

# the plant

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# Note from the Editor

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Dear reader,

I listen to *Solar Power* by Lorde. I start a new board on Pinterest titled “Summer 2025”. I swap my boots for sandals and reach for skirts over jeans. I opt for iced lattes over hot ones. My backpack gets lighter and lighter everyday. My finger gently hovers over the delete button for Omnivox. Indeed, it is that time of the year! I’m shocked by how fast 15 weeks go by. The sun is beaming and I’m itching to sit at the park with my friends but, alas, final projects are calling my name, though I’m not so sure which voice is the loudest. My time as Editor-in-Chief has come to an end and I can confidently say it’s been one of the best experiences of my life. I’ve had the chance to work with some of the brightest, most passionate, intelligent, kind, and fun people I’ve ever met. I’d name them all but that’s what the masthead is for. They’ve changed me and my life for the better and I’m so grateful for my friendships that have blossomed from my time at The Plant. Now, enough about me. I wish you all a wonderful summer break!!!

Love,  
**WINIE**  
Editor-in-Chief

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# When Entertainment Impedes on Animal Welfare: The Case of Marineland

**MINOLA GRENT**  
News Editor

In 1961, one of Canada's most iconic theme parks and zoos opened its doors to the public. With its enchanting musical commercial, Marineland was an instant hit. Over the years, Marineland has grown to house multiple species of marine animals including dolphins, belugas, penguins, sea lions, and seals. The park also kept orca whales until the last one named Kiska passed in 2023. Attractions centering animals, such as zoos and circuses, are nothing new. However, they have been under particular scrutiny during the last two decades. Marineland is no exception.

In February, the death of the 7-year-old beluga, Eos, revived the animal cruelty accusations thrown at Marineland. For instance, Eos is the eighteenth beluga that died at the park in the last five years. These marine mammals generally have a lifespan of up to 60 years. Yet, like Eos, most belugas passing at the park are very young. According to In Defense of Animals USA foundation (IDAUSA), these deaths are due to the living conditions at Marineland, which aren't ideal.

Belugas have their own distinct personalities and, in the wild, are raised as a part of a large family. In captivity, however, they are placed with other belugas with which they might not get along. This led to the death of Skoot, a 1-year-old beluga, who was attacked by two older males in 2012. With no nowhere to run or hide, the small whale had no choice but to endure the attack. Though Skoot and Eos may look like isolated cases, the In Defense of Animals USA foundation (IDAUSA) says that "Since 2019, 24 animals have died at Marineland; including 18 beluga whales, Canada's last captive orca, Kiska, a dolphin, a grey seal, a harbor

seal, and two California sea lions." To this day, 31 belugas remain in captivity at Marineland.

Despite its name, Marineland also keeps other land mammals that are generally native to Canada such as black bears, bison, and deer. IDAUSA reports that the park "was ordered to pay almost \$85,000 in fines after being found guilty of animal cruelty charges related to its three black bears." The three young bears had been living in a cramped space with difficult access to water for months, reports CBC News. They also say that the male bear

**The Canadian government can no longer ignore animal welfare issues when other countries are doing the most instead of the minimum**

lived alone in an enclosure measuring 48 square feet while the minimum requirement for black bears is 5000 square feet.

Beyond animal deaths, Marineland has received many warnings about the quality of its water not meeting government standards. Animal Welfare Services investigated the park in 2020. Global News reports that "The following year, [Animal Welfare Services] declared that all marine mammals in the park were in distress due to poor water quality and ordered Marineland to fix the issue. Marineland appealed the order while denying its animals were in distress, but later dropped that appeal." Though Marineland has since fixed the issue through major investments in new technology, it continuously insists that the animal deaths at the park "are part of the cycle of life," says CTV News. Furthermore, Melanie Milczynski, chief inspector and director at the Animal Welfare Services, told Global News that she "knows the cause of death of the animals but the province is not at liberty to discuss its findings." There is a lack of transparency from Marineland and of accountability from the Canadian

government, who has yet to shut down the park or enforce significant punishment.

Marineland has strained relationships with the media. In the summer of 2023, a reporter and photographer from the Canadian Press visited the park and spoke with some of the staff members. Later, in October of 2023, Marineland refused to speak with that same reporter. According to CTV News, the park then banned the reporter from its property, claiming bad journalistic practices: "You have consistently displayed an inability to professionally 'report,' instead advancing inferences and false allegations in aid of your personal views", stated Marineland in an email to the Canadian Press. No further comment concerning this issue was made by either party.

Animal rights in the context of amusement parks and entertainment are not protected. The Canadian government can no longer ignore animal welfare issues when other countries are doing the most instead of the minimum. For instance, according to Mexico News Daily, Mexico's senate passed a unanimous bill that enshrines animal welfare protection in its constitution. The legislation protects animals from cruelty, neglect, zoophilia, and more. It also enforces animal protection to be a part of all public school curriculums across the country. Nothing stops Canada from following in Mexico's footsteps. Until animal rights are not constitutional, they will be in danger.

As of April 2025, Marineland is looking for new ownership, says CTV News. This possible change in management leaves the animals' future uncertain. Though it is expected for them to be moved, it is unclear as to where and what purpose they will then serve.

No zoo, aquarium, or amusement park using animals as a display can meet the welfare needs of said animals or ensure their wellbeing at all times. It is not ethical. The public's entertainment should not come before the safety and protection of living creatures. 🐋



Via France Comfort

# Has Music Become an Inauthentic Language?

**CHARLOTTE RENAUD**  
Arts & Culture Editor

With practice, a person can probably memorize a poem in Chinese without knowing what any of the words mean. They could even learn multiple poems if they put their mind to it. Yet, no matter how well they may know how to recite those poems, they still wouldn't master the language. To know how to speak a language, one must be able to improvise in it—to express oneself freely without a script. The same can be said about the language of music.

Music is born from the spontaneous creation and organization of sounds. Before anything is written down or practiced, it must be felt; it must be created. When improvising in music, the notes are in their purest and truest form, the direct product of a person's stream of consciousness. They are not refined and they are not perfect, but they are real. Philip Alperson's article "On Musical Improvisation" puts it perfectly, "In this regard, we attend to a musical improvisation much in the way that we attend to another's talk: we listen past the "mistakes" and attend to the actual development of a work. More broadly still, we might say that musical improvisation brings to light a feature of human action in general in a world recalcitrant to human will." Just like how rehearsed words are less sincere, rehearsed music loses its original touch

of authenticity, no longer tending to matters of the heart but to musical technicalities instead.

Improvisation in music has a long history dating back to prehistoric times before notation. Long before Taylor Swift released her first song, before Beethoven composed "Moonlight Sonata" and even before the oldest artist that you can think of existed, a caveman banged rocks together while yelling "Ooh! Ah!" Music has always been a part of the human experience, which is why it is impossible to pinpoint when it was first "invented" and by whom. Before the existence of notation—and more recently recording—music could only be transmitted orally. Music that wasn't played would simply be forgotten. To

**“Music is a language; why have we limited ourselves to using it solely when it is rehearsed?”**

prevent that, there was great importance placed on sharing music with one's community.

The element of community in music is still very present today in all genres. For example, an article published by Ableton explains how the tribal music of the Massai people in Kenya and Tanzania are defined by their signature fixed rhythms which they cannot deviate too much from. To stay loyal to their people,

they must abide by their ways; however, they are still encouraged to express themselves as much as possible within those confines through improvisation.

Now, especially with the development of recording, importance has been placed on music that is rehearsed. People go to concerts expecting to hear songs that they know and artists practice their songs with the intention of performing them for their audience. Rehearsed music is wonderful, but it lacks a fundamental quality of music: stream of consciousness. Music is a language; why have we limited ourselves to using it solely when it is rehearsed? While not as popular today, the concept of improvisation still exists - especially in African-influenced genres like jazz and freestyle rap.

Jazz, and more specifically bebop, is known for its emphasis on improvisation. The bebop movement emerged during the 1940s as a protest against the restrictions of swing bands. It had an experimental approach that encouraged unconventionality in music such as quicker tempos and chords that were considered odd at the time. According to Carnegie Hall's timeline on African American music, the great Charlie Parker paved the way for the bebop movement. John Coltrane, Miles Davis, Pat Metheny, and Thelonious Monk also played an important role in shaping bebop. Monk once said, "Everything I play is different. Different melody, different harmony, different structure.





Each piece is different from the other one. I have a standard, and when the song tells a story, when it gets a certain sound, then it's thorough...completed," making a direct reference to the crucial element of storytelling in music.

In addition to those incredible musicians, vocalists such as American jazz singer and pianist, Sarah Vaughan, also mastered the bebop genre with improvisation. Similarly to how abstract painters and sculptors seek to "dissociate their art from the world of the ordinary," Carnegie Hall explains that "[Vaughan] created abstractions of popular melodies and elaborated on the score by extending the harmonic content and melodically improvising upon standard show tunes like "Shulie a Bop" (1954)."

At first glance, jazz may not resemble rap at all... yet, they both share an improvisatory nature. Rap originated as 'freestyle' performances by DJs who would interact with the crowd between sets of funk music. Jake Hall's article "A Brief Hip-Hop History of Rap Battles" recalls how DJ Kool Herc would rap lines to the crowd who would then rap them back to him. Over time, these lyrics grew more complex and became the rap that we know today. These DJ sets became a space where rappers could engage in competition with one another over who could appeal more to the crowd. Displaying the original form of rap, DJ Kool Herc's song "Let Me Clear My Throat" is an interaction between himself as a DJ and the crowd.

According to Brent Wood's article "Understanding Rap as Rhetorical Folk-Poetry," "the rap culture that grew in New York in the 1970s was not specifically about the exchange of insults, boasting, toasting, documenting social ills or creating poetry. It was about the power of the word, especially its rhyme and its rhythm, and these long-standing oral traditions naturally became a part of rappers' explorations." From rap battles between students in schoolyards to professional ones between known artists such as Big L, Eminem, and Kendrick Lamar, freestyle rap is one of the few remaining genres of music that keeps improvisation at its core.

While rap focuses on the improvisation of lyrics, many of the best guitarists valued improvisation above

anything else. Prince's unforgettable "While My Guitar Gently Weeps" and Jimi Hendrix's legendary Woodstock performance of "Star-Spangled Banner" could be considered one of the best live solos... and, guess what? They were both improvised on the spot. It is evident that Prince and Hendrix both mastered the language of music.

Allan Holdsworth, the British jazz guitarist known for his role in the progressive rock scene, also mastered the language of music by prioritizing improvisation in his work. Graham Tippet, in his article "The Improvisational Genius of Allan Holdsworth," writes, "Allan didn't have any pre-fabricated licks or runs, and certainly didn't script or rehearse what he was going to improvise on any given night. When you see him improvising, it's from the heart; he's not stringing a bunch of licks together like most other players."

**When the time comes up in the song to play a solo, it's me against the laws of nature. I don't know what I'm gonna play, I don't know what I'm gonna do, I just know roughly how long I have to do it,"**

Holdsworth influenced many musicians to come, including Frank Zappa, the American guitarist who is best known for his jazz-inspired progressive rock. Zappa's work also places improvisation as one of its core tenets. In an 1984 interview with MTV, he says that "most of the other guitar solos that you hear performed on stage have been practiced over and over again, they go out there and they play the same one every night and it's really just spotless. My theory is this: I have the basic mechanical knowledge of the operation of the instrument and an imagination. When the time comes up in the song to play a solo, it's me against the laws of nature. I don't know what I'm gonna play, I don't know what I'm gonna do, I just know roughly how long I have to do it." Isn't the ability to express emotion the power of music? When rehearsing songs and replicating them time and

time again, music is strictly being used to refer to emotions felt in the past. Shouldn't it—as a language—be used to communicate the musicians' thoughts and feelings in the present? In the same interview Zappa adds, "I don't like any of the guitar solos that have ever been released on a record. I think that the real fun of playing the guitar is doing it live, not freezing it or saving it on a piece of plastic someplace or putting it on video."

Performing and sharing music with others is scary even when those songs are rehearsed. For an artist to display their work in front of an audience, they are bravely putting themselves at risk of judgement. There is an additional layer of vulnerability when performing an improvisation because not only is the artist performing something that they did not practice beforehand, but the product of their playing is also directly from their heart's instincts. Zappa addresses the risks that accompany improvisation when he boldly says, "I will take that chance of going out there and making a mistake for the privilege of doing something unique - one time only - live in front of an audience." In contrast, many artists meticulously and intentionally perfect their work before performances. Instead of offering the audience a one-time-only experience, they offer them the most accurate performance of their songs.

While improvisation requires taking risks and being incredibly vulnerable, it has that special touch of authenticity that rehearsed music lacks. Just like we do not prepare everything we want to say for the day and recite it when the time comes, we should encourage music to stay true to its instinctual roots. The current music scene may be placing much less emphasis on improvisation; however, jazz, rap, progressive rock, as well as other genres still advocate it. Music will always be a stream of consciousness for some and a rehearsed language for others; but even when it is perfected, it is initially created through improvisation.

To all the musicians out there, grab your instrument and let yourself play what you feel. To all the non-musicians out there, go to open jam sessions at local bars and let yourself experience music in its candid state where it is much more than a performance; it is real life. 🎸

# Religion and the Mysteries of the Human Body: Jana Sterbak's *Corpus insolite*

JACQUELINE GRAIF  
Arts and Culture Correspondent

As you walk up to Musée des Hospitalières de l'Hôtel-Dieu, the expectations are high. A large, beautiful, old building with so much to offer, and a tiny museum nudged tightly on the left of the building. The small building holds a two-floor museum that explores the intriguing historical aspects of the old establishment, such as how it became the first Francophone research centre in Canada. However, once you make your way to the Jana Sterbak exhibition floor, you soon realize that this will hold a small but mighty exhibit that can be



“CHEMISE DE NUIT” VIA SMELL THE CONTEMPORARY ART

visited until August 24th.

This is the first time that the museum has managed to incorporate contemporary art into their work, and how they do so is magnificent. Not only does Sterbak’s work have a whole half-floor, but some of her findings and artwork is incorporated into the permanent collection throughout the entire museum.

Jana Sterbak’s *Corpus insolite* explores the true complexities of the human body, as she attempts to re-work strange and hospital-like findings through contemporary art. The exhibition begins with her work “Chemise de nuit,” which is a nightgown covered in subtle chest hair. It poses the question of who is meant to be wearing this, as it is viewed by society as mainly a female garment, but it is covered by male chest-hair.

As one moves through the exhibit, they are faced with strands of hair, blood, and various religious reliquaries, all of which are homages to religious



“HOT CROWN” VIA BARBARA GROSS GALERIE

disturbing and the wonderful, and is thought-provoking.”

institutionalization and the structural standards they implement. Since l’Hôtel-Dieu is historically incredibly religious, the collection seems fitting. The reliquaries right next to strands of real human hair makes one ponder on religious faith, and evokes the idea that these reliquaries could be attached to a



“VANITAS: FLESH DRESS FOR AN ALBINO ANORECTIC” VIA WALKER ART CENTER

living person, sustaining their faith as it mixes into their daily life.

An interactive piece stands called “Hot Crown,” where once the motion sensor is activated, a large, brass technical object makes lots of noise, in an attempt to resemble the real roots of a crown, and how it is made. The piece almost resembles a Christmas tree, as an unfinished brass crown sits at the very

top, almost poetically. “Hot Crown” is meant to let museum-goers feel a part of the exhibition, as they admire the dematerialized crown that is meant to represent a Holy figure, and remains recurring in Sterbak’s other works.

Lady Gaga’s iconic Meat Dress is widely known in pop-culture, and originated from Jana Sterbak’s “Vanitas: Flesh Dress for an Albino Anorectic.” The dress is meant to represent the human body, as she attempts to contrast vanity and bodily composition. The piece was originally made with 50 steaks and hung on a hanger, but has since been re-made to last much longer. Sterbak tries to focus on the transience of human life by using the term “vanitas” that does such a thing in European art. This piece is incorporated into the general collection of the museum, surrounded by religious and historical artifacts, letting visitors think truly about the human condition, and how religion affects its point of view.

The artist’s work “I made it” is a bundle of red ribbon placed on a bed in a replica of a room from the original monastery. Placed right near a Bible, on a proper canopy bed, the ribbon with the words “I made it” sticks out. The term “I made it” could have multiple meanings, such as; she made it as an artist, she created the work, or she arrived on time. The exhibit is set right back into the monastery’s original history, allowing the visitors to wonder what it was like for the nurses and nuns who were in the original building.

Sterbak’s exhibit is a combination of the disturbing and the wonderful, and is thought-provoking. It is a must-see exhibit for anyone interested in religious shame, contemporary art, and the bodily process. **P**



F-35 ENGINE. PHOTO VIA DEFENSENEWS.

# On Bon Iver's album *SABLE, fABLE*

**MAYA JABBARI**  
Managing Editor

*"Sable is that darkness and Fable is this blast off of happiness and joy"*  
- Justin Vernon (Bon Iver)

Bon Iver—the band best known for their album *For Emma, Forever Ago*, their song 'Beach Baby', and their collaboration on 'Roslyn' for *The Twilight Saga: New Moon*—released their fifth studio album on April 11, following a six-year hiatus.

Titled *SABLE, fABLE*, it has garnered a rush of support from longtime Bon Iver fans, who had been waiting for the album's release after years of salmon pink cryptic images and demo leaks from the band. They first released *SABLE* in October 2024, comprising Disc 1 of the album with a total of four songs. Though this was just the beginning of Bon Iver's comeback after their years-long hiatus, because Disc 2 emerged with the name *fABLE* in April, and with it came a bang of unexpected stylistic approaches. Just under 40 minutes of pure haziness, their album, somehow, within that haziness, has moments of soft, calming, and rumbling electricity. In an interview with the lead singer of Bon Iver, Justin Vernon, with *ABC News Australia*, he says, "Then, by the end [of *SABLE, fABLE*], there's sort of a resolve, that it's all part of the same cycle. There's a rhythm to everything, there's never a green pasture that you will endlessly rest in. Life and energy is ever ongoing, and there's an acceptance to that that I try to find here." There's this almost surrealistic feeling you get when you listen to it. It's not off-putting; rather, it's warm and foggy. The album's name itself, *SABLE, fABLE*, gestures toward a kind of duality. The word "sable" is another way of describing the colour black and black clothing during a period of mourning, while "fable" implies myth-making or a

sense of narrative unreliability. In an interview with 91.3 WYEP, Pittsburgh's independent music source, Vernon explains the album's deeper meaning, saying: "It's [*SABLE*] a look to the past. It's a kind of an encapsulation of my identity with this whole Bon Iver "guy in a cabin" problem for the last 15-16 years. And *fABLE* kind of marks this transition that I've made [in] my life these last couple of years of finding myself a bit and finding my presence and my joy and my time, my life, you know, my flow."

**"Then, by the end [of *SABLE, fABLE*], there's sort of a resolve, that it's all part of the same cycle. There's a rhythm to everything, there's never a green pasture that you will endlessly rest in. Life and energy is ever ongoing, and there's an acceptance to that that I try to find here."**

The meaning behind the album is further sonically represented through Vernon's voice, which is on full display: he uses it as a malleable instrument, stretching syllables into unintelligible shapes and auto-tuning verses until they blend into a texture you can almost feel. New listeners might be confounded by this stylistic approach, but for longtime fans, it's an invitation to get lost in the folkness that exists in their previous releases.

But it's not just Vernon's voice that displays this musical richness, making the songs thought provoking, it's the band's internal connection where it's blatant that the exact placement of every beat, every chord, and every lyric, has been inserted carefully so everything cooperates with each other effortlessly. It's specifically the second track on *SABLE* titled 'Things Behind Things Behind Things,' where the band uses the repetition of metaphors like "rings within rings within rings" and "I can't go through the motions" to emphasize overcoming internal struggles or

barriers—perhaps tied to the band's secluded beginnings with their early releases—and their renewed connection with music through this album.

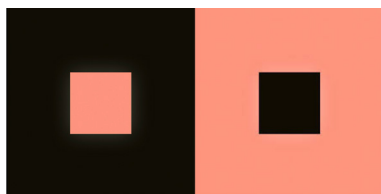
Then, onto *fABLE*, we immediately feel optimism pouring out from the jump with the first track, 'Short Story'. It hits you and rushes through you: it

**"It's [*SABLE*] a look to the past. It's a kind of an encapsulation of my identity with this whole Bon Iver "guy in a cabin" problem for the last 15-16 years. And *fABLE* kind of marks this transition that I've made [in] my life these last couple of years of finding myself a bit and finding my presence and my joy and my time, my life, you know, my flow."**

feels vibrant. Through this vibrancy, we begin to see the difference between the discs, as the harmony, the vocals, and instrumentals all work hand in hand to create a grounding peace that lives within each song. The last song of the album, 'Au Revoir', marks this shift even more distinctly; lyrics do not make an appearance, only the instruments live on.

This is Bon Iver telling us that, although they cherish *For Emma, Forever Ago* and other earlier works that dive more into the mellow folk genre, they understand that version of themselves, but they might not want to live it anymore. The seclusion of the whole "guy in the cabin problem" that Vernon talks about, is over; they are using that version to their advantage, and with this album, they are coming out of the shell they once used to be in.

I'll leave you with my personal favourite lyric, "I'm a sable/And honey, us the fable". I urge you, right now, to give "*SABLE, fABLE*" a listen. It will surprise you. ●



Via France Comfort



8 THE PLANT

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# Must-See Local Arts and Culture Events This Summer

JACQUELINE GRAIF  
Arts and Culture Correspondent

Montréal is a wonderful city full of great food, music, theatre, and cultural events. This summer, the city has so much to offer at an affordable rate for students and city-goers alike. I'm providing you the insider scoop on events to attend this summer and before the end of the semester. Get out this summer and enjoy some local culture!

### Montréal's Annual Jazz Fest

June 26 to July 5, 2025 : Montreal hosts a Jazz fest with about 300 concerts every summer; and the line-up for 2025 is a great one. With free shows from notable artists such as Ayra Starr (July 1st at 9:30, TD Stage), Men I Trust (July 2nd at 9:30, TD Stage), and Esperanza Spalding (July 5th at 9:30, TD Stage). Free shows at the TD Stage, Rio Tinto Stage, and Rogers Stage will run all week with some great local, national, and international Jazz artists. Other notable artists playing are Samara Joy (June 28 at 7:00, Maison symphonique) and Jeff Goldblum (June 30 at 7:30, Salle Wilfrid-Pelletier), but they require advanced tickets. More artists and information can be found at <https://montrealjazzfest.com/en>.

### Wilde-in-the-Park

Usually, Repercussion Theatre's Shakespeare-in-the-Park takes place in Montreal every summer. However, this year the theatre has decided to do "Wilde in the Park" and perform *The Importance of Being Earnest* by Oscar Wilde. The tour will take place from July 24th to August 17th in and

around the Montreal area. This year, it is a co-production with Persephone Productions and is directed by Adam Capriolo and Rebecca Gibian. You can follow *The Importance of Being Earnest* show (to be announced on May 6th) on Repercussion's Instagram @repercussiontheatre.

### Mainline Theatre's *Ars Moriendi*

*Ars Moriendi* is a play written by Dawson student Alejandra Belén Quintanilla-Ponce that is taking place May 11th and 12th at Mainline Theatre. Set in 1947, the 12 members of the Moriendi family are faced with a challenge upon receiving two different letters. The play follows the unwinding of this mystery, as it covers themes to do with philosophy, morality, and liberty. "It reflects humanity's hypocrisy and its tragic pattern to repeat our mistakes" says playwright Quintanilla-Ponce. The price is pay-what-you-can for Dawson students, and \$7 for other patrons. This is a great play for anyone who feels frustrated with the world and wants a creative outlet for said frustrations.

### Contact Theatre's *Cabaret*

Contact Theatre is known for their modern "risqué" musicals, and this May they will be featuring one of the most risqué musicals of all: *Cabaret*. From May 16th to the 24th, students can see this incredible production for \$38 at Studio Hydro-Québec at Monument National. The award-winning theatre, featuring award-winning actors of the Montreal BroadwayWorld award for Best Musical in 2024, will no doubt host a stellar production. More information at <https://www.contacttheatre.ca/>.

### Food and Culture Festivals

Montreal's iconic food festivals return this summer. Starting with "YATAI," an exciting whirlwind of Japanese culture and food that is taking place from the 5th to the 8th of June. Events are happening at 1825 Hangar, Griffintown, @yataimtl for \$4 entry tickets.

"POCHA" is Montreal's annual Korean-fest. This year's event will showcase K-pop performances by Montreal-based groups, along with its first-ever K-pop dance competition. With food vendors, and small local shops, you can immerse yourself into Korean culture from July 24th to July 27th at Bassin Peel in Griffintown. Tickets can be bought at @pochamtl and entry is \$4.

"Taste of the Caribbean" is hosting a Reggae Fest this July 10th to July 13th with completely free entry. With Caribbean rum masterclasses, mouth watering food, and live music, Montrealers can enjoy this humongous cultural fest at the Clock-Tower in the Old Port. You can find more info @ilovetoc on Instagram.

### Dawson Events This Month

Students can visit the "Dawson Mosaic" which is a multimedia exhibit featuring work from other students from all arts programs on campus. The exhibit showcases pieces ranging from painting, to sculpture, and film. The exhibition will take place from May 5th to May 9th in 3A.1, and in Oliver's on May 12th. Information can be found @dawson\_mosaic on Instagram.

The "Dawson Film Festival" is taking place on May 16th. Every semester, select cinema and communication students get to feature their films. Awards are handed out to certain student films, and refreshments are available. Entry is \$5, and info can be followed @dawsonfilmfestival on Instagram.

Dawson's very-own "Multitudes Gala" will take place on May 12th in room 5B.16 from 4-7pm. It features work from graduating students in the Arts and Culture profile of the Arts, Literature, and Communications program. The gala presents a broad range of pieces including film screenings, visual art exhibits, written pieces, and audio works. Refreshments are available for gala-goers. 



"TASTE OF THE CARIBBEAN" VIA OLD PORT OF MONTREAL



# Exit Interviews: Dawson Edition

**CHRISTOPHER JAMES DIMITRIADIS**  
Contributor

As the semester wraps up, I sat down with four Dawson students — Adi Sharoni, 2nd Year

ALC (Cinema Communications); Nawar Masijah, 2nd Year ALC, Languages; Enya Clancy, 2nd Year ALC, Literature; and Chelsea Crawford, 3rd Year CRLT — to talk about their experience at Dawson and in their respective fields of study. From publishing novels to founding clubs, my peers opened up about their growth, regrets, and favourite moments over the past years.

## *How have you changed since your first semester?*

Adi: “I don’t know, I don’t think I’ve changed that much, haha. Maybe my interests have grown, and I’ve learned more. I also have a job now, so I don’t have as much free time.”

Nawar: “I became a lot more easygoing with classes. In the first semester, I was really trying to catch up because I found it very interesting. But in the last semester, I started to just take it lighter.”

Enya: “I’ve changed so much—it’s crazy. I’ve become more independent and confident, made

new friends [...] College helped me step out of the bubble I was always trapped in.”

Chelsea: “Since I was transitioning from high school to college, I didn’t know there was going to be a different flow. But once I

finished my first semester, I got used to everything and started thinking about graduation.”

## *If you could tell your first-semester self one thing, what would it be?*

Adi: “Be smarter about your class choices and join clubs earlier—not just near the end of your second semester.”

Nawar: “You’re not obliged to come to every class. You can skip classes.”

Enya: “Don’t force things. If people really care about you, they’ll fight too. Also, give

sweatpants and hoodies a shot—they’re life-changing for 8:00 A.M. classes.”

Chelsea: “Go straight to the books and don’t delay.”

## *What’s your proudest accomplishment from your time at Dawson?*

Adi: “Learning a lot of cool skills in the program that I’m proud of—they’ll benefit me in the future.”

Nawar: “Finalizing the club, The Wordlings.” (Nawar and I co-founded Dawson’s language and linguistics club.)

Enya: “Publishing my novels. I kept comparing myself to others and thinking I wasn’t good

enough, but I got over it and I’m really happy I did.”

Chelsea: “Receiving a gift from the head of my program for being the first and only student to get all my assignments done early.”

## *Has your time in Cégep changed how you see yourself or the world?*

Adi: “I got to use my creative side more. Before, being smart was about reading and studying. In

ALC, it’s about creativity, and that changed my mindset on education.”

Nawar: “Not necessarily myself, but it gave me time to think about what I’m going to do.”

Enya: “It widened my horizons and taught me to believe in myself more. I also realized how

many different types of people there are, and how fun it is to learn about different cultures.”

Chelsea: “It gave me a chance to look at myself differently. In high school, I

had a certain image, and in Cégep, I saw a successful, smart, and capable woman.”

## *What’s your happiest memory from your time here?*

Adi: “There’s no specific moment—I genuinely don’t know.”

Nawar: “March break, haha.”

Enya: “Times in my Reflections classes, and especially at the Media Club space. Being Media

Club president introduced me to new people and lots of fun card games.”

Chelsea: “Planning Leadership Camp for the whole program. It’s a 5-day retreat where we learn about leadership and working with others.”

## *What’s next?*

Adi: “Concordia. I want to move out soon, hopefully.”

Nawar: “University. And maybe after that, working.”

Enya: “I’m done [with] school! I’m taking at least a gap year to work, write, and get my driver’s license.”

Chelsea: “I’m going to Acadia University in Nova Scotia to study communication development.”

## *Do you feel ready for what’s next?*

Adi: “Yeah, I think so. I’ve always been someone who’s ready to move on to the next step.”

Nawar: “Yes. Dawson gave me a good masterclass to prepare for university.”

Enya: “I’m already in the workforce, so yes. But I do wish I was more prepared for things in my domain, since I still don’t know what I’m doing next.”

Chelsea: “Yes—I’ve been waiting for this for a while, and I’m confident I’m ready.”

## *Describe your Cégep journey in three words.*

Adi: “Eventful. Repetitive. Bus.”

Nawar: “The Wordlings. German. Journey.”

Enya: “Busy. Chaotic. Interesting.”

Chelsea: “Eventful/Busy. Fun. Different/Interesting.” 



Via cestmontreal

# Misogyny Wears a Suit: Why Rewriting the Rules Won't Rewrite Mindsets

**VICTORIA ORMISTON**  
Contributor

In the 21st century, significant structural advancements worldwide have improved the lives of many racial-, sexual-, and gender-diverse communities. These improvements have been reflected through inclusive laws, policies, and practices aimed at promoting equality and social justice. While these changes have certainly shifted the structural balance, the social scale still remains tipped in favour of dominant social groups and conservative values. Consider Canada's effervescent Employment Equity Act (S.C. 1995, c. 44), in contrast to the stark realities of femicide or Cuba's revolutionary strides in eradicating gender-based violence while many remain victims of patriarchal values. Both cases highlight how, despite structural change, the struggle to eliminate deep-rooted cultural norms persists. They exemplify the importance of dismantling oppressive systems like patriarchy and male supremacy through an interdisciplinary approach that combines community-organizing, education, and political advocacy in order to challenge both hearts and minds.

So, does gender inequality still exist? The very short answer is yes. Although, many of our parents, friends, and acquaintances may believe the opposite. Their vague and inconclusive commentary about how Canada is a just country in comparison to the U.S. and other Western nations is a distorted view of reality. We may not be descending into fascism with the help of an orange menace or overturning laws that protect a woman's right to choose, however we are definitely not a country worth bragging about. We have very different social justice issues that need more than just political techniques to sway the population's mentality. For instance, in 2017, Canada launched a national 10-year

plan and prevention strategy for gender-based and intimate partner violence, which included measures to combat firearm-related violence like reintroducing red and yellow flag laws. Therefore, Canada's initiatives might seem like concrete steps toward bettering the lives of women all over the country. But, in reality, they are not enough not enough to save the missing and murdered Indigenous women, or the victims of domestic violence.

Across the ocean, a similar reality exists in the lives of many Cuban girls and women. Since the Cuban Revolution, many women's organizations and government actions have brought about structural change. Before my trip to Cuba, I had the opportunity to learn about the changes Fidel Castro's government undertook to better the lives of women across the nation. For example, Aviva Chomsky's book *A History of the Cuban Revolution* mentions that the government expanded the daycare system and offered lunch at workplaces and schools to socialize traditional roles assigned to women. I also learned during my trip that women's organizations' strong connections to the government led to femicide being made a punishable crime and granted women stronger access to social programs like healthcare, as mentioned by my host mother and an ex-FMC organizer.

Therefore, governments have taken much-needed steps toward eliminating gender-based discrimination. However, neither Southern nor Western governments have fully solved gender-based discrimination or eliminated all forms of patriarchal oppression. While Canada has implemented funding and policy-driven campaigns, Cuba has taken broader population-driven measures. These differences stem from their distinct feminist movements shaped by historical contexts. Northern feminism prioritizes pay equity and public infrastructure, while

Southern feminism focuses on basic rights like healthcare, education, and domestic safety. Though, despite structural efforts and feminist influence, issues persist: *Translating Cuba* reports that 89 femicides occurred in Cuba in 2023, doubling the number recorded in 2022. Meanwhile, in 2019, the Government of Canada calculated that 4.7 million women in Canada have been sexually assaulted past the age of 15, making it the only violent crime not on the decline. These statistics highlight ongoing

**Meanwhile, in 2019, the Government of Canada calculated that 4.7 million women in Canada have been sexually assaulted past the age of 15, making it the only violent crime not on the decline.**

gaps in both nations' approaches to ending gender-based discrimination and violence.

The objectification and sexual harassment of women is not an issue that legislation alone can end. A national action plan and better access to healthcare won't stop 14-year-old boys from pressuring their partners to send nude photographs through Snapchat. What will truly make a difference is a tailored approach to educating our respective populations and questioning the long-term success of current structural projects. In Cuba's case, they are specifically in need of a revolution that is not colorblind and recognizes that patriarchy is alive and is more than a set of legislations; it is the values we hold and reproduce. In Canada, we need more collaboration between professionals, government officials, educators, and citizens. By collaborating, broadening the scope of our campaigns, and minimizing the taboo around intimacy, we can educate everyone from an early age about consent and sexual harassment. We need citizens of all backgrounds to question their actions, fostering a culture of respect and accountability. Ultimately, while policy changes and reforms are crucial, true progress lies in shifting cultural attitudes. By prioritizing grassroots level organizing, we can cultivate a society where respect, consent, and equality are the norm and not the exception. **D**



VIA VICTORIA ORMISTON



# Beyond the Bathroom Stalls

**ELLA DUBÉ**  
Contributor

I hate bathrooms. I have never felt comfortable entering them. From the first day of kindergarten, I faced the reality of being forced into their categories: girl or boy, man or woman. To contextualize, my parents never once questioned my fashion choices of short hair and boyish clothes. I vividly remember the moment I first felt the weight of those choices. I finally asked my teacher to use the bathroom, walked down the hall, and entered the girls' side before hearing my classmate exclaim, "Hey, what are you doing in the girls' bathroom? You're a boy, get out." The incident was not unique to the 5-year-old children, as teachers and faculty around the school would often make the same mistake. Since that day, an unsettling feeling grew within me, one that has never truly left. This year marks the 40th anniversary of the creation of Etcetera, the 2SLGBTQIA+ club at Dawson College. As we celebrate the legacy he created, I find myself stuck in his past, on his way home the night of March 19th, 1989. Beat, stabbed, and murdered all for yet another fashion choice: pink hair. As much as our society has progressed with the legalization of gay marriage in 2005, thenationwide ban of conversion therapy in 2022, and various other laws in place to protect the queer community in the

world, there are still over 64 countries that criminalize homosexuality. It was no mistake that I mentioned the years those acts were implemented because the progress we praise is only recent. Fifty-three years after Stonewall, the psychological torture of queer youth meant to force them into "normalcy" remained legal in parts of Canada.

Through the force-fed false narrative that upholds patriarchal values, the misinterpretation of a Bible verse, and

**Through the force-fed false narrative that upholds patriarchal values, the misinterpretation of a Bible verse, and the constant lies we are fed to preserve tradition, society has forged the ideal environment for many to deny me my right to exist.**

the constant lies we are fed to preserve tradition, society has forged the ideal environment for many to deny me my right to exist.

Within the past few months, our neighbors to the south have undone the

safety nets that took decades to weave. Last September, in 2023, *City News* reported on mass-organized protests that took place across Canada against using the term "gender ideology" in children's education. Even here in Montreal, a city praised for its diversity, I still find myself frightened to hold my girlfriend's hand in public.

As I scroll through the morning news, I recall the feelings I faced when I was 5. Yet, the bathroom's confines have since expanded into everything I know. I am trapped in one of its stalls, hearing the world outside move in and out, yet I am too scared to step out, wash my hands, and leave. Thirteen years after my first encounter with the bathroom, I have found comfort in my identity that had once been my greatest shame. My fears of the bathroom has been overcome, but there is no undoing the damage that it has done. The statistics we have heard countless times reveal that harsh reality. In 2022, research from the *Trevor Project* shows that over 73% of queer youth suffer from anxiety and depression; more than 50% consider suicide. In 2023, according to the *Human Rights Campaign*, the FBI reported 2,402 hate crimes due to the victim's sexual orientation. Although my family accepted me with open arms when I came out as queer at the age of 12, I am not exempt from these statistics. The bathroom still haunts me and many others who once dared to enter it. As bleak as it may seem, an important distinction must be made. Although I often feel isolated within the confines of my single stall, I've learned that someone will reach back if I reach out my hand. The legacy of those who fought for my right to exist lives on. The community that Joe Rose established in these very halls continues to grow. While I may feel trapped in this moment, I now know that I do not have to struggle alone. As we celebrate this monumental 40th anniversary, we honor not only the struggles of our past but also the hope for our future. Every step forward is a tribute to the battles fought and the lives lost, whereas every step back is simply a reminder of our ever-persistent resilience. As I reflect on my past, I now find solace knowing I continue to bang against the stall walls of a world that tries to confine me. ❶



Via Alabama Political Reporter

# Performative Backshots

CAMYLLA JOSEPH  
Staff Writer

Summer is a beautiful season that brings joy to people impatient for its inevitable comeback. The flowers are blooming, the weather is nice and warm, and the haunting winter depression seems to finally be melting away. With it approaching, The list of activities to do gets lengthened by the day as it approaches. Things such as get-togethers are more frequent, late-night walks around the city are non-negotiable, picnic dates are back, and terrace dinners

are as essential as hiking Mont-Royal.

However, with all of the possibilities that summertime offers, there is one that distinguishes itself amongst the others. Describing it as highly anticipated would be an understatement, because what else screams summer more than wearing nothing but a tight body-con dress, with freshly painted white toes, positioned on all fours, ass up in the air, back arched and legs splayed away from the body—in order to perform the beloved canines position commonly

known as doggystyle but also referred to as backshots? Nothing else! After all, summer is also known as backshot in a sundress season with no panties on! How exciting!

The “sundress season” rave has been going around for quite some time now and, like clockwork, as soon as the thermostat exceeds 20°C, one can expect to see—on diverse social media platforms—posts, often of a sexual nature, praising the piece of clothing that looks very much like the typical sundress.



VIA @KENYAPEACHESK ON TWITTER

This trend has caught the attention of social media user @prettyweirdg0rl, who in a video posted on the 6th of February 2024, that has gathered over 300k likes, labelled this phenomenon as “performative backshots.” To @prettyweirdg0rl, the way we engage in discussions surrounding sexual practices

Interestingly, a decline in sexual activity among Gen Z and Millennials has been observed, as noted by Dr. Justin Lehmiller in a Kinsey Institute study involving over 3,300 participants.

could be seen as “performance arts,” and the expectations set seem to be the same that one would expect from an adult performer.

With the rise and normalization of pornography and OnlyFans, and the decrease of sexual relations amongst Gen Z and Millennials—as stated by Dr. Justin Lehmiller in research for the Kinsey Institute on over 3,300 individuals—The youth are not getting their sex education from a credible source or from experience since they are not having sex, and sex education in high school is repetitive and frankly sucks. They are left no choice but to form their

own opinion on sex with what they have, leading to more performative backshot sex and discussions.

An anonymous Dawson College student, who admitted to never having intercourse, confessed that she feels that “pornography is made to be seen as perfect and it actually makes you think sex is supposed to work like that, when it doesn’t. So many expect their first time to be porn-like and then reality hits them,” confirming that with the lack of experience, it is easy to use pornography as the default way to understand sex—which often leads to mimicking behaviours.

Pornography and OnlyFans videos are performances made for entertainment purposes. Everything is directed, rehearsed, and filmed multiple times. The act is often depicted to be between two strangers who barely know each other but still perform extreme acts such as choking, spanking, spitting, slapping — in under 30 minutes and often with a clear lack of communication and consent.

It isn’t shocking that when this is the mainstream demonstration of intercourse that is widely accepted, it might feel like it is expected from them to want to do it. Defying it might not be easy for many who believe that’s what they’re supposed to like—and that not liking it might make them a prude, or even worse—it could make them a “vanilla.”

It has now been observed on social media that the term vanilla, which was previously used to describe the “default” ways of having sex with nothing added, has now become a derogatory way to label someone deemed “boring” in the bedroom.

While there is nothing inherently wrong with being vanilla, the sexless generation definitely thinks otherwise. The “performative backshot” need to show and tell how kinky one is also happens to manifest itself through the shaming of hypothetical people. In a TikTok posted by the user @chenamoore, the following text can be read in her video:

“Might not be the one you marry, but

I’m 100% the girl you’ll think about at 2AM, lying next to your vanilla ass wife with the personality of paint drying, wondering if I ever stopped being a feral rat.”

The video has managed to accumulate over 900k likes on TikTok.

Despite not being the chosen one, @chenamoore shares the feeling that many who practice performative backshots have.

Performative sex may leave some feeling like they’ve done everything right—that they have followed the script by being someone’s personal pornstar—

**The need to be the best unpaid sexual performer can be seen as a subconscious way to compete with others, and the competition doesn’t start in the bedroom—it starts in the kitchen.**

and that despite not being the chosen one, their performance was so great, they have fulfilled the societal duty that is performing sex like your life depends on it. Unforgettable, making it timeless.

The need to be the best unpaid sexual performer can be seen as a subconscious way to compete with others, and the competition doesn’t start in the bedroom—it starts in the kitchen and ends in the ER.

A good performer must take care of themselves. It seems like there are a million ways to do so. From probiotics, to cranberry juice cocktails, and sometimes even supplements, the notion of starting the performance early is ingrained into a lot of minds. The idea that their performance will not be good enough if they don’t take care of down there first—despite it being fine most of the time. It adds another layer of unnecessary pressure and shame onto the individual who never asked to be a part of this.

It is hard to not feel the need to perform

when we are constantly reminded that something must be wrong with us—that we should be liking more, doing more, trying more, exploring more, and changing more things. Despite not being alone in this issue, it isn’t comforting to know that others also feel this societal pressure to be constantly sexually ready. It’s even more depressing and feels like a trap.

Performative backshots might sound like funny word play, but it does bring awareness to some important sexual topics that haven’t been well-explored before. It is wise to stop and think about why. Why am I doing the sexual practices I’m doing? Is it because I like it, or because I am expected to? To this, I say: let’s put the sundresses back in the closet, have fewer planned performative backshots, more spontaneous, improvised missionary with deep eye contact and less cranberry juice but more water! With the consent of all the people involved, of course! ●



# The Book Ban Paradox

EMMA CASPI  
Voices Editor

Reading *The Handmaid's Tale*, *Beloved*, *The Perks of Being a Wallflower*, *To Kill a Mockingbird*, and *I Know Why the Caged Bird Sings* as a teenager profoundly influenced my worldly perception; these kinds of novels are extraordinarily raw and real, forcing you to go beyond the boundaries of your own experiences and grapple with an alternate reality. My love for literature served me well by landing me in enriched English high school courses and influencing me to choose the Liberal Arts program at Dawson. I suppose you could say that these classic novels changed my life. The feeling is however not universal, considering that all these books are banned across various American states and schools. Book bans have never made sense to me and seem rather paradoxical, for they rarely work at restricting a book's content and fail at protecting the youth from "harmful" content.

What does it even mean to ban books? What qualifies a book to be banned? *PEN America*, an organization protecting freedom of expression, classifies a book ban as restricting, diminishing or completely removing a book's access from schools, either because of inappropriate content, parent or community complaints, administrative decision, or threatened action by lawmakers and government officials. *PEN America's* Index of School Book Bans recorded 10,046 book ban instances across 220 public school districts and 29 states in the 2023-2024 school year. With every passing year, the U.S.A. resembles

more and more George Orwell's *1984*, which is, ironically, a banned book about a manipulative and invasive totalitarian regime.

Books have long threatened government officials and those in authoritarian positions. Consequently, literature censorship is nothing new either: *Freedom To Read* traces censorship back to 259–210 B.C., where the Chinese emperor Shih Huang Ti allegedly buried alive 460 Confucian scholars and burned all the books in his kingdom. However, you would think that book bans would be effective, considering they have existed for centuries.

For instance, banning books does not deter people, but adversely attracts them. It is a clear case of the "forbidden fruit effect;" the psychological theory that links increased desirability to increased restriction or unavailability. Book ban lists become ineffective if, in an act of protest, they are used to determine which books should be read instead of avoided. For instance, the *American Library Association* and *PEN America* host a "Banned Books Week," and the bookstore Indigo dedicates a page on their website to their reading challenge to read the banned books they carry. Regardless of the attention books receive after they are banned, they do not hold the same kind of attraction before they are deemed illicit.

According to *The Walrus*, contemporary book bans assign too much power to physical literature in an age of literary decline: fewer books are being read in high school, enrolments in English Literature programs are lessening, and more people rely on summaries or key passages of a

text rather than analyzing it themselves. So, if we are in an age of rapid technological development where physical literature is becoming obsolete, why should anyone feel the need to create school book bans? This introduces the issue of whether the motive behind book bans is for the student's benefit or for political or personal agendas. Constantly pushing to restrict certain "harmful" content in the same genre of books, predominantly those with narratives including anything about the LGBTQIA2+ community or race, is quite suspect.

It would be more accurate to claim that book bans themselves are more harmful than the content of banned books. *Scientific American* claims that conservatives have gone so far as to censor certain historic and scientific topics in schools, therefore "altering depictions of slavery" and

**Book bans have never made sense to me and seem rather paradoxical, for they rarely work at restricting a book's content and fail at protecting the youth from "harmful" content.**

"rejecting textbooks that reference climate change and challenging evolution." This kind of widespread censorship is dangerous, as it prevents students from accessing opportunities to hone their critical thinking skills, explore new ideas and, most importantly, learn about beliefs or concepts that challenge their own. At the rate at which textbook and general censorship within school curricula has been growing, we can expect nothing but a very one-sided and indoctrinated society.

I suppose history really is written by the winners – that the past is built on censoring or destroying works and silencing minorities. Just think how different our history courses and textbooks would have been if we could uncover what was, not what was made to be. If a book becomes banned or silenced, it must be doing something right, saying something important. In a world where we are forced to see in black and white, so to speak, narratives deemed worthy of censorship challenge conventional norms so we can see the world blazing in fiery color. 🌈



# Does Chartwells still have a place at Dawson?

**WINIE COULANGES**  
**Editor-in-Chief**

In early April, Dawson received its platinum certification from Association for the Advancement of Sustainability in Higher Education (AASHE), meaning it's a global leader in sustainability. In fact, Dawson is one of the 15 institutions in the world that is certified platinum. This isn't surprising, given the many eco-friendly initiatives the school offers like gardens and compost bins. Eva Helmes, an environmental technician whose responsibility is to track waste at Dawson, describes the process : "We're a Living Campus because of the gardens that we have; not only around the campus, but on the rooftop. We have seasonal gardens where we grow herbs and tomatoes and rooftop beehives. There is a water filtration system in the E parking lot between the B and the E wings and plants around the college. The vermicompost can be considered part of the Living Campus as well."

This certification had been in the works for a while. Hermes says the process is very thorough since AASHE verifies each claim made in the report Dawson provided. In May of 2020, Dawson announced that their campus was fair trade, meaning all events catered by the cafeteria offered fair trade coffee and food sourced from 150km radius. Being a zero waste school has also been a badge of honour that Dawson has worn for many years. In fact, the college encourages faculty and students to make sure their events are eco-friendly by providing a Zero Waste checklist on their website. On April 4th, The Plant got the chance to see a medium-sized box of food that was destined to be thrown out at the end of the day. The box contained various items including pastries, onion rings, pasta salad, chickpea salad, and sushi (pictured below). While a majority of the items were expiring over the weekend, some

of the items were still good until Monday. Jake, a 19 year old student, had been given the box because he had a good relationship with the cafeteria staff. Afterwards, he decided to distribute the food to unhoused people around the campus. Upon hearing this, Helmes said "What we define waste is a variety of things and our goal is to keep things out of landfill. Things in landfill can affect not only the land but the water source

**“how does the cafeteria fit into Dawson’s 2024-2029 mission of sustainability which includes goals such as diverting 90% of waste away from landfills and attracting 1,000 species in a 1,000 days?”**

as well. So that food being distributed is fulfilling the food’s purpose. It’s feeding people, it’s being used, it’s not being wasted. But we are not aware of what Chartwells does.” While it’s true that the food did not end up in a landfill, this doesn’t erase the fact that originally the food was going to end up in the garbage. This begs the question, how does the cafeteria fit into Dawson’s 2024-2029 mission of sustainability which includes goals such as diverting 90% of waste away from landfills and attracting 1,000 species in a 1,000 days?

Chartwells (the company that is responsible for the cafeteria) is an independent contractor and The Plant tried to obtain an interview with the manager of Facilities & Management responsible for the waste portion of the contract with Chartwells but was unsuccessful.

Other educational institutions, like York University, offer a detailed overview of food waste within their cafeterias on their website. However, the relationship between Dawson’s Living Campus and Chartwells is unclear. On one hand, the Office of Sustainability is responsible for the sale of fair trade coffee and chocolate in the cafeteria yet they don’t have information on if the cafeteria is disposing unsold food in a sustainable manner, for example in compost bins. If the cafeteria disposes of a large quantity of food on a weekly basis, why don’t they follow the model of other businesses like Metro INC, who markdown items when they are close to their best-by date to reduce food waste?

Maybe the answer lies in the many controversies of Chartwells, a company under the global umbrella of the Compass Group. CBC reported that Chartwells exposed inmates to listeria in Ontario’s correctional facilities. In Europe, Reuters reported that they found small traces of horse DNA in their beef burgers without proper disclosure. In the early 2010s, Jeffrey Mills, executive director of the Office of Food and Nutritional Services for DC Public Schools sued Chartwells for overpricing their school meal programs and serving expired food. Phillips and Cohen, the law firm that handled the lawsuit, settled for 19.4 million dollars. In 2021, the BBC found that Chartwells grew their profit margins by 2.1 percent while being accused of distributing unsatisfactory meals to children who were entitled to free food support. One mother claimed that the food parcel she received was advertised to be worth 30£ but only contained about 5£ worth of food.



With Chartwells’ blatant disregard for wellbeing for all, they may be out of place on Dawson’s campus.



Via Compass Group Canada

# Modern propaganda: from docile housewife to “just a girl”

JULIA AZZOUZ  
Creative Writing Editor

We look back at 1940s and 1950s posters—those with big, burly men encouraging military enrollment, or quaint, apron-clad housewives setting a meal before their suited-up husbands—and we think, “Wow! How we’ve evolved!” These illustrations of hypermasculinity, female submission, and nuclear family ideals seem overwhelmingly obvious to the modern eye, but they are still present in our contemporary media landscape. Despite our self-congratulatory distance, these themes haven’t disappeared; they’ve simply evolved. Our contemporary media landscape is still saturated with similar messages, though now they arrive through subtler, more personalized channels. With social media, everyone has the power to disseminate images, videos, and texts thick with biases. Often unconsciously, individuals perpetuate the very same ideas we so easily point to and criticize in those old-timey propagandist posters.

To understand how these patterns have endured, we can turn to Edward Bernays, who is considered the “father of public relations.” In his 1928 book *Propaganda*, he defines modern propaganda as “a consistent, enduring effort to create or shape events to influence the relations of the public to an enterprise, idea or group.” He establishes that “conscious direction is given to events,” not as sinister manipulation, but as a fundamental feature of any enterprise.



VIA INTERNET ARCHIVE

Whether it is to build a skyscraper, launch a military campaign, or sell a new face cream, someone in the background always crafts a narrative to serve an end. Bernays recognized, however, that the term “propaganda” carried negative connotations, particularly after WWI, so he rebranded the practice as “public relations.” This rebranding itself is telling of the power of language to veil intentionality. Propaganda is not explicitly labelled as such, so as not to

“Propaganda is not explicitly labelled as such, so as not to arouse fear or suspicion, with the term “public relations” projecting an image of benevolent reciprocity to create trust.”

arouse fear or suspicion, with the term “public relations” projecting an image of benevolent reciprocity to create trust.

That trust is exploited on the internet, where businesses market products and aptly named “influencers” promote these sales. In these cases, the aim is overt (“buy this product”), but the way it’s pursued has changed. Makeup ads in the 1950s were adamant about making the consumer “prettier” and more desirable to men. This rhetoric is now evidently outdated, so modern cosmetics ads have adapted to a female audience that believes it has evolved past the need for male validation. Instead of promoting the beautifying powers of concealer, blush, or mascara, marketers and influencers propose these items as tools for “self-care,” “self-love,” and “self-expression.” The implication here, as well as in vintage commercials, is that if you do not buy and wear makeup, you do not care about your image. It’s still a performance, just for a different audience: the self. Makeup influencers on social media often do not know how they are playing into these existing ideals, yet they are key actors in maintaining them.

The consumer’s role is clear, but in many other cases, it is more difficult to determine one’s role. In

the “I’m just a girl” trend on TikTok and Instagram, women lament their relational, professional, and academic responsibilities by symbolically regressing into a caricature of teenage helplessness. Though unconsciously perpetuated, these biased claims are markers of socially cemented misogynistic ideas that identify women as passive, infantile, and intellectually inferior to men. Though satirically playful on the surface, this trend places the blame on one’s “girlhood” rather than on one’s agency for irresponsibility—not the autonomous self as whole, but its contingent feminine quality. It’s nowhere near as overt as an image of a housewife in a kitchen, but it contributes just as much to the dominant patriarchal narrative, if not more.

As these claims come from individuals and not from organizations or institutions, the audience receives them as authentic. Personal experiences secure trust, as we have seen countless times in ads using testimonials from “real people” to validate the efficiency or quality of a product. It’s the same reason why we look at reviews before purchasing an item. When a person willingly affirms a statement and participates in its circulation, it’s like they are stamping their mark of approval on it, thus obscuring the distinction between opinion and persuasion. Influencers and individual women participate in their own oppression using social media, unknowingly legitimizing systemic oppression.

Bernays understood propaganda to be a conscious tool, used by those in positions of authority to steer public opinion. In his time, access to mass communication was limited to a select few—radio hosts, journalists, and publishers. The messages were top-down, and their narratives easier to identify. But with the rise of social media, that control has dissolved. Now, anyone can be a mouthpiece. The line between conscious and unconscious messaging is increasingly blurred. Propaganda, once orchestrated from above, now emerges from within the crowd. Not through intention, but repetition. Not from strategy, but from habit. ④



# Dawson and Gym Exemptions

**MIRAF DUBE**  
Contributor

Imagine this: it's your first year at Dawson College. You've been accepted into your dream program and are loving your classes! The course load can be heavy at times, but you're doing well. However, each week, you must attend a class that strains your body, depletes your energy, and worsens your health. What would you do? Continue the class—or walk away from school altogether?

This was the reality for one first-year student who was asked to make an

**Information on this topic was sparse and faculty had never heard of a successful Phys. Ed exemption at Dawson College. They shared that it had not been granted in possibly over 10 years.**

impossible choice between their health and their academic future. “June” has multiple health conditions, including a degenerative physical disease, that requires close medical supervision. Per their doctor's recommendation, they were exempt from Physical Education classes throughout high school. At Dawson, June heard that exemptions for Phys. Ed. courses were impossible to obtain. The reasons for this were unclear, and explanations varied: ‘it is against the school policy,’ or even ‘CEGEP exemptions are against Quebec law.’ June was told that Dawson's Physical Education courses

are accommodating for all students. Therefore, a lower intensity class was recommended by their Counselor at the Student AccessAbility Center (SAAC). To June's disappointment, they were incapable of doing many of the ‘low-impact’ exercises. Feeling alienated and embarrassed, they dropped the class and looked for other options for the following semester.

Together with Victoria Ormiston, the Vice President of Academic Affairs & Advocacy at the Dawson Student Union, June began looking into exemptions. Information on this topic was sparse and faculty had never heard of a successful Phys. Ed exemption at Dawson College. They shared that it had not been granted in possibly over 10 years. Despite this, June was hopeful since Dawson's Institutional Student Evaluation Policy (ISEP) opposes the school's “no exemption” narrative. It asserts that one may “be granted under exceptional circumstances.” The procedure is outlined as: “[Students] may submit a request for exemption by completing the necessary form at the Registrar's Office.” Yet, when Ormiston followed up on this policy, she hit another roadblock. She went to the Registrar's Office twice to try to find this form and was unsuccessful. June reached out to the Registrar's Office regardless, determined to argue their case using ISEP. They offered two options: complete three Phys. Ed. courses, or drop out and apply to university in three years as a Mature Student. “I was so discouraged, like they don't want me here [...] They didn't even take the time to look at me like a person — it was just this automatic ‘No.’”

Defeated, June was led back to Phys. Ed. accommodations. After meeting with Associate Dean Timothy Miller, June was guaranteed in a MIO

that, “attending the course weekly will be better for [their] health.” Dean Miller assured June that the Phys. Ed. department could also “tailor the course to best fit [their] abilities.” However, this would require changing certain Physical Education competencies and requirements. Due to their condition, June is not able to take part in most of the class's physical activities, nor to attend class weekly. Since Phys. Ed. courses evaluate students on in-class participation and attendance, this would result in a failing grade in the current academic system. As June explains, “They all thought ‘Exercise is good for you. You should just do this,’ not understanding whatsoever why I couldn't.”

With no other recourse, June reached out to Leanne Bennett, Dawson's Academic Dean. The Dean echoed what the institution had been saying all along. She writes in a MIO: “Perhaps in high school they could not, but [...] we can offer a course that meets your restrictions.” It seemed that no matter how often June explained their limitations, the school refused to listen. As a last attempt, June decided to submit a different doctor's recommendation for a Physical Education exemption. Without explanation, Dean Bennett soon notified June that their request had been accepted. After a six month battle, this exemption has allowed a passionate student to finally pursue their program without sacrificing their health. While their success lifts the heavy burden June was carrying, this process highlighted to them the institutional barriers hindering other disabled students' academic success:

“They were holding on so tightly to keeping things the way they have been, because in their minds, it's been working. But I think [of] a lot of other students who had to be forced to take gym. [Students] with disabilities, including those who use wheelchairs or canes, have still been forced to take three gym classes just to graduate and I think that's really wrong. [...] Most of them probably had so much going on, or had already been shut down so many times, that they did not want to ask again. They make it really hard to ask again — and even harder to fight.” 



via Dawson

Small talk openings litter the precipice of my conscious mind, funnels to the immense whirlpool of thought. Always the weather as an introduction. I sit in the passenger seat of the car watching intersections flash in reds and greens (Christmas if you let your eyes unfocus), garlands of stops and goes stretching out in celebration of a destination that is yet only imaginary. There are so many worms on the spongy cement roads. I took a stroll home thinking the sidewalk was strung with broken branches. I looked closer and watched them writhe under the streetlamps.

In moments of crystalline lucidity, everything squirms and dances in an endless litany of predictable spontaneity. It's easier to understand everything as lifeless than it is to contextualize your awareness within the world's awareness. It is all alive! It's all dancing! The stars twinkle only because our eyes won't let them sit still. Motion underlies stagnation. Sediments sleep with their stomachs down but their breaths rise and falls. Step away and watch the ink trail along. Speak the sentences aloud and listen to the song. Some soothing mind music...

**JULIA AZZOUZ**  
Creative Writing Editor

# WORN SHOE

**CHARLOTTE RENAUD**  
Arts & Culture Editor

Her eyes fell on the redness of a shoe  
The colour fading simply from existence  
There it was the rusted colour  
Like dried cherry tomatoes  
The shade owned only by living loving blood  
The sun hit on it like a third eye  
Nothing existed in darkness  
She knew this  
Her every blink sent it air kisses  
The top eyelashes joining the bottom ones in a brief union-- at last!  
They proclaimed  
They complained  
So often about their separation  
But comfortable reunion  
Consolidates blindness  
And she knew this  
She knew she had to open  
To receive anything at all  
And just like that  
Reaching for all the world she could hold  
Her arms extended to her sides  
Breaking out of their mummified casts  
Creaking like old tree trunks  
And just like that  
Her mouth  
Her eyes

## SKY

**LARA KRICHEVSKY**  
Contributor

The sky is turning indigo  
I am hypnotized  
As you hold me

The stars are burning too close  
They've come through my window and sunk into the  
floor

Roll me up, smoke me down until the end  
Throw me away, I'll return to the land

Meet me under a willow, you're sinking into the roots  
My hands are all cracked, digging for you

I found us a secret invitation to become preserved in  
stone  
Our handprints found together by a future man  
unknown

The sky is turning all shades of yellow

I am mesmerised  
Could you still hold me?

## MY BEDROOM WAITS FOR ME

**Jade Jetée**  
Contributor

my bedroom waits for me  
with cotton sheets and pillow cases  
a city of stuffed animals  
my childhood in traces

when white paint chips away  
pink and yellow glow beneath  
for years my room has held me  
thoughtfully, like a crow in a heath

hardwood floors reveal themselves  
under a shroud of heavy fabrics  
they remember the way my feet feel  
creeping in after late night antics

the radiator hums a familiar melody  
and lulls me into a dream  
dancing on the ceiling stars  
that no longer seem to beam

the closet hinges scream  
where i used to hide my rage  
releasing the trapped echos  
of a little girl in her cage

my bedroom always stays  
as everything gives way to change  
my bed still rocks me, like a cradle  
the only difference is my age



# NUIT BLANCHE

BEN DAOUST

Do you see the sky descend:  
Each star falling, end by end,  
Loose as all the days gone by,  
Slipping softly from the sky?  
All collapses, all must fade,  
Leaving dead in earth they made,  
Prisoners beneath the stone,  
To cry, then pray, then cry alone:  
“Leave me not beneath this ground,  
No more flesh, no shape, no sound;  
No shelter from the creeping chill  
That hunts, and leaves the lost to kill.  
We who live outside the law  
Are left to rot in tooth and claw!”  
Some are raised with splintered grace,  
Torn from cross, from time, from place,  
fruits of pity, pity them all.  
Each soul must bear a form to wear;  
Each form holds two hearts laid bare.  
From this, doubt begins to grow,  
Whispers lies and will not go.  
Lilies bloom beneath their tread,  
Through worn shoes, toward waiting dead.  
Still they stand, no voice, no flame,  
Fragile things without a name.  
They think, the think, he think(s),  
Letting fire seize him, dying weary,  
While the maggots feast already.

PLAYING PLAYLIST  
The Plant Newspaper Songz

MAY  
PLAYLIST

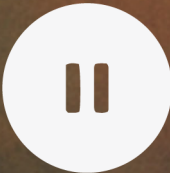
- Pain Without a Touch – Sweeping Promises  
Anti-glory – Horsegirl  
boy destroyer – Poolgirl  
Masterpiece – Big Thief  
Bug – Fontaines D.C.  
Cities In Dust – Siouxsie and the Banshees  
Malibu – Hole  
Mr. Hurricane – Beast  
Gigantic – Pixies  
Waiting Room – Fugazi

The MayPlaylist (2025)

Playlist by Charlotte Renaud



05:02 20:25





# Wake Up! The Plant is hiring for their Fall 2025 team!

**Social  
Media Manager**

**Science and  
environment editor**

**Visual Arts editor**

**Staff writer**

**Cover Artist**

**Graphic designer**

**Copy editors**



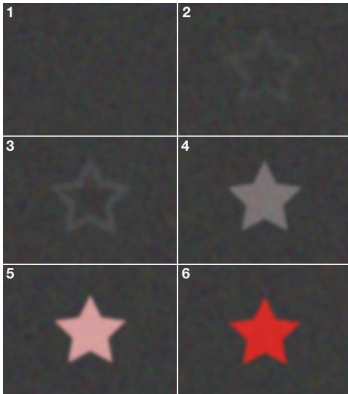
**IF YOU ARE INTERESTED  
IN JOINING OUR  
TEAM FOR THE UPCOMING  
SEMESTER(S), SCAN THE QR CODE TO APPLY!  
THEPLANTNEWSPAPER@GMAIL.COM**

Graphic by Afsha Akhtar



# Blind in the Mind's Eye

PEGGY ETHIER  
Videographer



Via Reddit

Let's do a quick test. Close your eyes and imagine a red, five-pointed star. How clearly can you see it? Use the picture guide above to rate how well you imagined the star on a scale of 1 through 6. Most people score between a 3 and a 6, but if you scored closer to a 1, you might have *Aphantasia*—a condition where the mind's eye remains blind.

People with *Aphantasia*, or aphants, cannot voluntarily visualise images in their mind's eye, and often it comes as a shock that others might actually be able to do so. They have gone their whole lives assuming phrases like “picture this” were just metaphors. This is likely due to *Aphantasia* being a very recent discovery in the world of psychology.

Although there have been allusions to the condition dating back to Aristotle, it was not until 2003 that British neurologist Adam Zeman released the first case report of a man who, after suffering a stroke, complained of no longer having the ability to visualise in his thoughts. It then took Zeman another 12 years until 2015 to publish a proper study that defined the condition and coined the term Congenital Aphantasia. Aphantasia seems to be both a genetic condition (so having a parent who is an aphant greatly increases your odds of having it too) as well as a condition that can be acquired through brain trauma.

According to *Psychology Today*, Aphantasia affects around 4% of the global population, but many go their whole lives

unaware, making it difficult to properly research. Although originally defined simply as a visual impairment of the mind, more recent reports offer theories that aphantasia might possibly be a memory disorder.

Andrea Blomkvist, a postdoctoral researcher, defined the condition in a July 2022 article for the journal of *Mind & Language* as the inability to recall any episodic memory. This means being unable to recall sensory information in your mind, including but not specific to visual, auditory, olfactory, gustatory, tactile senses, which can greatly affect an aphant's ability to remember autobiographical memories. The other elements of the memory and recall system, spatial and semantic memory, appear to allow aphants to remember the feeling of where an event took place as well as conceptualise information about the event; however, they are unable to recall exactly what it looks like to experience that event.

Take the memory of learning to ride a

**You can cite these facts because you know they happened, but other than ‘knowing’ you are thinking of the event, you don’t see anything.**

bike for the first time as an example. You might remember the general area of the street as well as other information like the weather and the colour of your bike, but you cannot actually visualise the beaming sun or the colour of your bike. You can cite these facts because you know they happened, but other than ‘knowing’ you are thinking of the event, you don’t see anything.

The range of experiences within Aphantasia is wide. Some aphants cannot recall any episodic information; however, for most, it is only visual, suggesting that the previous 2022 theory might be limited. Interestingly, around 15% of aphants are capable of recalling images when their eyes are open but are unable to visualise once they close them. These images are fleeting and often spontaneous, so they cannot control what they visualise. Other aphants can visualize when asleep. This shows the variation in human cognition: we all have

some kind of mesh of the 5 senses in our imagination, except for a limited few, who have none.

Another approach to the condition considers it a little bit like a computer bandwidth issue. Some senses, like your visual imagination, take much more bandwidth to recall and so only people with full capacity can do so. Other people's brains, who can only recall other senses and not visual, might have a reduced bandwidth, since those senses take up less space; when their brain is asleep and there is less to process, bandwidth opens up for them to be able to visualise, hence why they can see when they dream.

It is important to note that, despite growing interest in how Aphantasia broadens the scope of knowledge on the human brain, many hesitate to formally include it as a ‘disorder’ and would rather consider it a personal difference. This is a nuanced discussion with arguments such that plenty of people in history have lived never knowing they experience their thoughts differently, meanwhile other arguments emphasize that knowing the variations of the human ability to think might help treat and diagnose other illnesses and disorders. One thing that is agreed upon in the medical community is that there are many different layers to Aphantasia. As Joel Pearson, a neuroscientist at the University of New South Wales, says: “Aphantasia is part of the range of neural diversity [in humans].”

Most of us rarely consider that others might think differently than we do. But asking a friend to visualize a red star—or anything else—might just be an eye-opening (or eye-closing) conversation. Whether it's a personal difference or a discovery, Aphantasia challenges our assumptions about what it means to “see” with the mind. **1**



# Microplastics Are No Small Issue

**CIARAN WILLIAMS**  
Science and Environment Editor

“My grandfather is filled with lead, my dad is filled with asbestos, and I’m filled with microplastics,” reads an Instagram meme I saw on my feed last week. This message communicates a growing concern I’ve seen about the possible effects of microplastics on human health. Bottled water, cutting boards, food packaging: It feels like microplastics are unavoidable. Many people find that scary—are their fears justified?

Before I answer that question, I want to explain what microplastics are. They are, as the name shockingly suggests, small pieces of plastic. Specifically, they are plastics between 5 millimeters and 1 micrometer in size. This size distinction separates them from smaller nanoplastics, and larger deposits of plastic waste.

There are two kinds of microplastics: primary and secondary. Primary microplastics are plastic particles that are already smaller than 5mm, like the plastic glitter found in some toothpastes. Secondary microplastics are plastic particles found after the breakdown of larger plastic products caused by weathering—think of the water in your Nestle bottle leaching plastic from its container after sitting for an extended period of time. Both types of microplastics present the same risk factor to human health and the environment.

Microplastics enter our bodies through ingestion or inhalation. Unmanaged plastic waste contaminates ecosystems from which we source food, and plastic wrappers and bottles shed microplastics into the food they contain. This way, they are inadvertently ingested, and enter our bodies. Seafood, some types of produce, and bottled drinks have some of the highest deposits of

microplastics in them. Once they’re in your stomach, microplastics pass through the intestinal barrier into your bloodstream, where they work their way around your body through your circulatory system. Recent research suggests that microplastics can cross the blood-brain barrier, a lining of the blood vessels of the brain that’s intended to prevent unwanted toxins from the bloodstream from entering the brain, increasing the range of possible risks.

What impacts could they possibly have on your health? It’s important to note that the body of research on microplastics and their effects on human health is incredibly

**Recent research suggests that microplastics can cross the blood-brain barrier, a lining of the blood vessels of the brain that’s intended to prevent unwanted toxins from entering the brain, increasing the range of possible risks.**

limited and recent, so we do not have a large enough body to have a strong scientific consensus as to what the exact medical effects are. Something that makes it even harder to create one cohesive narrative is that many of the studies that already exist employ vastly different methodologies to measure the effects of microplastics. For researchers, this makes information difficult to compile into systematic reviews, which are important to determine what the consistent health risks are across multiple

studies. Due to how recent investigations into microplastics are, there are no studies on the long-term effects of exposure, highlighting another short-coming in scientific research.

Despite the shortcomings of existing research, we can try to learn from what little is out there. Every bit of research into microplastics has yielded either no tangible effect on health, or a negative effect on health as a result of exposure to microplastics. In terms of the range of health effects, microplastics seem to be correlated with about every negative health outcome you could think of: increased risk of cardiovascular disease due to microplastic build-up in arteries; oxidative stress on DNA that has been linked cancer; even endocrine disruption that has been associated with infertility. Harkening back to microplastics crossing the blood-brain barrier, research conducted by the University of New Mexico found that human brains can contain up to 7 grams of microplastics (a plastic spoon weighs only about 5 grams). Similar research has also found higher accumulations of microplastics in the brains of individuals with dementia. Due to the recency of this research, the relationship between plastic content and dementia is corollary and not definitively causal.

It is important to note that this research is still very new, so future findings might fundamentally change how we understand microplastics and human health. As it stands, however, microplastics are a cause of concern. Hopefully, future research will elucidate the risks with more precision, and tell what exactly can be done to either mitigate, or avoid microplastics entirely. As we did with asbestos and lead, it seems that we adopted plastic before we were aware of its potential negative health effects on humans.

12



# The Habs are back!

**JADE GAGNÉ**  
Sports Editor

For the first time in four years, the Montreal Canadiens are returning to the Stanley Cup Playoffs. The last time the team was seen in the playoffs was during the final of the 2021 playoffs against Tampa Bay. This loss was huge and followed the famous team for the next years. At some point, the team was the second-worst team in the NHL. *ESPN* stated that during the 2021-2022 season, the team had 22 wins and 49 losses, in the 2022-2023 season, it had 31 wins and 45 losses, and they became tied in the 2023-2024 season, with 30 wins and 36 losses. As of today, April 21st, the Montreal Canadiens are at 40 wins and 31 losses, which gives them the rank of 17 out of 32 in the 2025 Playoffs, and the fifth place in the Atlantic division.

During this four-year absence, we saw the team focus on its rebuilding and the development of its young core. With an average age of 26, the Montreal Canadiens seem to believe that a “young team” is the secret to winning. Their recent pick is the nineteen-year-old Russian named Ivan Demidov (or Demigod, the nickname the fans gave him). Domidov was in the 2024 draft and was picked by the Montreal Canadiens during the first round. Born in Sergiyev Posad, Russia, Demidov played in Russia’s top junior league, where he made 60 points (23 goals, 37 assists), six-game winning goals, and 144 shots on goal in 30 games during the 2023-2024 season (*NHL.COM*). He had the chance of having Celine Dion announce him as the team’s selection, all while being the fifth pick in last year’s NHL draft. His first official game with the Montreal Canadiens went so well that he already had the fans chanting for him. On April 14, during the game against the Chicago Blackhawks, Demidov scored two points (one goal and one assist).

Even though he delivered a great performance, the team lost 4-3. This loss meant that the team was at risk of not having a place in the playoffs, unless they won their next game against the

Carolina Hurricanes. That game was happening two days after their loss; the team only needed one more win to be able to reach this year’s playoffs. On April 16, the Montreal Canadiens won with the final score of 4-2. The player 71, Jake Evans, scored the final goal in the other team’s empty net within the last two minutes of the game. This perfectly aligned goal created a score of 4-2, which made it impossible for the California Hurricanes to get back on track. Even though the game had a rocky start with many missed goals and small errors, it had an amazing finish.

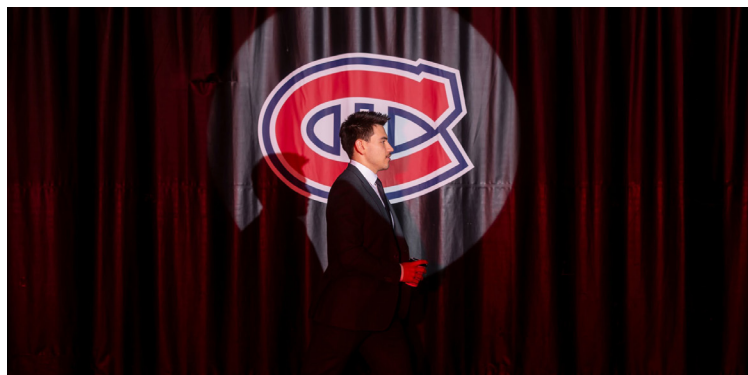
**“[...] Our young team has learned through all this. It’s not something that you can practice [...], we put our best foot in front, we weren’t perfect, but we fought hard and accomplished what we told ourselves that we could do [...]”**

This game was so important that even the politicians decided to do the French Canadian election debate an hour early. The reason was that NPD and the Block QC feared a lack of French-Canadian viewers due to the importance of that hockey game. Both were supposed to start at 7 pm, but the debate ended up starting at 6 pm. Hockey fans could see half of the debate and then go on to support their team. Those fans would

also include the 32nd premier of Quebec, who completely ditched the debate to go watch the decisive game instead; a questionable choice considering how most of the debate questions were surrounding Quebecers.

With their youth players like Nick Suzuki, who had a career season with 89 points, or Cole Caufield, who scored 37 goals while playing all of this year’s 82 games, the Montreal Canadiens could raise some concerns around the lack of experience in the playoffs and even the unpredictability of the veterans. Expect that this core of young men can create a totally different dynamic. The goal to prove themselves on a bigger hockey scale might be the reason behind a future win. Martin Saint-Louis, the Montreal Canadiens head coach, was interviewed by Marc Denis and Pierre Houde right after the win and asked him about his first reactions. Saint-Louis said: “[...] Our young team has learned through all this. It’s not something that you can practice [...], we put our best foot in front, we weren’t perfect, but we fought hard and accomplished what we told ourselves that we could do [...]”.

The Montreal Canadiens start their first-round game on April 21st against the Washington Capitals. Every two days, the teams will play against each other. There’s a total of four games, but the NHL has seven games planned if necessary. After the first round, there is the Second Round, the Conference Finals, and the Stanley Cup Final. Hopefully, we’ll see them with the Stanley Cup again. GO HABS GO! 





WORD SEARCH

Plant Team

A M E T T O L R A H C M  
R I E E F C O A T R S W  
E N E H I D I T A N L I  
O O E A A N I A H U J O  
E L R E S L O R I N A B  
I A T A D Y S T H L D E  
N L T E E P Y Y A E E R  
I L M A I T U S F R T L  
W Y S M I K A E L I E Y  
I M H B E I C A S I W N  
S A L N M A S A H E S N  
C C H A R D O I J G R E

WHAT BOOK SHOULD YOU READ NEXT?

As this might be my last issue as the Curiosities Editor, I will take this moment to force you guys into a hobby of mine... Check off the boxes to find out what banned book you should add to your TBR and read next! Your preference of themes, quotes, genre, and tropes will determine your next book.

- ☐ A/D. Series
- ☐ B/C. Standalone
- ☐ A. Power, violence, rebellion, hypocrisy, control.
- ☐ B. Control, reproduction, loss of identity, dehumanization, oppression.
- ☐ C. Empathy, childhood innocence, self-sacrifice, honour, identity.
- ☐ D. Oppression, rebellion, love, corruption, power.
- ☐ A. “Hope is the only thing stronger than fear.”
- ☐ B. “When we think of the past, it’s the beautiful things we pick out. We want to believe it was all like that.”
- ☐ C. “You take up for your buddies, no matter what they do.”
- ☐ D. “I’ve been screaming for years and no one has ever heard me.”
- ☐ A/B/D. Dystopian Totalitarian Regime Fiction
- ☐ C/D. Coming of Age Fiction
- ☐ A. Love Triangle, Competition, Forced Proximity, Slow Burn, Fake Dating.
- ☐ B. Religion & Theocracy, Love, Gender Roles.
- ☐ C. First love, Found Family, Dysfunctional Family, Gang Violence.
- ☐ D. Love Triangle, Forced Proximity, Enemies to Lovers, Trauma & Violence, Friends to Lovers, Dystopian thriller.

Reveal Time!

If you checked off more As, your match is The Hunger Games! May the odds be ever in your favour as you enter this new, very similar world.

If you picked more Bs, The Handmaid’s Tale is your fiction of choice. Better to read it now is better for your knowledge.

If you chose more Cs, your new reading companion is The Outsiders. Stay gold, readers.

If you went for more Ds, your inevitable fate has led you to the Shatter Me series. Hopefully, this series ignites something in you.

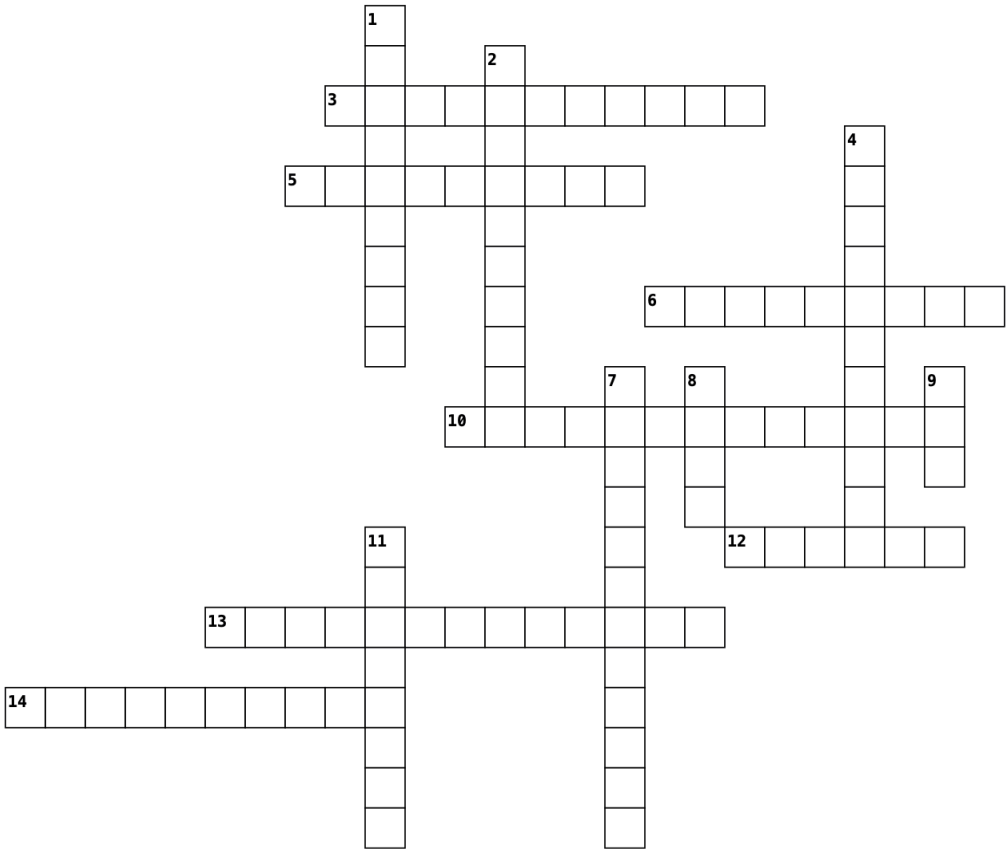
WINIE  
CAMYLLA  
CHARLOTTE  
CIARAN  
JACKIE  
JADE  
JUHAINA

LORINA  
MIKAEL  
MINOLA  
SAIMA  
TASNIA  
BERLYNNE

WORD SEARCH

Curiosities by  
TASNIA ALAM  
Curiosities Editor

Banned Books



Across

3. To Kill a \_\_\_\_\_.
5. A young adult novel that portrays characters from broken homes, gang violence, and underage substance use.
6. The series where JF leads her people in battle against a corrupt government.
10. Banned because of sexualized imagery and its symbolic criticism of capitalism, written by Steinbeck.
12. Where a young boy looks for a ‘Great Perhaps’, stumbling upon it while looking for \_\_\_\_\_.
13. A story that depicts a dystopian society where a theocratic Christian authoritarian regime has taken over the US.
14. Banned because it includes sexual violence, ‘leads to terrorism’ and ‘promotes’ Islam.

Down

1. Set during Nazi Germany, told in children’s perspectives on the Germany army and war settings.
2. The Perks of Being a \_\_\_\_\_.
4. Where the main character is the Mockingjay
7. The series where a demi-god fought and stood up for his people even against the gods
8. Banned because the book depicts child trafficking through the story of a young girl being sold into the sex slave trade in India.
9. It addresses teen suicide due to 13 reasons \_\_\_\_.
11. A Good Girl’s Guide \_\_\_\_.

**\*Small extra hint: The ‘the’ of the book titles is not included in the answers. :)**

SUDOKU & COMIC

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| 2 |   |   |   | 3 |   | 6 |   | 5 |
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|   | 7 | 8 |   |   | 5 | 3 | 4 | 1 |
| 5 |   |   |   |   | 3 |   | 6 | 7 |
| 9 |   |   | 6 | 7 | 1 |   |   | 2 |
| 7 |   | 5 | 3 |   |   | 4 | 2 | 9 |
| 4 | 6 |   |   | 2 | 7 |   |   |   |
|   |   | 2 |   |   |   | 5 | 7 | 6 |



Comic by Marrie Han  
@solochism

While it's true that being perfectionist is bad,  
the education system\* REALLY\* needs a reform :/ *jt*



# HOROSCOPES

**ARIES (MAR 21 - APR 19)**

Be prepared for more surprises, Aries, but less materialistic and more gloomy than the rest. However, it will be hard to deal with as your friends will be turning you to for comfort as well. Find a balance between being there for them, but also for yourself. Your peace before theirs.

**TAURUS (APR. 20 - MAY 20)**

Consistency is key, Taurus. Throwing caution to the wind is easier to do than keeping that consistency stable, but that’s what you must do as the finals approach in big steps, and life starts testing you. If you continue down this path with that steadiness, growth and prosperity will grace your passions and relationships.

**GEMINI (MAY 21 - JUNE 20)**

Happy Birthday! Make a wish. Life has been busy and flying by in a blur, so I wish you abundance, clarity and relaxation this next season. Take time to relax this break and spend time with people who bring out the best in you, the ones who truly care about you. Don’t waste time on people who make you feel bad.

**CANCER (JUNE 21 - JULY 22)**

Happy early birthday! Rose colored lenses will soon be shading your eyes as someone tries to woo their way into your life, and succeeds... But be aware not to put your heart on the line immediately, as it may cause more heartbreak. Use your wit to make your love life colourful while guarding your heart until the time is right.

**LEO (JULY 23 - AUG. 22)**

Cockiness is not a good shade on you, Leo. Tone it down a notch, as it’s having the effect you think it is. You may think it’s all fun and games, but it’s rude and hurts feelings. Now, I’m not saying be modest, but be present and confident with light banter. Your arrogance might cost you friends, if it already hasn’t.

**VIRGO (AUG. 23-SEPT. 22)**

Opportunities are soon going to be lining up for you, Virgo. Your hard work has finally paid off and caught the attention of multiple powerful eyes. What you have been waiting for has finally arrived. And while the old is good, embrace the new as well. It’s a time to step outside comfort zones and explore possibilities for the future.

**LIBRA (SEPT. 23 - OCT. 22)**

Make sure to follow through with all these plans you wish to make, Libra. Plan the dates, if the invites don’t come rolling in! Do what you must, so it’s not all talk and is all action. Your friends miss you, and you miss them, so focus on those relationships as summer is around the corner.

**SCORPIO (OCT. 23 - NOV. 21)**

Summer is here, and so is your outgoing personality. After resolving your past issues with certain people, a new aura will envelope your being — one that is complete opposite of your current one. However, you will be keeping that peculiar shine of yours as well as you invest in new relationships.

**SAGITTARIUS (NOV. 22 - DEC. 21)**

Some friends seem to be hesitant to reach out to you, Sagittarius. Your nonchalant ways seem to be reminding them of your old manipulative wiles. Self-care/wellness. You should work on refining those friendships.

**CAPRICORN (DEC. 22 - JAN. 19)**

Someone has set their eyes on you, Capricorn. Someone completely opposite to you, but who could compliment you rather well... Maybe you should give them a chance if you ever notice... Your eyes are following the wrong person. Maybe they should wander more often around to see the someone special who has been secretly lurking...

**AQUARIUS (JAN. 20 - FEB. 18)**

Take a deep breath, Aquarius. I know everything is shaky and unstable at the moment, but it’s only temporary. However, one small piece of advice — let’s dial it back just a bit with the bad habits. You’ll make it out alive if you stop doing it excessively. Instead, try finding other outlets like journaling, baking or even a rage room. And remember, you have shoulders to lean on and don’t have to deal with this all alone.

**PISCES (FEB. 19 - MAR. 20):**

The sun has finally come once again to complement your summery outfits, Pisces. So, dress up and drop jaws left and right with your dreamy looks. No one can reprimand you now for wearing things that might be too thin for cold weather. Also, buy that item of clothing you’ve been eyeing! If you were waiting for a sign, here it is! It’s made for you.

# ANSWER TO LAST MONTH’S WORD SEARCH

Ice Creams!

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
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