disadvantaged communities do experience more exposure to traumatic

events," she said. For example, a 2019 study published in the journal *Frontiers in Psychology* showed that 90.1 per cent of Indigenous participants reported experiencing at least one type of traumatic event.

"I would certainly encourage professors to reflect on whether they may be making any assumptions about the experiences of those in the classroom, before showcasing particularly graphic material," said Ellwood.

### Trauma-informed teaching

Second-year law student Grace Mangusso had heard stories similar to Weisbrot's from students in her own program about not receiving content warnings. Over the summer, Mangusso created a report to the law program on the practice of trauma-informed teaching. The report is an internal document currently under review by the law school's learning and teaching evaluation committee.

"I don't want content warnings to just be a checked box, like a statement in a handbook," said Mangusso.

Mangusso wants a more active approach to teaching sensitive issues. She said she wants professors to consider the unique situations of every student and look for different signs of trauma response. "Trauma impacts everybody differently," she said.

"Some professors are not necessarily oppositional but a little bit hesitant about this conversation," said Mangusso.

Mangusso said a lot of professors assume trigger warnings are about censorship and completely cutting material from lectures, but she said this isn't the case. "It's more about not rushing into certain topics, it's about listening to students' needs and being inclusive so everyone can learn the things they need to at paces that suit their needs."

Dalhousie currently offers workshops and classes in understanding trauma, taught by registered social workers, but Mangusso and Weisbrot would like to see more training for faculty. "I'd like to see Dalhousie provide professional development opportunities for professors to learn about trauma. And then they can take that information and apply it," Mangusso said.

"Professors are very busy, and learning about how to approach these things may be daunting. So Dalhousie should be helping them understand this changing conversation."

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# Province's fixed election dates controversial among students

## Student leaders call the move suppressive

BY ADAM INNISS, NEWS EDITOR

On Oct. 13, Nova Scotia's Progressive Conservative government introduced legislation to fix provincial election dates.

Elections Nova Scotia is welcoming this decision, as the province is the last jurisdiction in Canada to set fixed election dates. "We're very pleased to see a fixed election cycle come to Nova Scotia," said Elections Nova Scotia policy and communications director, Naomi Shelton. "It will make election planning much more efficient."

But the date chosen by the government is raising alarm bells for students in Nova Scotia. That's because Premier Tim Houston's Conservatives chose the third Tuesday of July—the middle of the summer.

### Accusations of voter suppression

On Oct. 19, Iain Rankin and some cabinet members of the Nova Scotia Liberal Party, the opposition to Houston's Conservatives, met with student representatives to discuss issues affecting universities. Representatives from the King's Students' Union (KSU), Cape Breton University (CBU) Student Union and Dalhousie Student Union (DSU) were present, as well as representatives from Students Nova Scotia.

"We talked about a lot of things affecting students, tuition, housing, but one of the biggest topics was definitely the election dates," said DSU president Madeleine Stinson.

The day before this meeting, on Oct. 18, KSU president Nick Harris also spoke to the law amendments committee. His appeal is available online at the Nova Scotia legislature website.

The law amendments committee looks at specific clauses in bills that have just been proposed in the house. Harris was hoping for the committee to side with students in their criticism of the July election date.

"I'm not as prepared as other speakers here because it's midterm season, so I don't have something written down but I do have something written down in my heart," Harris said to the committee.

"What a summer election date does is it disfranchises people. Universities are a setting where we celebrate democracy and the intel-

lectual ideas it brings forward," said Harris.

"Elections are some of the most exciting times on campus. We have leadership debates in our campus bars where students shout and cheer and have debates at their tables," he said. "Students like engaging in the process of student issues."

For Harris, an election in September or October is more ideal, not just for university students but to increase civic engagement amongst youth. "It's not just university students, it's high school students and elementary school students. Elections are such a magical time because of the faces you get to see," he said to the committee.

"I'm here today raising my voice because, intentionally or otherwise, if this amendment to the elections act goes forward a lot of voices are going to be silenced."

### History of youth voting issues

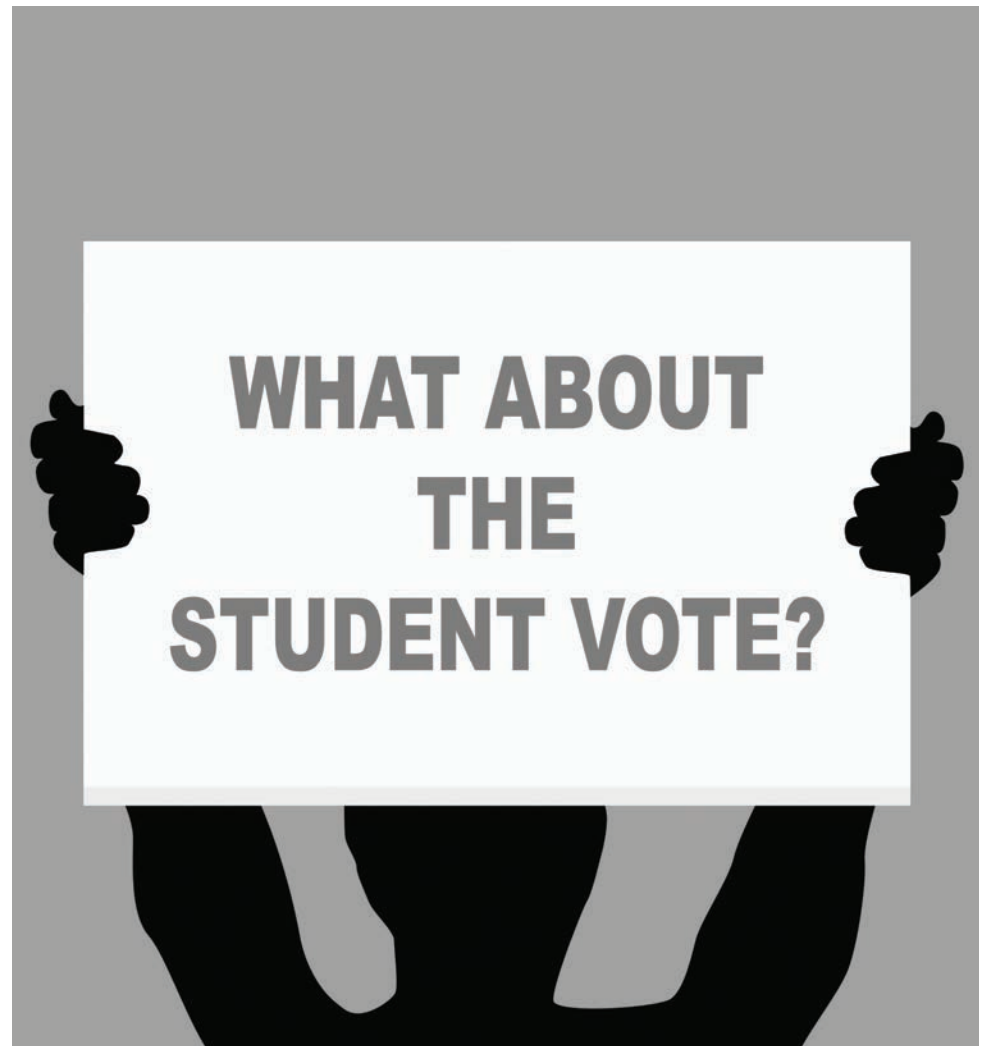
"It's already hard enough for students to vote," said Stinson. "We don't need this summer date on top of it."

Stinson said there have been concerns surrounding student voter suppression since before these fixed dates were called.

"The last provincial election being a snap election in late August was ridiculous," said Stinson, referring to the 2021 provincial election in Nova Scotia, which took place on Aug. 17. "Students had no idea it was going on, and I think that the federal government and the provincial government underestimate how big a role students unions play in educating young voters."

The last federal election was also difficult for students to navigate after the cancellation of the on-campus voting program. Many students lined up to vote in the Student Union Building (SUB) assuming they could vote there, only to find out their location was elsewhere.

"That day, Wayne Mason and I were [in the SUB] for hours, just Googling people's postal codes while they were in line. Lots of students actually needed to go across town to vote," she said. "But there were also all these technical problems. I would Google a student's postal code and they would Google the same postal code and depending on the device we'd get two different polling stations."



BOTH THE DSU AND KSU ARE AGAINST THE PROVINCE'S DECISION. (DIGITAL ILLUSTRATION BY MORGANE EVANS, VISUALS EDITOR)

### The case for fixed elections

Shelton, from Elections Nova Scotia, said technical errors will be easier to mitigate with the new standard dates. "If you're planning an election and you don't know the date, it is difficult to ensure things will run smoothly," she said.

Stinson said, "It's not the fixing of the dates, it's the dates themselves that are the problem."

Shelton said Elections Nova Scotia will be able to increase voter turnout with these dates. "What this amendment can allow us to do is to better focus on our outreach programs and our voter education, so that hopefully the outcome

of that is a better-informed electorate."

Elections Nova Scotia makes recommendations to the province after every election for how to make the election process more efficient. In 2013 and 2019, Elections Nova Scotia recommended fixed dates to the province. The *Gazette* asked if they would consider recommending a change to the date.

"We're a non-partisan group. Our mandate is to make sure people register to vote and vote without issue. We're not really going to speak on or take sides in this particular issue. All we can say is we're happy to see the fixed election cycle."



# Balancing the cost of learning

## What can we do to make ends meet?

BY JOHN PEARCE

There's no question that students today face high costs of tuition, textbooks, rent, groceries, internet and phone bills, with these costs rising over the past few years.

This has left many to wonder what is driving this increase in costs, what can be done to help students balance their budgets and where are things going in the future?

Students can be proactive in our financial planning and take steps to improve economic wellbeing through budgeting, financial planning and using existing income savings or supplements.

But we can also continue impressing upon post-secondary institutions and the government the negative impact of rising tuition fees and issues, such as housing and inflation, on students.

### PennyDrops and living expenses

Nicholas Pinsent is the President of PennyDrops Dalhousie, a student-run, non-profit organization that provides workshops on financial literacy and budgeting around campus and at local high schools.

Regarding the burden of expenses carried by students, Pinsent says, "It has definitely been a source of stress for students today. This burden is also growing recently in seemingly all forms."

What is driving this increase in the financial burden on students? One area of concern is rent.

Rent in the HRM has increased steadily over the past few years, as housing demand has outpaced supply. With many students renting, this rise in rent results in students struggling to find housing or being forced to live far from campus. In turn, this results in longer commutes.

Students can expect to see some relief on this expense, however, as the provincial government recently committed to maintaining a two per cent cap on residential rent increases until the end of 2023, building 1,100 affordable units and creating a province wide student housing strategy.

Another area of concern for students is tuition. Tuition fees and rates at Dalhousie University have also increased for this academic year, both for international and domestic students. As rent and tuition are the largest expenses for most students, these increases have



IS IT IMPOSSIBLE TO LIVE COMFORTABLY AS A STUDENT IN HALIFAX? PURPOSEFUL PLANNING COULD HELP FILL FINANCIAL GAPS. (PHOTO BY MORGANE EVANS, VISUALS EDITOR)

had a significant impact on the cost of student living.

### The big picture for students

On a national scale, according to Statistics Canada, the inflation rate hit 4.4 per cent in September 2021, the highest it has been in 18 years. This has resulted in price increases on items such as groceries, books and clothing, further compounding financial pressures for students. Not just at Dalhousie, but across the country.

It remains to be seen what exactly the Bank of Canada, which has controlling inflation as its primary goal, will do to address this issue.

When asked about what changes, tips or techniques students can use to help make their lives more affordable, Pinsent recommends that students begin budgeting and setting financial goals. "In terms of budgeting, there are tons of

free resources out there, from online templates to features that most banks offer."

Pinsent also recommends that people apply to the provincial and federal government for loans and grants.

"It is always shocking to me how few students seem to be applying for scholarships and bursaries, especially when Dalhousie does have many to offer," he says.

There are also scholarships and bursaries from businesses and non-profits that exist for students. Students can also use the Loaded Ladle to reduce food costs, or gain employment through on-campus jobs with Dal and the DSU.

The prospects for off-campus jobs have increased following the rise in remote work due to the COVID-19 pandemic. Positions that allow employees to work online provide students with opportunities that may not have been

available prior to COVID-19.

### Proactive financial planning

PennyDrops Dalhousie offers a learning session on budgeting and financial planning, and Pinsent encourages interested clubs, societies and groups to reach out about having this workshop delivered to their members.

These events can help students increase financial literacy and learn the basics of budgeting and financial planning, which will be critical to addressing the growing financial costs of student life.

In terms of what more can be done, Pinsent acknowledges that it is a "tricky" question but says working to address rising tuition and housing costs is important, and that additional support should be targeted at students facing financial need.

# Why can't Haligonians charge on the go?

## Mobile charging stations could be a game changer

BY MANDY KING, OPINIONS EDITOR



GETTING STUCK DOWNTOWN WITH LOW BATTERY AND NO CHARGER IS A NIGHTMARE. COULD MOBILE CHARGING STATIONS BE THE ANSWER? (DIGITAL ILLUSTRATION BY MORGANE EVANS, VISUALS EDITOR)

A Google search for mobile charging stations in Halifax, even with the keyword “phone” highlighted, generates results for electric car ports and electronic shops – nothing on mobile charging stations for our phones.

In a country where the majority of our population owns and relies on mobile phones, why are we still scrambling to keep devices charged in public?

### They exist, I swear!

The first time I saw a mobile charging station was in an airport in the United States. Multiple cords dangled from a long table, free of charge. It was a beacon in the dark for a young adult with a low battery on a long trip.

A few weeks ago, I found myself thinking about this charging station, as I walked from Point Pleasant Park to Barrington Street with a dead iPhone and no charger.

Where are all the charging stations in Halifax? While Dalhousie University’s Student Union Building has stations in its study spaces, the rest of Halifax needs to catch up.

Surely, in an age where we rely on our mobile devices for everything from communication to banking,

there are enough of us willing to pay for a full battery on our phones. Heck, I’d take five per cent of a battery if it would let me call a cab in a time of crisis.

Third-year Dalhousie student, Yanisa Artornurasuk is inclined to agree.

“I think the idea of having cell phone charg-

**“I think the idea of having cell phone charging stations around Halifax is great because, nowadays, cell phones are essential.”**

ing stations around Halifax is great because, nowadays, cell phones are essential,” she says. “Also, in an emergency where you need to call someone or use GPS, but your phone runs out of battery, having a charging station around could be crucial.”

### Youth Live charging project

While you may not find charging stations at the Seaport Market or Halifax Public Library yet, there are some spots in the city catering to those in need.

In 2019, CBC News reported on a project in Halifax to implement mobile phone stations for youth. Lee Moore of the Youth Live Project was hoping to have five wall-mounted stations set up throughout HRM recreation facilities.

The idea was that youth in the 21-week program, lead by Youth Live, may not have power at home. These stations would help keep teens connected.

Currently, teens can charge devices at some of the drop-in youth centres run by Halifax Recreation, including Power House Youth Centre on Bell Road.

### Charging stations elsewhere

Your search for a Halifax charging station for the adult public might be fruitless, but there are places in North America where mobile charging is a reality. An online search for public charging in New York City, for example, shows two companies with mobile stations situated throughout the bustling metropolis.

Mobile Qubes and ChargeItSpot offer convenient locator tools to find charging stations around the city. The docks are wireless, secure and use UV light to kill bacteria as your phone charges.

Halifax may not have the thriving 8.4 plus million residents of NYC, but we’re a port city with a growing population and our batteries are low!

### Safety and cyber crime

Whenever we connect our devices to an outside power source, especially through USB, there’s a chance our data could be exchanged. I wonder if this is one of the reasons Halifax, and other small Canadian cities, are slow to move on the concept of public mobile charging.

In 2018, a Toronto man lost his phone during a fire alarm at CF Toronto Eaton Centre while using a Brightbox charging station.

With theft, hygiene and data breach as possible deterrents for the public stations, some are still willing to give them a try.

“Most of the time identity theft and physical theft are uncontrollable, but we could put a sign or a phone number close to the charging station for people to call customer service if something goes wrong,” says Artornurasuk.

I tend to agree that there are solutions for cyber and physical security which could be implemented. Regardless, in a time of crisis, I think I’d be less concerned about identity theft and more concerned about connecting with my family.



# Evaluating the cost and benefit of shopping local

## Support your community, one purchase at a time

BY CARLEIGH MACKENZIE, COPY EDITOR



COVID-19 DRAMATICALLY CHANGED OUR LOCAL ECONOMY BUT SHOPPING LOCALLY COULD HELP CREATE SUSTAINABLE LIVING FOR HALIGONIANS. (PHOTO BY MORGANE EVANS, VISUALS EDITOR)

We seem to be conditioned to think a dress from Aritzia is better than a dress from Carmel City on Dresden Row. Capitalism has made us believe these recognized brands are the answer to our clothing quality needs, but that couldn't be farther from the truth. Shopping local supports our community, our province and, in turn — ourselves as students.

### The shop local bug

During the COVID-19 pandemic, there has been a boom in local shopping. Although local businesses suffered

from lack of tourism, stroll-in traffic, and those without online storefronts were struck by the reality of technology, everyday citizens were making conscious efforts to buy locally. People were staying closer to home, exploring the shops in their neighbourhoods.

Curbside pickup became a convenience for customers who usually couldn't make the time

to go shopping. During the holiday season, there were lists of local shops circulating the internet to help shoppers determine which stores were

open and in what capacity. People started caring about local products and less about Amazon and Walmart.

With people back to their busy lives, there's less focus on shopping locally now. I no longer see those lists; I haven't seen a "shop local" post being shared around Instagram since Easter.

### Weighing quality over cost in local shops

I've always admired local businesses. I love the ambiance and quality of local coffee shops. I love walking downtown with some Black Market goodies, Biscuit finds and a book from Atlantic News. It makes me feel immersed in my community.

Students living away missed the Nova Scotia support local trend. They didn't get to see business owners beaming with joy, their hard work

getting the recognition it deserves.

Local shops are more accessible for in-person shopping to many students, as on-campus living limits you to the university area. However, local shops often come with a price tag that can scare students away.

Quality and time cost money.

Local businesses don't have the cheap resources (or unethical labour) that keep big-box prices inexpensive. Local shops also make less in volume than big-box stores do, so their profit margins are smaller.

Shops need to mark up prices to make a fair profit, whereas Amazon has more room to markup price while keeping costs down because they pay less for the product.

When you buy from local shops, you support a small bubble of people who make the products for you. There are fewer products made, but more effort goes into them.

Wouldn't you rather see where your money is going?

### The privilege of post-secondary

I know a lot of university students might not fully understand what the shop local movement means to our community here in Halifax. Some students, because university is inherently more accessible to children of wealthy families, come

from a life where the way products are made or where they come from isn't something that requires a lot of thought.

Post-secondary education is a privilege and it's good to see through another lens from time to time. Students who do watch their spending should consider their impact when they decide to buy.

When someone opens a small business, they put everything on the line. They may apply for grants, spend retirement funds or quit day jobs. Owning a small business isn't just a job, it's a lifestyle.

According to canadastartups.org, it costs a Canadian business owner \$5,000 to \$10,000 in initial startup fees. Small business owners need to earn that money back, pay employees, buy supplies and pay to make or source products. They do this all while continuing to pay personal rent and bills. This is why that sweater you've been looking at in the local shop downtown is \$200.

### Not all local shopping costs more

Shopping local doesn't even need to be expensive. You can start with the little things.

Get your breakfast bagel from Coburg Social instead of Tim Hortons. Purchase your bread from Nova Pharmacy or Seaport Market instead of Superstore. Source your chopsticks from Ikebana instead of IKEA. Buy your poutine from Willy's instead of New York Fries. Buy your mug from Sweet Janes instead of the Dollarama.

These little changes make a giant difference.

If you use DalCard, look into what local businesses take it as payment. There are great local food options on the DalCard vendor list, found on Dalhousie University's website.

According to Halifax Partnership, there are 30,825 students in Halifax, studying at six institutions. Imagine what kind of an impact 30,000 people would make if they focused their spending on small businesses.

Instead of buying five shirts you don't need from SHEIN, buy one or two shirts from a local store. They will last you longer and, I promise, they'll be cuter.



# There's a face behind that filter

## The impossible beauty standards of social media

BY CARLEIGH MACKENZIE, COPY EDITOR



IN A WORLD WHERE "PERFECTION" CAN BE OBTAINED WITH A PHOTO FILTER, ARE WE TRYING TOO HARD TO COVER UP THE REAL US? (PHOTO BY MORGANE EVANS, VISUALS EDITOR)

The age of social media has dawned the age of superficiality. Thanks to influencers, there is an uptick in people pretending to be someone else on the internet.

There's something to be said about taking pictures of food that looks pretty but tastes bad or going to a cool spot in town and pretending you're on vacation, but those things are harmless.

The real danger is the length people go to look like somebody else – we need to talk about catfishing.

### Filters and picture-perfect presence

Image-based social media, like Snapchat, Instagram and TikTok, coined the use of selfie filters. Photo editing apps, like Facetune, have also made a place in social media photography. They're an easy way to hide your insecurities from followers.

As someone who's struggled with acne since I was 10 years old, and body dysmorphia before that, I've used Facetune to edit my photos. Nothing crazy, just a blurring effect here and a thigh trim there. Something that looked natural

enough to be the real me, but, in my mind, looked like a better version of me.

Filters, however, go beyond this natural touch-up. Some filters are obvious, with flowers, cat ears or butterflies framing the face. Some are meant to make you look "perfect."

There's a TikTok trend right now, where a person shows their face with the blurring, eye brightening, cheek lifting filter applied. The audio accompanying the filter usually says something like, "Apparently, this filter shows how your face would look if it was perfect."

This idea of perfection comes with a designated set of beauty standards. It's one thing to have beauty standards within your region but another to feel obligated to meet some level of global standard. People who feel like they don't meet the global, Instagram model standard may feel

outcast into an "ugly" category. There seems to be no in-between online, you're either beautiful or you're not.

Children are also made to believe they must be perceived a certain way. It seems there's more pressure to look like social media person-

ality, Charlie D'Amelio, than there is to eat your veggies these days. Kids are already vulnerable to distortions of self-image; they don't always know the difference between filters and reality like adults do.

### Making filters a reality

Filters have such an impact on the way we're perceived, by ourselves

and others, that people have been getting plastic surgery to look like them.

According to the American Society of Plastic Surgeons, there has been a 938 per cent in-

crease in cheek implant procedures, an 84 per cent lip augmentation increase and a 231 per cent dermabrasion increase (to give you that smooth filter look) since 2000. Most of these increases happened between 2016 and 2020 – especially in 2020.

For those who can't afford plastic surgery, makeup trends focus more and more on changing your face shape, rather than enhancing your features. Highlighting and contouring are a perfect example. These trends also began growing in popularity when filters became the norm on social media feeds.

I follow people who won't even post a photo unless there's a filter on it. I see the appeal in looking a certain way to impress followers and feel better about yourself, but where is the line?

I think the line needs to be drawn where people begin to feel they are unworthy without the filter.

I have caught myself scrolling through my feed, feeling down on myself for not looking like someone else. Should this be a concern if that person spends at least an hour putting on makeup to look like a different person?

I don't want to look like that person, I just want to look like their makeup.

### Makeup, self-expression and cultural fetishization

One alarming makeup trend I've noticed lately is changing facial features with makeup to the point of looking like another race.

This is a problem.

The fetishization of Black, Asian and Mediterranean features has led to heavily contoured noses, coloured contacts, illusions of upturned eyes, big lips and dark fake tan.

The Kardashians are often criticized for trying to look Black, or "Blackfishing." They darken their skin, cornrow their hair, inject their lips, lift their cheekbones and get butt lifts – features often associated with Black culture and stigmatized by white people.

They wear falsified features without experiencing the history of discrimination. Sure, they're raising Black kids, but with millions of dollars.

This is exploitation.

Self-expression is all well and good but carving your cheek bones to oblivion or modelling your makeup look after another race, dips into the realm of falsity and appropriation.

It might be time to remind ourselves that social media is fake. It's not just a Tik Tok audio, it's the truth.

**Self-expression is all well and good but carving your cheek bones to oblivion or modelling your makeup look after another race, dips into the realm of falsity and appropriation.**



I'd sell my soul  
for an A on that  
midterm.



Didn't you barter it  
for groceries last  
week?



COMIC BY DAN BLAIS

# Holy Cow!

## A recap of Halifax Burger Week 2021

BY ADDIE TILLER



MOUTHWATERING CREATIONS AT AN AFFORDABLE PRICE, WHAT COULD BE BETTER? (PHOTO BY ADDIE TILLER)

Haligonians filled local restaurants from Oct. 14 to Oct. 23, ready to consume anything from dessert burgers to kangaroo patties.

That can only mean one thing: burger week.

### Halifax Burger Week

The Coast, Halifax's alternative weekly newspaper, hosted its ninth annual burger week last month, with 144 restaurants participating.

Due to the COVID-19 pandemic, last year's event was postponed to October 2020 and held again in October this year. The decision to hold the event in October was due to the reintroduction of COVID-19 restrictions in the late February, when cases rose in the province, causing uncertainty about March 2021.

Going forward, The Coast said they will rely on input from their restaurant partners regarding timing.

The Coast has partnered with Feed Nova Scotia since burger week's inception, with many participating restaurants donating a

portion of proceeds. Karen Theriault from Feed Nova Scotia said there were 130 restaurants donating this year, compared to 114 last year.

### Abundant options

Patrons could find traditional burgers or variations – including haddock burgers, dessert burgers and plant-based options – across the HRM.

Some standouts included the Kangaroo burger from Kai Brady's Fancy Dive Bar on Spring Garden Road, with jalapeño pineapple beetroot relish; the vegan seitan patty topped with a deep-fried pickle from Wild Leek on Windsor Street; and the cool ranch and classic nacho cheese Doritos burgers from Bedford Neighbourhood Pub on the Bedford Highway.

Logan Robins, a Nova Scotian who has participated as a patron in Burger Week since 2015, described the vegan burger from Wild Leek as "meaty" and enjoyed the unique spin of the pickle as a topping.

Jessica Emin, a local food photographer and food stylist, described the doughnut

burger from Vandal Doughnuts as "sweet and salty and shockingly delicious." The angus beef patty was topped with pickled onions, cheese, spicy mayo and chips, sandwiched between glazed doughnuts with bacon bits.

### Involvement with Feed Nova Scotia

Since the event started, restaurants offering the burger at the set price were not obliged to donate any proceeds. The set price has risen to \$7 from the original \$5.

Many participating restaurants donate between one to six dollars to Feed Nova Scotia from each burger sold.

Some restaurants offering the standard \$7 burger still decide to donate to Feed Nova Scotia, like Le Bistro by Liz who serves a \$7 crispy haddock burger for the event. Pete's Frootique and Fine Foods offers a \$7 burger as well but contributes to Feed Nova Scotia through their own annual food drives.

Haley Clarke, the sales and events manager at The Coast, said despite donation not being obligatory for \$7 burgers, the inclusion of a more affordable meal makes the event inclusive.

"It's great to still have those \$7 burgers included, because [with] Halifax Burger Week being a non-ticketed event, it makes it really inclusive for as many people in the city to participate. If you're a big family, you can still go out and eat economically," says Clarke.

Theriault said they are thrilled The Coast and participating restaurants could host this event despite the challenges associated with COVID-19.

One of those challenges has been global supply chain delays due to COVID-19. Liz Ingram-Chambers, the owner of Le Bistro by Liz, said there has been a lack of availability of products, specifically beef tenderloin, oil and lobster.

"We're always having trouble getting certain products, so the prices have increased dramatically on some things. Anywhere between ten to 12 per cent increase," says Ingram-Chambers.

Last year, the event raised \$126,000 for Feed Nova Scotia. Theriault said the event is a huge fundraiser for them. Every two dollars donated provides enough food for three meals. Funds are also used for the organization to advocate for social policy issues like affordable housing.

"We know that it is really critical that we're providing food support to help people today, but people aren't food insecure just because they don't have access to food," says Theriault. "We know the only long-term way we can really address food insecurity is by working with the government to implement strong social policies that make sure people do have the income they need and the basics of life."

### More than just food

While the event supports The Coasts' advertisers, it also encourages supporting local businesses, raises awareness for issues of food insecurity and promotes a sense of community.

"Burger Week has this special magical

power of bringing community together and about celebrating all that food has to offer," says Theriault. "If we consider what food security is all about, it's about more than the food itself. It's about all those bigger benefits that food brings to our lives. In that respect, I think Burger Week absolutely helps to raise awareness about the value of food," says Theriault.

### Not without criticism

Robins said he'd love to see a similar large-scale event focusing on a more multicultural food.

"There are so many excellent restaurants in Nova Scotia cooking cuisine from all around the world and I'd love an event like that too," says Robins.

Lumi Studios Media + Production, Spring Garden Area Business Association and Downtown Halifax Business Commission have partnered to start Off the Eaten Path, an Asian food festival. Its first ever event was hosted Oct. 29 to Oct. 31.



# An ode to site-specific art

## Dalhousie Art Gallery reopens with Nocturne installations

BY GABRIELLE DRAPEAU

The Dalhousie University Art Gallery has reopened after being closed for the 2020-2021 academic year. The gallery reopened with exhibits for October's Nocturne: Art at Night, a nighttime festival that displays local artists work at various locations throughout Halifax.

Though the festival took place from Oct. 13 to Oct. 16, the gallery will continue showing its exhibits throughout the month. Making it, once again, a location for artists to display their skills to the public.

Dalhousie students also have the opportunity to experience a site-specific art display in the Marion McCain Building, which was originally part of Nocturne but will be staying in place until Nov. 28.

### Stray Hair

This year's artists were Kim Morgan, with her two displays, *Stray Hair* and *Blood Portraits*, and co-exhibitors, Lou Sheppard and William Robinson, with their installation *I want to be a seashell/ I want to be a mold/ I want to be a spirit*.

Kim Morgan is a professor at the Nova Scotia College of Art and Design (NSCAD) and a visual artist working out of Halifax. She has worked throughout Canada and abroad, her art shown in New York City and Poland. Students may have seen her intervention, *Stray Hair*, a pop-up art exhibition that was between the Student Union Building and the Marion McCain Building. The intervention is the first of a series, called *Dust Disruptors*, it used large inflatables to display microscopic images of dust taken from belly button lint, the bathroom floor and human ashes.

Morgan says that the piece considers "a deeper understanding of the human body." The piece is meant to be playful and abject.

Sue Garvey-Gibson was the curator at the Dal Art Gallery for 17 years, between 1990 and 2007, and worked with Morgan on her Nocturne projects.

"You're interacting with something that is both a little bit scary in its implications but also very fun," she says about *Stray Hair*.

### Blood Portraits

Morgan's second exhibit, *Blood Portraits*, can still be found on the first floor of the McCain Building. *Blood Portraits* includes nine pictures of scanned and magnified blood cells, and was accompanied by a seven-minute video.

"I was interested in the notion of blood relations and what you could see under the microscope," Morgan says. She hoped the project would prompt

viewers to consider the way we view and use blood, as well as the value we place on it.

"Blood is super personal, but it's also universal."

The locations of Morgan's interventions are also important to their meanings.

"It's about traffic," she says of *Stray Hair*'s location. "I wanted the students to interact with it."

*Blood Portraits* also derives meaning from its location.

Garvey-Gibson says that people will consider the images through the lenses of their own areas of study based on their location.

"Plunk it down in the commerce building, and suddenly maybe it would resonate more in relation to the price of blood," Garvey-Gibson said. "Or the law building, and maybe it would relate to legal matters pertaining to blood."

The locations of the work subvert expectations. "You don't expect necessarily to, while you're waiting for the elevator, have to think about global issues concerning blood," says Garvey-Gibson.

### Additional exhibits

Artists Lou Sheppard, practicing out of the South Shore, and William Robinson, from the HRM, created the exhibition *I want to be a seashell/ I want to be a mold/ I want to be a spirit* currently inside the Dalhousie Art Gallery.

The exhibition includes multiple parts and uses mixed mediums, including audio and visual. Visitors to the gallery are greeted by sonorous music and diverse forms of art that explore, among other things, metabolism, which was a driving theme in the architecture of the gallery building itself.

Metabolism is a Japanese architectural design concept that puts several smaller components or rooms together to create the finished structure, making parts of the building easier to replace if damaged, destroyed or simply outdated.

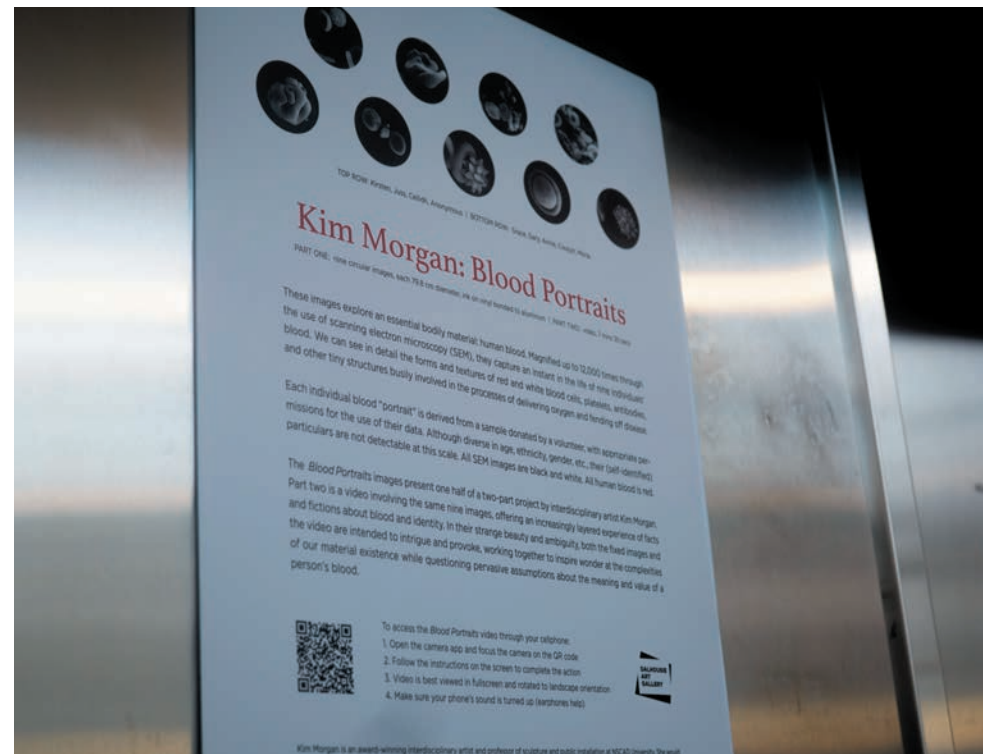
This theme is present because, like Morgan, Sheppard and Robinson are site-specific artists. Metabolism being present in their exhibit is no accident, but rather an ode to the creativity and history of the building, and Dal itself.

The Dalhousie Art Gallery is located at 1601 University Ave in the Fountain School of Performing Arts building, and is open to all free of charge.

Garvey-Gibson's message to students wondering if the gallery is worth the visit is to "Just show up!"

"Your presence is desired and welcome. Be curious, be open and just go see what's going on. It's there for you," she says.

For those interested in seeing the artwork, Nocturne exhibits will remain in place until Nov. 28.



AS SITE-SPECIFIC ART, MORGAN'S WORK CHANGES MEANING WITH ITS LOCATION. (PHOTO BY LANE HARRISON)



THE DALHOUSIE ART GALLERY IS LOCATED IN THE FOUNTAIN SCHOOL OF PERFORMING ARTS BUILDING AND IS FREE-OF-CHARGE. (PHOTO BY LANE HARRISON)



# How to stand the test of time

## A review of Vocalypse Production's *Ordo Virtutum*

BY ALAN ITTURIAGA

On Oct. 21, University of King's College students had the opportunity, through the Foundation Year Program department, to watch a performance of the *Ordo Virtutum*, an 870-year-old morality play staged by Vocalypse Productions, and a lecture, at St. Patrick's Church.

### Anima versus the Devil

The play, written by St. Hildegard of Bingen in 1151, portrays the struggle between the Anima, or soul, against a seducing Devil. The play brings to life the Virtues, who will aid the Anima in the conflict against evil and lead her back to grace.

Alongside a lecture on St. Hildegard and the history of the *Ordo Virtutum*, students enjoyed the premiere of an original choral piece by renowned Canadian composer, James Rolfe. The piece, "O Greenest Branch," draws from Rolfe's family history,

who, being Rhineland Jews, had to endure exile and violence for hundreds of years. This was a magnificent and complimentary spectacle to the moral themes of the *Ordo Virtutum*.

The idea of producing *Ordo* came seven years ago from Dr. Jennifer Bain, a Hildegard specialist who delivered the lecture, says co-director Janice Isabel Jackson.

"She said, 'Why don't you guys do *Ordo*? And, why doesn't James write a companion piece?'" Jackson says. "And so that's how it came about. Then, three years ago I wrote a grant [to the Canada Council for the Arts], and we got the money."

### Navigating delays

The Canada Council for the Arts is a government council that funds public arts at a federal level. The council is crucial in the financing of artistic projects like the staging of the *Ordo Virtutum* by Vocalypse.

However, the play had to be delayed for almost a year from its original October 2020 premiere date due to COVID-19.

"The Canada Council was brilliant in terms of allowing people to postpone things, because, well, what could we do?" says Jackson.

The production went smoothly after the delay.

"It was a little weird [seeing the production live]. It's been so long since we've been in a space

with that many people, but, at the same time, it was amazing," says co-director Emily Jewer. "It was joyous. It's just so nice to be able to create something and have audiences come in person. There is nothing like live theatre."

Jackson had a slightly different experience.

"COVID-19 really helped me take things as they came, so I was just staying patient" she says. "But, I think it is doubly special when you have to wait so long to do a show – it heightens it."

### Working in Latin

The cast of seven performed the centuries-old play in Latin, accompanied by a Tar, a Persian stringed instrument. For this rendition of the *Ordo Virtutum*, the directors took on the challenge of bringing to life the ancient story to modern audiences. The showing of the production also included a pamphlet

with the English translation of the play.

"It was a little different working in a different language," says Jewer. "I worked more on story points than I did in actual lines. It was really interesting."

Jackson thinks the play isn't affected by its age. "To me, emotions are emotions. It doesn't really matter if it is the 12th century or the 21st century," says Jackson. "The organic-ness that we were able to create, I haven't seen in other performances. We gave the singers permission to feel what they felt. I wanted it to be real – flesh and blood."

The themes of the *Ordo Virtutum* stand the test of time.

"I did a lot of work with Anima and the Devil," says Jewer. "And it is quite a relatable relationship for anyone who has gone through any difficult relationships, or domestic violence. It's an allegory."

The relationship between the Soul and the Devil is the main focus of the play.

"I'll credit Emily [Jewer] with this," says Jackson. "She really showed the bond that they have... it was [visually] obvious that there was a conflict."

A talented cast, creative choreography and hauntingly beautiful vocals, as well as the timeless writing of St. Hildegard, made this production of the *Ordo Virtutum* unique and moving for audiences today.



THE PLAY WAS PAIRED WITH THE PREMIERE OF AN ORIGINAL CHORAL PIECE BY RENOWNED CANADIAN COMPOSER, JAMES ROLFE. (PHOTO BY MJ PHOTOGRAPHICS)



DESPITE THE PLAY BEING PERFORMED IN LATIN, THE THEMES WERE EVIDENT AND RELEVANT. (PHOTO BY MJ PHOTOGRAPHICS)



FIRST-YEAR STUDENTS FROM THE UNIVERSITY OF KING'S COLLEGE WERE TREATED TO A SPECIAL PERFORMANCE OF ST. HILDEGARD'S PLAY. (PHOTO BY MJ PHOTOGRAPHICS)



# From dentist to playwright

## Dalhousie dentistry alumna shares her story

BY NATASHA FORTIN

Dalhousie dentistry alumna, Sangeeta Wylie, has spent a lot of time reflecting on the moments that led her to Nov. 3, the day her play, *we the same*, made its world premiere.

### From Dal dentistry to the dramatic arts

Wylie is originally from St. John's, N.L., and studied chemistry and music for four years at Acadia University. She then came to Dalhousie University's dentistry school. She says she enjoyed her time at Dal because it was challenging but gratifying.

"While at Dalhousie, I was also part of a choir, I went to piano lessons, and I took part in local theatre," she says. "Being at Dalhousie was a time of discovery for myself. Dalhousie, at least the faculty of dentistry, was such a nice, small community where everyone knew each other."

Wylie then moved to British Columbia to pursue a career in dentistry.

As a child, Wylie says she envisioned herself doing many things with her life. She always loved writing and wanted to be an actress. The play *we the same* is the official beginning of Wylie's writing career. In 2012 she dabbled in playwriting with a friend, but didn't begin working on *we the same* until the spring 2017. Her inspiration for the play comes from one of her friend's life stories; she gives special thanks to the Truong family, who shared their story with her.

The play is a multicultural and multigenerational piece of art that takes place in 1979, when a family is fleeing Communist Vietnam by boat. Throughout the play, they endure attacks, typhoons, starvation and a shipwreck.

### Resilience and inspiration

Wylie felt the need to tell the story of *we the same* because, "as an artist, art calls to us," she says.

"When my friend told me her story, I heard a voice tell me that I had to share this story."

Now, with that story out in the world, Wylie feels like a new person.

"This four-year journey has been a transformative experience. I was naive at first, and although I have had a lot of heartbreak and tears while working on this project, there has also been lots of excitement."

Wylie found resilience in the characters of her play and her dedication to giving those characters a voice.

### Bringing a dream to life

Diane Brown, the director of *we the same* is an award-winning director from British Columbia who has been in the theatre industry for three



A SCENE FROM WYLIE'S PLAY, WHICH CHRONICLES THE ODYSSEY OF A FAMILY FLEEING COMMUNIST VIETNAM. (PHOTO BY LISA MENNELL)



DESPITE BEING A STUDENT IN CHEMISTRY AND DENTISTRY, WYLIE'S ALWAYS GRAVITATED TOWARDS THE DRAMATIC ARTS. (PHOTO BY LISA MENNELL)

decades. Brown has a master's degree in directing from the University of British Columbia and is now the artistic director of Ruby Slippers Theatre in Vancouver, where *we the same* had its premiere.

"My favourite thing about directing is watching everything come together, working with a team towards one common goal," Brown says.

Brown says the theatre "strives to promote diversity in the world and bring equality to all people."

Brown first discovered Wylie's play in 2019, after Wylie entered it into the Advance Theatre: New Works by Diverse Women workshoping program at the Vancouver Fringe Festival in 2019.

"I fell in love with the play and everything it stands for," Brown says. "I fell in love not only with the writing but also with how it connects to a diverse audience."

She believes that there is an obligation for this play to be told.

"We live in a world of refugees, and for that reason, it is important that we humanize the

refugee experience so that we can understand other people better. We also live in a world of alternative facts; telling stories that are based on lived experiences is more crucial now than ever before."

### Combining Asian tradition with Western theatre

Brown found directing *we the same* particularly challenging. For this project, she incorporated traditional Asian art, such as Vietnamese music and shadow play demonstrations, with Western theatre conventions.

"This production is a hybrid of many art forms to give the overall product a unique vocabulary," she says.

She hired two cultural consultants to ensure the play's Vietnamese elements were both respectful and authentic.

"I feel a responsibility to tell this story because it connects to anyone who has felt displaced," she says. "I want this to be a gateway for other

people with similar stories to feel safe enough to share their experiences."

Before opening night, Wylie and Brown both felt a nervous excitement.

"I am ready to share this beautiful work with the world," Brown says.

The showing of *we the same* is a pay-it-forward movement. The play was live streamed and only the actors were present in the theatre. The proceeds from the tickets are partially going to support COVID-19 vaccination in Vietnam and another portion is going to the Elizabeth F. Precious Endowment, started by the late David Precious, a Dalhousie dental surgeon who was inspired by his wife Elizabeth to improve the lives of children around the world.

Wylie knew Precious from her time at Dalhousie. "He was such an inspiration. He was a busy man, but he took time to have a meaningful conversation with you, and he saw every student for who they truly were."

Wylie also wanted to thank everyone for their support. "Dr. Ben Davis, the current dean of the Faculty of Dentistry at Dalhousie, bought fifty tickets for the play. I am speechless and cannot believe the generosity and kindness."

Wylie has already started on her next play, which will focus on her own life story.

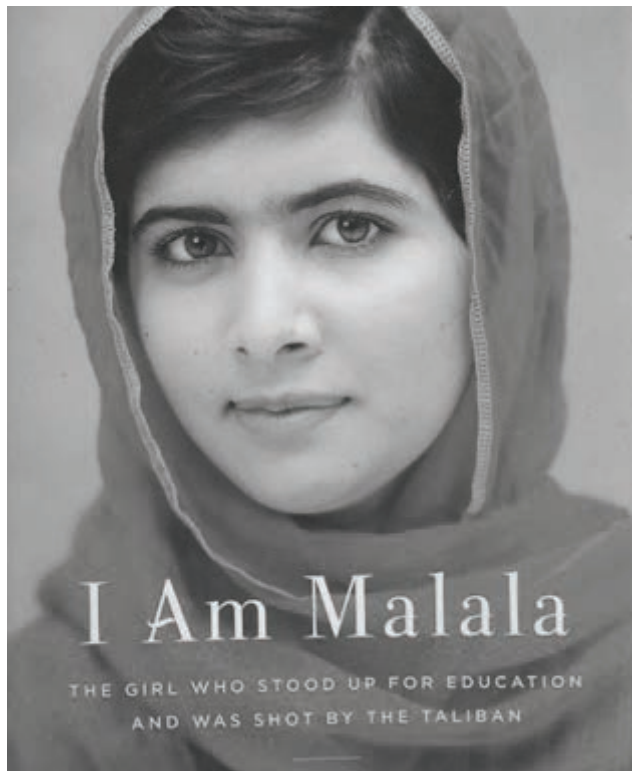
# Feeling our-shelves: With Lili and Reanna

## Biographies and memoirs written about inspiring women

BY LILI SCHWARTZ AND REANNA DRUXERMAN

*Editor's note and content warning: This story includes mention of gender-based violence and sexual assault.*

In this edition, we each review three biographies and memoirs that we've read over the past year, highlighting what we liked best and what we liked less. Despite the latter, all the books listed are written about inspirational women – and there's a lot to learn from each of them.

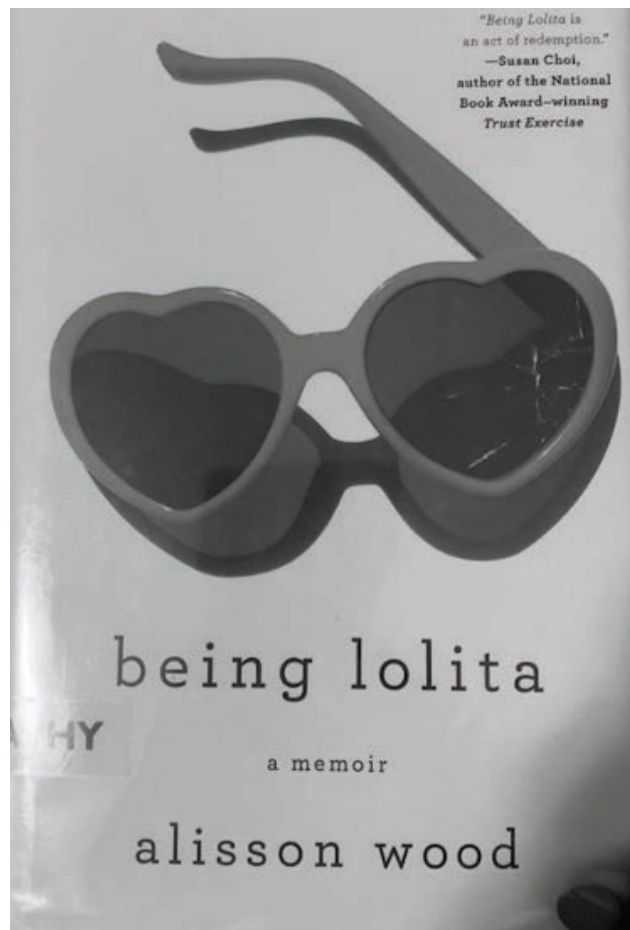


### ***I Am Malala* - Malala Yousafzai & Christina Lamb, 2013**

An unbelievable story, *I Am Malala* documents Malala Yousafzai's education as a student in Pakistan, and the series of events that led her to receive the Nobel Peace Prize at age 17. Yousafzai shares memories of her childhood and her family, painting a vivid picture of what it was like to grow up as a girl in Pakistan, discussing the unequal rights between boys and girls, and the discriminatory views that many hold about girls' education. She describes the Taliban's rise to power and the one day that changed her life forever at the age of 15 – the day a gunman stepped onto her school bus and shot her in the head as punishment for her advocacy for female education rights. Her miraculous recovery is documented and the autobiography ends with her continuous activism. In 2013, Yousafzai also launched the Malala Fund, an organization that invests in and advocates for the education of girls in developing countries.

As relevant as Yousafzai's story is to girls around the world, there were also some flaws with the novel that cannot be ignored. Christina Lamb, a British journalist and author, wrote the book with Yousafzai to provide historical and political facts about Pakistan. It's undeniable that a certain amount of context is necessary for setting the tone of a story that is directly affected by its location. However, there were so many details, names, terms and dates included that it caused confusion, taking away from Yousafzai's story. Besides this, Yousafzai's writing is expressive and exemplary of her brilliance. Her determination and optimism expressed in this autobiography are a true testament of her character. Everyone should know her story.

Lili



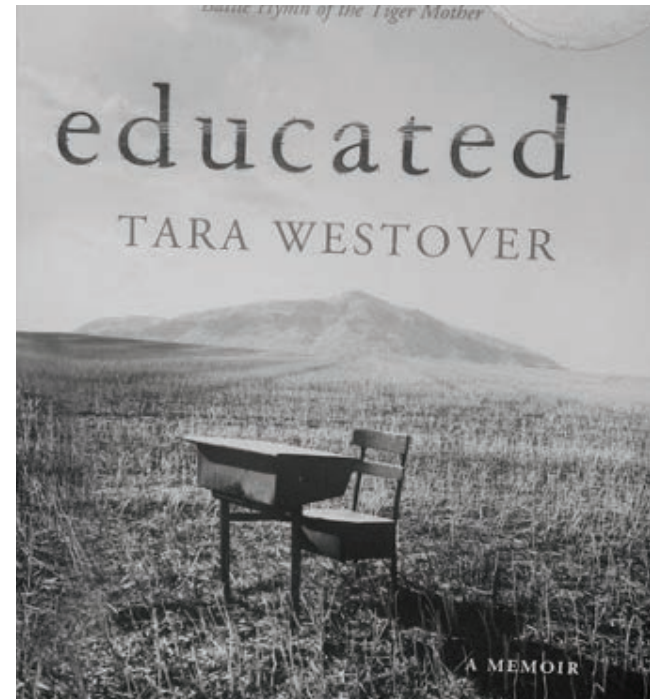
### ***Being Lolita: A Memoir* - Alisson Wood, 2020**

*Being Lolita* is a beautiful, yet unsettling, memoir written by Alisson Wood. Wood is 17, lonely and vulnerable when her twenty-six-year-old English teacher Nick North grooms her, resulting in their two-year-long abusive relationship. North introduces Wood to Vladimir Nabokov's *Lolita* which he romanticizes as a forbidden love story, comparing the two of them to Humbert and Dolores.

*Being Lolita* follows Wood as she matures into an adult, is taken advantage of, and eventually comes to terms with what has happened to her. In college, Wood revisits *Lolita* and is able to analyze the story through a new lens, ultimately realizing that she happened to be an unreliable narrator in her own story. By the end of the novel, Wood becomes a professor of creative writing and alters her classroom curriculum to reflect the lessons she has learnt from her trauma.

Poetic and beautifully written, Wood spreads awareness through her complex analysis of herself and 'the teacher,' as she refers to him in her story. This novel is an eye-opener and is something that everyone, not just girls, should read. With a gripping plot and captivating writing style, *Being Lolita* examines the intersection of power dynamics, consent and self-image that will keep the reader engaged from beginning to end.

Reanna



### ***Educated* - Tara Westover, 2018**

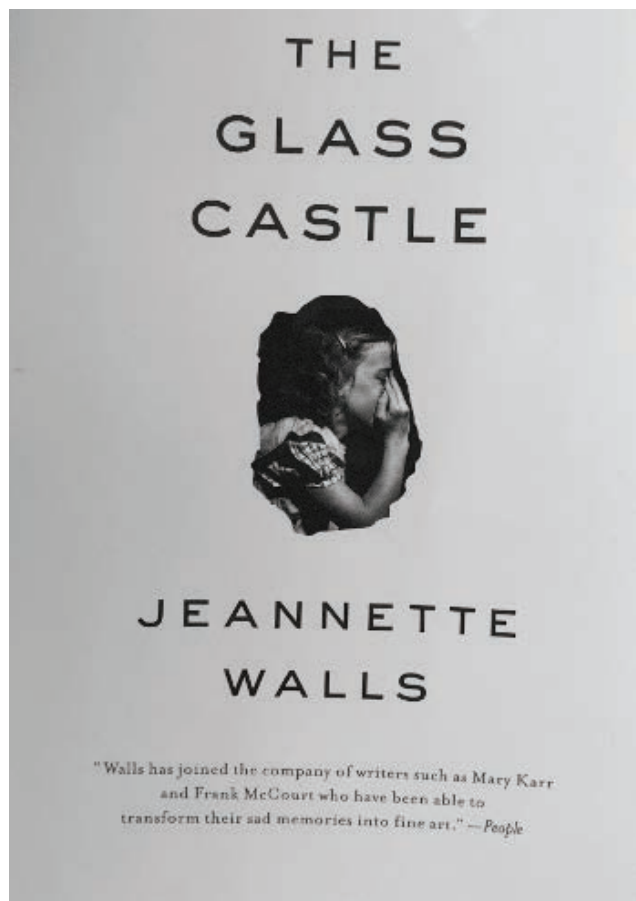
Born in rural Idaho, Tara Westover's memoir *Educated* details her journey from an isolated life on her family's farm, to her graduation from Brigham Young University, to her PhD at Cambridge University. Her parents, Gene and Faye (pseudonyms), raised Westover and her six older siblings in a lifestyle devoid of vaccinations, birth certificates, hospital visits or a public school education. Rather than learning science and math, Westover was taught herbal medicine recipes and apocalyptic survival techniques by her parents. *Educated* is separated into sections based on each era of Westover's life, beginning in a secluded home in the mountains – where her and her siblings had multiple near-death experiences due to her parents' recklessness – teaching herself the material needed to be accepted into college, and learning that her father's skewed vision of the world was actually due to mental illness.

One aspect that particularly stands out to me is that Westover never places negative or cruel judgements on her family or her past. The book is written without a strong bias, which is difficult when you're writing a memoir as profound as *Educated*. Westover also includes her takes on the polarization of American politics. Although this isn't necessarily a political book, the incorporation of this topic makes it all the more interesting.

This book is an astounding read, cover to cover. However, it left me with a few unanswered questions that could have provided more closure. My main question: why didn't Westover seek mental health support more urgently? The amount of traumatic experiences she has lived through cause her to struggle greatly, but there is no mention of her getting any support. Nonetheless, Westover beautifully conveys her story in *Educated* – a fascinating read that I would recommend to anyone regardless of their genre of choice.

Reanna





### ***The Glass Castle* - Jeannette Walls, 2005**

*The Glass Castle* is a memoir detailing the atypical upbringing of the author Jeanette Walls and her siblings Lori, Brian and Maureen.

Jeanette is raised by her father, Rex, an intelligent man and an inspiring father (while sober), and her mother, Rose Mary, an artist who is a self-titled 'excitement addict,' unwilling to submit herself to the domestic aspects of motherhood. Financial struggles, coupled with Rex's inability to hold a job and distrust of the government, force the Walls family to frequently relocate, at times packing up in the middle of the night. From their trailer in Arizona, the family moves between Nevada and California before ending up at Rex's parents' house in Welch, West Virginia.

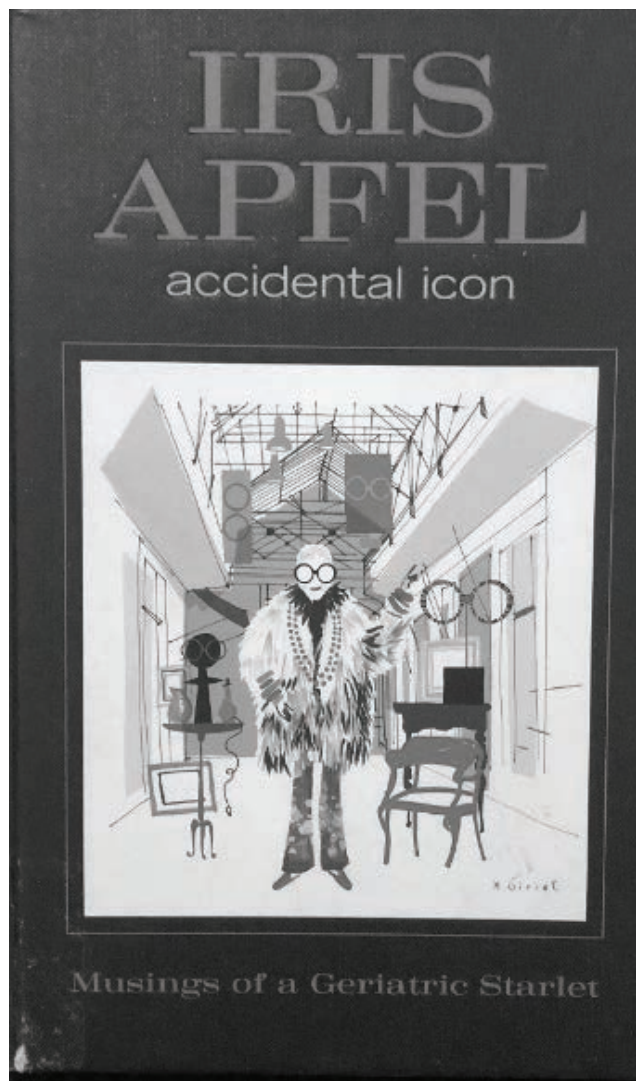
Walls's coming of age allows her to emotionally mature to a point where she knows what is best for herself and her siblings, and actively pursues her goals. The book deals with themes of poverty, sexual abuse and bullying, but ultimately shows the unconditional love her family members have for one another. The strength shown by Walls as she grows into adulthood is captivating and inspiring to anyone struggling with setting boundaries in family dynamics. Walls's transition from poverty to the upper-middle class as a successful news reporter shows the reader her resilience, as well as her lingering uneasiness about her parents' financial position in comparison to hers.

Walls's complex musings on her childhood were the most interesting to read; while she nostalgically looks back on the experiences of her youth, I cannot help my anger towards her parents. The descriptions within the story about living in a house with a lack of electricity and proper meals, and blaming a child for a sexual assault, make the reader despise Walls's parents.

As Walls grows older, she begins to understand the major flaws within her family such as the selfishness of her mother and her father's alcoholism, yet she still loves her parents dearly.

*The Glass Castle* is an emotional story full of substance on every single page. It taught me about perseverance and forgiveness, and as a whole, it is extremely heartwarming. Less than 300 pages, *The Glass Castle* is definitely worth the read.

Reanna



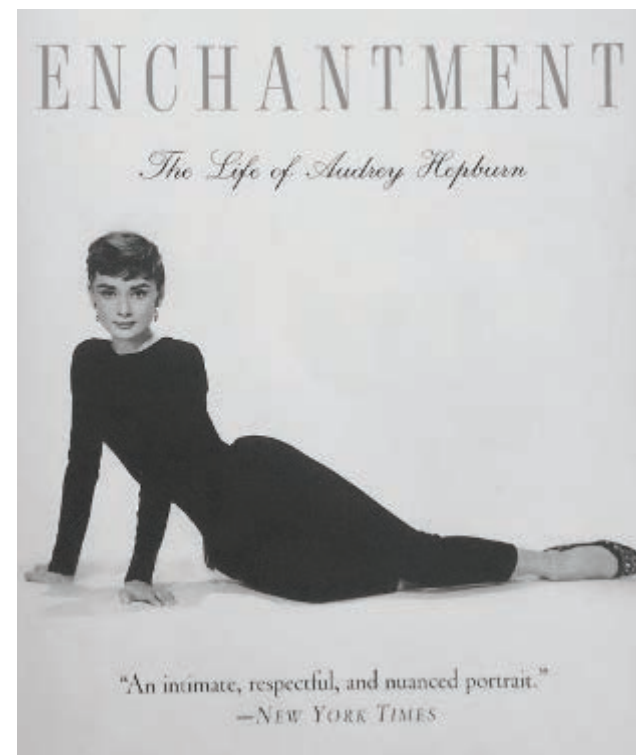
### ***Iris Apfel: Accidental Icon* - Iris Apfel, 2018**

A cross between an autobiography and a coffee table book, *Iris Apfel: Accidental Icon* tells the story of how Iris Apfel became famous at the age of 83 when her wardrobe was exhibited at the Metropolitan Museum of Art's Costume Institute in New York.

Apfel, who turned 100 years old this past August, is best known for her oversized round glasses, her layered chunky jewellery, and her mix of colour and patterns. Now a well-known fashion icon, Apfel previously lived a private, yet nevertheless fabulous, life in New York City. Born in 1921, she shares memories from her early childhood, her teen years and her experiences at art school, including how she befriended the jazz pioneer Duke Ellington. She describes how she started as an interior designer and eventually created a successful textile business, Old World Weavers, in 1950 with her husband. She and her late husband, Carl Apfel, were married for 67 years; the way she talks about him truly shows how perfect they were for each other. Old World Weavers specialized in recreating textiles from the 1600s to 1800s, and due to their line of work, the Apfels were able to travel the world. This is how Apfel was able to collect so many unique fashion and decor pieces from around the globe, developing her eclectic sense of style. Since the start of her fame, Apfel has become a lecturer, a documentary star, an award-winner, and of course, an author.

As mentioned, her book isn't just an autobiography, there are also pictures and inspirational quotes. I personally would have loved the written portions to be longer and done with more detail, but the book is impressive considering it was written when Apfel was in her 90s. Apfel's naturally funny personality and fascinating life stories make her autobiography an interesting and light-hearted read. If you've never heard of her before, after reading *Iris Apfel: Accidental Icon*, you will be a lifelong fan.

Lili



### ***Enchantment: The Life of Audrey Hepburn* - Donald Spoto, 2006**

Donald Spoto is an established biographer who has written about icons like Marilyn Monroe and Alfred Hitchcock. In *Enchantment: The Life of Audrey Hepburn*, Spoto dives into Hepburn's life, from her birth in Belgium to her death at the age of 63. He describes her early love for the performing arts and her childhood in England. One of the main factors influencing the rest of her life, her experience during the Second World War, is also explained in detail by Spoto. It's described how Hepburn, who was 10 years old when the war began and 16 years old when it ended, devoted herself to the Dutch resistance by delivering messages and raising funds through ballet performances.

Hepburn's experience in the war inspired the activism she maintained for the rest of her life. After the war years, she moved to New York and got her start on Broadway. The novel follows her journey as she's slowly recognized as a talented actress. Hepburn's rise to fame was a whirlwind, and Spoto gives insight into the making of her iconic movies: *Roman Holiday*, *Sabrina*, *Funny Face*, *Breakfast at Tiffany's*, *My Fair Lady* and more. The reader also learns about Hepburn's romances; her flings, failed marriages and finally her lifelong partner, as well as her experience as a working mother.

In 1989, Hepburn became a UNICEF goodwill ambassador after visiting Ethiopia in 1988, desperately wanting to help the people she met there. Until her death, Hepburn visited developing countries and spread awareness about the problems that she witnessed, leaving behind a legacy of humanitarianism when she died in 1993.

While Spoto demonstrates extensive knowledge on Hepburn's life, his writing style was unsettling at times. There was nothing outright wrong with the way he described Hepburn, but some comments about her beauty and her figure were definitely unnecessary. For example, Spoto repeatedly used words like 'slender,' 'slim,' and 'doe-like' to describe Hepburn which is fine for the purpose of imagery, and also to demonstrate how her appearance, different from the beauty standard at the time, was treated by other people in the industry. However in the general scope of the book, there are so many other, more respectful and insightful adjectives that Spoto could have used to describe Hepburn instead. As with many biographies and non-fictions, there was a lot of redundant information that didn't benefit the book. Overall, I genuinely enjoyed learning about Hepburn's life. Besides being one of the most iconic actresses and fashion figures of all time, she was also an extremely giving activist and humanitarian – a truly inspiring woman.

Lili



# Reviving an age-old story

## A review of Neptune Theatre's *The Woman in Black*

BY GOKCE ON



THIS VERSION OF THE PLAY WAS AUGMENTED BY EXCELLENT SET DESIGN. (PHOTO BY JESSICA BRIAND)

Walking into a foggy theatre, audiences already knew this play was going to captivate them with its design.

While the story of *The Woman in Black* isn't a new one, the play is based off a novel written in 1983, the Neptune Theatre's take on this chilling story is one that's worth the time. Neptune is running the show from Oct. 20 to Nov. 14.

At first glance, the set didn't look like anything special – a mostly disheveled room, heavy with abandonment. The lighting was simple; the room was quiet. This all changed as the play progressed. It was almost as if the set itself was revealed along with the plot.

The premise of *The Woman in Black* is simple – a play within a play. However, there

are many layers to the story within. On the surface, it deals with a man who is too afraid to perform his own play. The next layer of the story goes into *why* he was afraid – a ghost encounter. Lastly, the story delves into why he wanted to tell people his story, revealing his trauma.

Actress Gil Anderson showcased her unique talent as she inhabited the character of the director in one part of the story and Kipps, a lawyer, in the play within the play. She was energetic, enthusiastic and ecstatic. Her energy kept the audience engaged; her character choices were loud and bold but not in an over-the-top distracting way, making the audience move with her character's fluctuating states.

Meanwhile, Gordon Patrick White proved himself as a spectacular character actor. He took on many roles in many forms and never missed a beat within any of them. Even with the minimal costume changes, there was never a doubt in the audience's mind about which character he was playing within the reality of the stage.

However, what really made this production special were the technical elements. The sound was embedded in a way that broke the fourth wall, making it diegetic for one layer of the play and non-diegetic for the other. This use of sound supported White's character acting by adding another layer of realism on to the stage. Whether it was carriage or crowd noises, sound was used to change the atmosphere

of the stage without ever really changing the placement of the object and props.

Similarly, while the lighting design was arguably simple, it was very effective in changing the mood of the scene. Using a neater version of rehearsal lights for one layer of the story and specialized coloured lights for the other, the light design helped smooth the transitions between different layers of the story.

The only thing lacking in the production was the titular woman in black. Even though her existence is the main element of horror in the play, she was rather downplayed. The production strived to create suspense and tension through its storytelling, exchanging a solid villain for the idea of one.



# Immediate impact from Tigers rookie

## Aiden Rushenas caps off brilliant rookie season as one of AUS's top keepers

BY TIGER CUMMING



AIDEN RUSHENAS HAS BECOME THE TIGERS' BACKBONE IN NET, PERHAPS THE TOUGHEST SOCCER POSITION TO PLAY AS A ROOKIE. (PHOTO COURTESY OF DALHOUSIE ATHLETICS)

First-year goalkeeper Aiden Rushenas was not always planning on playing for the Dalhousie University Tigers men's soccer team. But he's shown Tigers fans plenty of reason to be glad he did.

After a season of training with the North Toronto Nitros, a club in the semi-professional League1 Ontario, the Torontonian set his sights on the starting job at Dal when he heard veteran Dal keeper, Ben Grondin, would not return after the COVID-19 season.

Rushenas, who said he models his game after European professional keepers Joe Hart and David de Gea, didn't let the noise get to him.

"Commentators in the first couple of games said there were big shoes to fill, since [Grondin] was one of the best goalkeepers if not the best [in the conference]. But in the back of my head, I just wanted to play my game," he said. "I'm confident in my ability to deliver."

### A busy season between the sticks

Rushenas earned the starting duties in training camp and, in part due to a season-ending injury to returning keeper, Connor Aalders, went on to play every minute this season.

While the Tigers finished eighth in the Atlantic University Sport (AUS) and missed the playoffs, Rushenas put together an elite season accompanied by some stellar performances. He finished third in the conference with a 0.827 save percentage while making the most saves, 81, of anyone in the AUS. That's 17 more than the next closest keeper with the second-most in the AUS. He was the only keeper to play in all 12 conference games.

"He was just lights out from the opening day of training camp and he performed at a very high level, very consistently," said Tigers head coach Alan Jazic of his young keeper.

Rushenas credits his quick adjustment to the AUS to the leadership of veteran teammates and his time training with the Nitros back in Ontario, where he has grown accustomed to older, more experienced opposition. These, he said, better enabled him to break into the AUS.

"You can't be scared of older players or anything like that, because you are always playing the same game at the same level. You just have to compete,"

**"You have to play like nothing will get past you. So as the shots just kept coming and coming, I thought I was going to save all of them. And that's what happened."**



DALHOUSIE BARELY MISSED OUT ON THE PLAYOFFS THIS SEASON, BUT COACH ALAN JAZIC SAID RUSHENAS'S PLAY WAS A MAJOR REASON THE TEAM GOT SO CLOSE. (PHOTO COURTESY OF DALHOUSIE ATHLETICS)

said Rushenas.

### "He's kept us in every game"

By far, Rushenas's signature game in his rookie campaign was his performance against the Saint Francis Xavier University (StFX) X-Men on Oct. 22. He faced 17 shots on net without conceding any goals. This effort was critical in earning the Tigers a point, as the match ended in a 0-0 draw.

"I just had that confidence in my head that I

would save every shot," he said of the X-Men game. "You have to play like nothing will get past you. So as the shots just kept coming and coming, I thought I was going to save all of them. And that's what happened."

Jazic, when discussing the StFX game, was quick to note these heroes were not a one-

time occurrence, even if the stats in that particular match came out spectacularly.

"He's kept us in every game. That's what great keepers do," he said. "There have been multiple

times where he's made a game-saving save for us and we [took the ball] down the other end after that save to score. He has given us an opportunity to win every single game, and that's all you can ask him for, especially as a rookie."

While putting up one of the best individual performances by any goalkeeper this season, Rushenas's 17-save night was just one of a string of solid performances. He put up double-digit save totals thrice this season, all coming in the final four games of the campaign.

Although Dal couldn't squeeze out enough points in a tough final stretch to qualify for the postseason, Rushenas played well enough to be nominated for the AUS men's soccer rookie of the year award, according to Jazic. Though Rushenas was beaten for the award by a player from Cape Breton University.

As great as that is, Rushenas said it stings to miss out on a championship run. But the lack of a playoff berth is a motivator as Dal prepares to compete next season.

"It's the nature of the game," Rushenas said. "The goalkeeper is just one position. You can do your job, but it's a team sport at the end of the day. You have to look out for your teammates and always work to motivate them."



# Team effort behind the bench

## Women's hockey assistants Keifer House and Savannah Newton steering ship while head coach away with Olympic team

BY LUKE DYMENT, SPORTS EDITOR

The Dalhousie University Tigers women's hockey assistant coaches, Keifer House and Savannah Newton, are in just their second years with the team. But the pair are already handling more responsibility than even the longest-tenured assistant coaches around.

Head coach Troy Ryan, is away for most of this season. As the head coach of Canada's National Women's Hockey Team, he's been working with team Canada in Calgary this fall to prepare for the 2022 Beijing Winter Olympics in February. In the meantime, House and Newton have stepped up to keep the Tigers in pursuit of an AUS title.

"We knew in the back of our minds [Ryan being away] was a possibility and we'd have to be a little creative," Newton said of how she first expected the coaching situation might unfold. "Keifer and I didn't fully know what that would look like and I don't really think Troy did either. But it's coming together well so far, and I think Keifer and I work well as a team."

House said Ryan's hiatus has been a possibility for a while, due to him already being with the national program and the Olympics being on the horizon. "We never really thought too much about it until [Ryan] was formally announced as the Olympic coach," House said.

### Plenty of head coaching experience

The three coaches joined the Tigers during summer 2020, when the COVID-19 pandemic was in its early stages. Fortunate enough to have a lot of the team together, due to low spread in Nova Scotia, the coaches and most of the players worked together throughout 2020-2021.

Although House and Newton, with Ryan providing input from a distance, are coaching regular season hockey with the team for the first time since joining, last year was important for getting accustomed to working with one another.

"This year, it's more of a collaborative effort as

opposed to one person being in charge. We have different experiences but similar backgrounds in playing and coaching," House said. "We're still learning how to bring everything together well, but we have good complementary skills that we bring to the table from our experiences. That's one thing I've really noticed."

He and Newton are well-versed head coaches, even though they're assistant coaches by title at Dal. House spent 10 years at Newbridge Academy in Dartmouth, where he helped establish and run the athletic program, and coached hockey teams. He's also operated the Top Shelf Hockey

Program hockey school in Dartmouth since 2009.

Newton, after coaching the Prolympia private school team in Sweden in 2018-2019, was named head coach of Hockey Nova Scotia's Female High Performance teams this past February. In this role, she will recruit and develop coaches for the U16 and U18 provincial teams, while also leading a professional develop-

ment series for female coaches.

"I prepared for the season by taking everything in stride and taking in whatever comes our way," Newton said. "There's been a lot of new things come up because we haven't worked with the program in its full capacity yet. We've been good problem solvers, I think is a good way to describe it. Whenever a problem comes up, we were prepared to get things going and help the team succeed."

### Time of transition for the team

Much like how the last couple of years have been a transitional period for the coaches, the same can be said for the players. Only seven players on the roster are in their third year or higher. Although the team is concentrated with new faces, many were still around to train with the new staff in the off-year.

Kennedy Whelan is one of those seven. She said the first couple months of the season with House and Newton in charge have highlighted their



ASSISTANT COACHES KEIFER HOUSE AND SAVANNAH NEWTON ARE TAKING ON MORE DUTIES WITH THE TIGERS THIS SEASON. (PHOTO COURTESY OF DALHOUSIE ATHLETICS)

strengths as coaches and built confidence within the team.

"They do their best to be upfront and open with their decisions and why they're making them. That communication really helps everyone buy in," Whelan said.

Teammate Izzy Weist said she's been impressed with her coaches' skills and knowledge, which she's come to notice more this season.

"They both bring a lot of knowledge of the game and they translate that well [to the team]," the second-year forward said. "They've been positive and are helping us head in the right direction."

While Newton and House are driving the vast majority of activities this year, Ryan is still as involved as he can be. He regularly meets with the team via video chat and even more regularly with the coaching staff. Ryan watches nearly all the Tigers games and is quick to message the staff, before or after, with input. The coaches say his influence is evident.

"Troy's the kind of guy who can manage 100 different things at once," Newton said.

There's a lot to take in for this squad, with new coach and player lineups coming out of the pandemic-induced break. After that year where no one knew what would come next, the coaches have been stressing the importance of the process.

"The main message I've been trying to deliver is to focus on the process and not getting caught up with the outcome," House said. "It's focusing on how we're playing, trying to make good decisions and trying to control things we have control over, not anything we don't have any control over."

The process is central to Newton's message as well.

"At the end of the day, we have to realize we're all in the trenches together. Every day we have to come with our work boots on and prepare to improve every time we're at the rink," she said. "If we stick together through the process, good things will come for this team."