



Is plagiarism on the rise at Camosun College?

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camosun's student voice since 1990

mental health

Camosun College student fights for diversity with guerrilla art on campus

ADAM MARSH
STUDENT EDITOR

A Camosun College student is taking matters into their own hands and placing guerrilla art around campus without getting college approval. The student is making the art to raise awareness about diversity issues. Their biggest installation so far has been a large picture of Mt. Everest stuck to a staircase in the Wilna Thomas building on the Lansdowne campus. They're also placing small felt flowers around campus, with notes attached to them, as part of their work.

The student (because of the nature of guerrilla art, the student will remain anonymous in this story) says that with the art they are hoping to instill in people the idea that faith and hope in humanity has been restored.

"When you think of flowers growing through the cracks of a concrete sidewalk, there's that aspect of hope, and the little note on there was kind of implying that," says the student, adding that everyone can relate to feeling different and left out at times. "That's why all the flowers are different."

Second-year English student Scott Spalding says that he saw the flowers around campus but didn't take too much notice; when we tell him the same person did the Everest installation, he has nothing but good things to say.

"See, that's creative. They're trying to make a difference every day; that's neat," he says. "As long as it's not hurting anyone, it's fine." (Camosun did not respond to requests for comment about the art.)

Traditionally, guerrilla art is done quietly and without permission and is in a public space for the masses to see. There's not necessarily recognition for the artist; it's more about the message.

"It's unauthorized," says the student. "It's just to kind of take people by surprise, and hopefully make a memorable impression, and kind of create some social buzz."

Other students had positive things to say about the art.

"I like it," says second-year Indigenous College Prep student Mary Harry. "It's a good idea to get it out there."

First-year Practical Nursing



PHOTO PROVIDED

A Camosun College student has put up guerrilla art around campus drawing attention to diversity issues.

student Shannon Smith says the project is really good and positive.

"There's a lot of differences, and a lot of people who don't feel like they fit in," says Smith. "Promoting [diversity] makes the community stronger."

Smith doesn't think the nature

of guerrilla art is a problem, especially because this art in particular was easily removed.

"If they're damaging property, then maybe [it's not okay], but it has a good message, and it's not damaging anything," says Smith.

The student creating the art says

they originally had an idea to bring soil and real flowers on campus, but they were unsure about any possible restrictions around bringing soil onto Indigenous land. Even with felt flowers and removable adhesive posters as their mouthpiece, there was still a bit of uncertainty around

putting the art around campus, says the student.

"You're a little bit afraid," says the student, recalling a time they saw a security guard on campus as they were carrying a box containing the flowers. "I was like, 'Uh-oh, is he for me?'" (The security guard wasn't out for the student—he walked past them.)

The student says that society still has a lot of work to do when it comes to diversity.

"The people that are in my program, and myself, I feel like we're trying to do that work," they say. "There's so many things we can do, big and little."

The student knows there is a system in place that serves as a reference point for how people should act in our society, but they say that fitting in can get challenging.

"We have these systems that are kind of geared towards people that fit that mould," they say. "I sometimes wonder, 'Who actually does fit that mould?' I know I don't. I don't feel like I really know anyone that does."

The student says that it's important to fight back, and one way to do that is through art.

"We have these world leaders and stuff—I won't mention any names—but I feel like it's going the wrong way," they say.

The student has plans to do at least two more diversity art projects around the Lansdowne campus. They say the next one will take place in February and the one after that in March.

"I just sometimes wonder, 'What's the most important thing here?' I think it's people and their lives. It should matter," they say. "It should matter a lot."

It matters to some people. One morning at about 7 am, when the student was placing one of the bunches of felt flowers in a sidewalk crack near the corner of Foul Bay and Lansdowne, a cyclist dismounted from her bike and came over to the student.

"She came over, and she patted me on the back, and she's like, 'Thank you so much for doing this,'" says the student. "She didn't read the note or anything. She just kind of saw it and it made her happy, and she gave me a big hug."

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OVERHEARD AT NEXUS: "I wasn't sure if I should cry or start a fire."

COVER PHOTOS:
Coast Salish artist, Camosun College A/V Services
Chai zha: Provided

SPEAK UP Who's your favourite band? Why?

BY ADAM MARSH



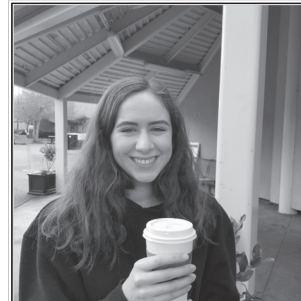
AARON WATT

"It's a bit tough, actually. I don't really listen to a lot of bands, but I guess Queen. I just like their songs a lot."



GORDON SAVELLE

"I really like Walk the Moon; it's really upbeat and fun to listen to while I'm busy with other stuff."



ERIN RAINFORTH

"The Red Hot Chili Peppers. It's what I grew up with, and they're still good."



QUIAM CHEEMA

"I don't really listen to music."



SIDNEY CHAMPAN

"I've been listening to a lot of Whitney. The reason why they became passionate about music, was they wrote this song ['Golden Days'] about their exes... They sent it to both their exes as closure, and then they called them crying, and they're like, 'That's so good.'"



KEO TRANG

"I like piano; Yiruma is very nice."

open space

We have to stop driving cars, before it's too late

JOHNNY FREM
CONTRIBUTING WRITER

A First Nations perspective on sustainability suggests looking ahead seven generations. But we might not have time for that: maybe we could just look ahead a few years.

On this planet of finite resources it has become suddenly urgent to consider our current unsustainable path. The most recent report of the International Intergovernmental Panel on Climate Change says we

any difference if it's electric. This will be a tough road to follow. Let us lead.

Ten years ago, my colleagues and I were a roofing crew with a van. We could've just kept on the way we were going, but someone stole our van. We were irate at first, but life confronts us when we aren't in harmony. Anger is a signpost pointing to a change. We soon saw the loss of our van as an opportunity. We decided to turn around and

It's all very well to protest pipelines and point fingers at the oil and gas industry, but I'm reminded of the 1980s, when we'd block logging roads and urge foreign nations to boycott BC's wood industry. Meanwhile, I was a carpenter, and everyone I knew lived in a wood-frame house.

have just 12 years to change. Drastically. Difficult to hear? Try to listen with open ears and see the elephant in the room. Realize this: we must quit driving cars. Period.

Or perhaps you think we can just keep on driving. It's all very well to protest pipelines and point fingers at the oil and gas industry, but I'm reminded of the 1980s, when we'd block logging roads and urge foreign nations to boycott BC's wood industry. Meanwhile, I was a carpenter, and everyone I knew lived in a wood-frame house.

Let's not pretend the answer is simple. Europeans had to learn to think like the third little pig, but they only began to build walls with brick and roofs with ceramic tile when wood became scarce. It'd be nice to take the same wait-and-see approach to our fossil-fuel use. Unfortunately, climate disasters demand we act before the fuel becomes scarce.

I've always been disgusted by the waste left behind in the world by millions of thoughtless drivers. It never made sense for 200 pounds of human to take 2,000 pounds of metal everywhere. It doesn't make

Climate change doesn't have to be your reason for ditching your car. I enjoy my pedal bike and I'm losing the spare tire around my waist that came with the e-bike. Otherwise, I ride the bus and enjoy the opportunity for conversation or study on the way to school.

Whether or not governments or corporations make changes, you can get out of your bubble. What you'll lose you never owned anyway. What you'll find is a path truly your own.

Something on your mind? If you're a Camosun student, send *Open Space* submissions (up to 500 words) to editor@nexusnewspaper.com. Include your student number. Thanks!

art

Coast Salish carver creates new totem pole at Interurban



CAMOSUN COLLEGE A/V SERVICES

Bear Horne is currently carving a totem pole for Interurban's Centre for Trades Education and Innovation building.

EMILY WELCH
CONTRIBUTING WRITER

It's always challenging and exciting to take on a big project. Sometimes it can be downright intimidating. But for Coast Salish carver Bear Horne, carving an 18-foot totem pole on the grounds of Camosun College's Interurban campus just feels like the next, natural step in his personal journey.

"I've pretty much been carving my entire life," says Horne, who is currently carving the totem for the college's Centre for Trades Education and Innovation building. "I grew up watching my dad carve; I used to walk around and pick up

tools, blocks of wood, sometimes walk on top of the logs... It has been a lifelong road for me."

Horne remembers sitting in his father's shop and watching him work, experiences that had great impact on him.

"He used to work... sort of regular hours?" Horne laughs. "He would really make his own hours, but whenever he was down there, I would want to spend my time with him. I would watch him carve for hours at a time. I would just be with him. I remember picking up whatever he was working on at the time, looking at how it was different than the last time that I picked it up."

NEWS BRIEFS

Camosun's Irene Wallace awarded

Camosun College Career Services employment facilitator Irene Wallace has been inducted into the Saskatoon Sports Hall of Fame for her athletic accomplishments in basketball, field hockey, and softball. She was also given an Outstanding Achievement Award by the Canadian Association of Career Educators and Employers for her work with Camosun; she was given both of these awards in late 2018. Wallace was formerly a Camosun Chargers women's basketball head coach.

Camosun Registrar changing office hours

The in-person hours of Camosun's Office of the Registrar

changed on January 21. The new hours are Monday through Friday from 9 am until 4 pm. There will be extended hours during the start of the term and hours will be evaluated annually to meet any changing demands.

Chargers men's volleyball gearing up for shot at five-peat

The four-time defending Pacific Western Athletic Association champions Camosun Chargers men's volleyball team will again be going head-to-head with other collegiate teams for the title this year; games start on February 21 and run through February 23 in Cranbrook. See camosun.ca/sports/chargers for more details on all the Chargers teams.

Camosun Charger ranked top five

Third-year Camosun University Transfer student and Chargers men's basketball player Matthew Gray is one of the leading basketball players in the Pacific Western Athletic Association. He has been ranked top five in the league for assists the majority of the season. Chargers games can be streamed from the Chargers webcast, available at sports.canada.tv/pacwest/camosun-chargers.

Student award updated

The Lieutenant Governor's Medal, which is awarded by the provincial government to students in a vocational career program less than two years long at a post-sec-

"I've pretty much been carving my entire life. I grew up watching my dad carve; I used to walk around and pick up tools, blocks of wood, sometimes walk on top of the logs... It has been a lifelong road for me."

BEAR HORNE
ARTIST

I created a couple of sculptures for the college," he says. "I created the podium for the graduation ceremony, as well as a memorial bench for Naut'sa mawt. Around then, I became friends with [Camosun vice president of education] John Boraas. He had an idea, and had put out a call to local artists... And then I had an idea for what I envisioned for the spot where they wanted to put the piece. I put in a submission around the ideas that I had, around some of the things that I had experienced, some of the feelings that I took with me from being a student at Camosun."

Horne says these feelings are represented in the characters on the totem itself.

"It is really around my own experiences at Camosun," says Horne. "The heron is the installation. The heron is a representation of patience and perseverance—the time that it takes to change your goals while you're going to school at Camosun."

Horne says that the totem pole is also a representation of the instructors, and the patience and the guidance that they have learned there that they share with Camosun students.

"On the top part of the installation, there's a sun design," he says. "That is a representation of the strength and the energy of the good feelings that come from completing something and from the relationships that you make in school, and the energy they bring. The last piece, on the bottom, is a salmon. They represent how the salmon leaves the river, and goes out in the ocean... then comes back up the river. So that is like the renewal, the things you learn while you are in school, then you bring those out with you while you are living your life, and some of the students will come back to be instructors at the school they went to. It is all part of the renewal, part of the return of the gifts that you received, brought back with you."

ondary institution, has been updated to include students who are in a diploma or degree program, are doing work in the fields of reconciliation, democracy, or inclusion, and who are involved in community service on or off campus.

Ontario students concerned about government's tuition decision

The Ontario Ford government announced on January 17 that students there will be paying 10 percent less tuition, and critics are concerned that the institutions will need to come up with a way to make up for that money, which could result in negative impacts for students. The government has announced that it will also be cut-

ting free tuition to low-income families, as well as a four-percent cut in institutional funding. It also announced a reduction in grants, coupled with an increase in student loans that will no longer have a six-month repayment grace period. The progressive-conservative government is also allowing students to opt out of non-mandatory student fees, which has student groups concerned, as the institutions will be able to decide what is "mandatory" and what isn't.

-ADAM MARSH

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environmental issues

Camosun student gets involved in college Sustainability Plan



ADAM MARSH/NEXUS

Camosun College student Solomon Lindsay.

KATY WEICKER
STAFF WRITER

student leadership was vital to its success. Former Camosun College Student Society (CCSS) sustainability director Solomon Lindsay was one of the students involved

“The Sustainability Plan is quite comprehensive and covers a lot of different areas.”

SOLOMON LINDSAY
CAMOSUN COLLEGE STUDENT

in the plan; he says the opportunity presented itself when the college’s Sustainability department reached out to the CCSS for student involvement in creating the plan. Lindsay was very interested and became heavily involved in the sustainability council, a group of mostly instructors and staff from across the college who have an interest in sustainability. He also became involved in more specific Sustainability Plan meetings to find a consultant to bring in to actually create the plan, engage with students, and get all the proper feedback. Through this process, Lindsay was able to see student engagement infused throughout the plan.

“The Sustainability Plan is quite comprehensive and covers a lot of different areas,” says Lindsay. “It has all these broad categories and a lot of stuff it’s going to try and do to each of those categories, but in each of those, there is a student engagement and student involvement, and that’s definitely what I’m the most passionate about. I mean, their willingness to engage students was the whole reason I was able to be involved. And past projects and past institutions that have put

the value on student engagement have allowed me to be engaged and involved and have given tons of value to my education, so I’m really passionate about trying to give that opportunity to other students as much as possible, because any time a student can get involved in something like this, there’s just a huge amount of value added to their education.”

Lindsay says that his initial decision to join the CCSS to help promote sustainability on campus was an easy one.

“I’ve always had an interest in sustainability,” says Lindsay. “It was one of the main reasons I took my first program here at Camosun, which was the Electrical Computer Engineering Technology with a renewable energy focus. It was really the renewable energy that sparked my interest. And I’ve also had a history of being involved in extracurricular activities—like other volunteer groups and such—so it was natural to join the student society, and especially natural to join as the sustainability director. And it definitely ended up being a great choice. I was able to get involved in a lot of really cool stuff.”

In addition to being involved in the college’s Sustainability Plan, Lindsay was given the opportunity to travel to Pittsburgh last year to attend the Association for the Advancement of Sustainability in Higher Education international conference. Lindsay says the five-day conference—which had speakers talking about topics ranging from sustainability on campus to living buildings—was an exceptional opportunity.

“It was really inspirational to be surrounded by that intense level of focus,” says Lindsay.

While not every student can travel across North America to attend a conference, Lindsay says student involvement can be as simple as engraining sustainability into projects and curricula or doing things that could have a sustainable impact.

“There’s also some campaigns within the Sustainability Plan,” he says, “or at least areas where students could start a project and simply have more support, because it’s literally written in this plan that they want to get students more involved.”

Lindsay says an example of this is the Student Innovation Challenge, which is designed to help engage students by having them create innovative project ideas. (See next issue for our full story on the Student Innovation Challenge.)

“That was a great opportunity,” he says, “to start one of these projects and align it with the sustainability goals.”

technology

Camosun students create web app for meal-deal tracking



ADAM MARSH/NEXUS

Camosun student Forrest Browning (left) and Marvin Janssen.

CHRISTINE CLARK
CONTRIBUTING WRITER

Camosun College second-year Business student Forrest Browning and Marvin Janssen, a former exchange student from the Netherlands, saw a need for an easy-to-use deal tracker. They compiled a calendar of different happy hours and lunch specials around town, and dealsohard.ca was born.

“We thought, you know, wouldn’t that be amazing if there

receive more exposure, and we’re looking at creating a really flexible rate system where venues can pay to be at the top.”

Dealsohard, with a target audience of students and tourists, has the potential to increase exposure for smaller, independent venues that are often overshadowed by large establishments.

“Some of the little venues that don’t get a chance to advertise very much [and are] kind of tucked away,

“I think our app is nice because it gives that little guy a fighting chance.”

FORREST BROWNING
CAMOSUN COLLEGE STUDENT

was just this single location where all of that was in place and you can make an informed decision?” says Janssen. “It’s also kind of fun—it allows you to discover something new, so that’s the underlying thought there.”

The site includes listings of deals and discounts offered up by local restaurants and pubs as well as a Google map. Clicking on map markers will immediately take you to the corresponding deal in the calendar. Janssen built the app over the course of four months; the simplicity of the service was a priority.

“You just focus on something that’s clean and very fast to use—you just wanna pull it out and within five seconds you wanna figure out where to go,” he says. “We don’t want to bog it down with advertisements and other crazy stuff.”

The duo says that Dealsohard—which launched on December 21 of last year—has approximately 1,000 regular users, but it has yet to turn a profit.

“I was at a Camosun mixer the other day with a lot of big business people and that’s the question that we get asked a lot—how is it monetized?” says Browning. “It’s a little bit of a trade secret, but essentially what we’re looking at doing is altering the order in which the venues are listed, and venues that are listed at the top of the app will

they have lunch specials and happy hours, surprisingly enough,” says Browning. “You just have to go in and ask them, and they’ve got some hand-drawn menu. You’d never know, really, unless you went there and looked for it, so I think our app is nice because it gives that little guy a fighting chance.”

Building on user numbers is paramount to attracting venues willing to pay for listings; it’s also a method of undermining any poachers who might be looking to steal their idea.

“We feel a little fire under us because we think that we have a good idea and we’re a little bit afraid—maybe not afraid, but leery—if...” says Browning, before Janssen finishes his thought, saying, “... someone might copy it or take it.”

Browning says that the two really feel a drive to expand as fast as possible to keep their dream alive. For now, they’ve built an app that reflects their own desire to have fun out with friends while also keeping in mind the typical restraints of a student’s budget. As they say, necessity is the mother of invention.

“I knew a few different happy hours,” says Janssen, “and you show up, and they’re like, ‘Oh, we don’t do that anymore.’ We just don’t want to walk around downtown to find something; we just want to go.”



Follow famed artist Christo as he creates his most ambitious art installation yet—two miles of golden piers on Italy’s Lake Iseo.

WILD NIGHTS WITH EMILY
lively + warm + funny



Madeleine Olnek’s witty ensemble comedy does away with Emily Dickinson’s reclusive persona by reimagining her vivacious later years with her sister-in-law.

THE HUMMINGBIRD PROJECT
vivid + poignant + caper



Two cousins (Jesse Eisenberg, Alexander Skarsgård) embark on an ambitious plan to lay a fiber-optic cable from Kansas City to New York, with the goal of making millions by transferring data a millisecond sooner than their competitors.

know your profs

Sheryl Haynes on the power of a healing circle

CAMOSUN COLLEGE A/N SERVICES
Camosun instructor Sheryl Haynes.

KATY WEICKER
STAFF WRITER

Know Your Profs is an ongoing series of profiles on the instructors at Camosun College. Every issue we ask a different instructor at Camosun the same 10 questions in an attempt to get to know them a little better.

Do you have an instructor who you want to see interviewed in the paper? Maybe you want to know more about one of your teachers, but you’re too busy, or shy, to ask? Email editor@nexusnewspaper.com and we’ll add your instructor to our list of teachers to talk to.

This issue we talked to health care instructor Sheryl Haynes about stormy classes, her teaching style,

and the little things that make teaching warm her heart.

1. *What do you teach and how long have you been at Camosun?*

Presently I teach health University Transfer courses: Health & Wellness in Contemporary Society (HLTH 110) and Holistic Health & Healing (HLTH 112). I’ve been at the college since 1991. My teaching career at Camosun started in the Certified Dental Assistant (CDA) program. During my years in the CDA program, I was recruited by the chair of Community, Family, and Child Studies (CFCS) department to teach a health basics course to the Mental Health & Addictions (MHA) program students. From there, I was asked to teach another course in the MHA program and to supervise students in their practicum field placements. I was then recruited to teach HLTH 110, starting with one course and then being offered more. I finally made the leap to the CFCS department from dental to teach 100 percent a few years ago. I presently teach HLTH 110 and HLTH 112 courses throughout the year to general University Transfer students and to two program cohorts.

2. *What do you personally get out of teaching?*

I find it exhilarating to be in the

classroom. I have an interactive style to teaching and learning, so my lectures encourage students to engage in dialogue. It always amazes me the stories that students have and their willingness to share.

3. *What’s one thing you wish your students knew about you?*

I am pretty open with the students. At the beginning of every term I do an icebreaker group activity, and part of this activity is that the students can ask anything about me either professionally or personally.

4. *What’s one thing you wish they didn’t know about you?*

Interesting question. If there was anything I did not want them to know about me, I would not want it published (laughs).

5. *What’s the best thing that’s ever happened to you as a teacher here?*

The best things that have happened to me are the small kind gestures from students, such as a brief email to say how much they enjoy, or have enjoyed, the class, and how much they enjoy my teaching style. It is also heartwarming when I have past students drop by my office and tell me that I am still their favourite teacher.

6. *What’s the worst thing that’s*

ever happened to you as a teacher here?

Sometimes you have a particular group of students that do not mesh well, and conflict arises. I have only had one really difficult situation in all my years here, with a group of students that had been together for one term already, and I was the instructor parachuting in in the second term. Little did I realize, I was parachuting into a “storming” group of students. It was a very challenging term for myself and the students—not a healthy learning environment. I was blessed to be introduced to the healing powers of circle by one of the Indigenous students in the class. I was able to arrange a healing circle that was facilitated by [Camosun Indigenous Education and Community Connections elders voices coordinator and events coordinator] Sandee Mitchell and community elder Skip Dick. This really turned the class around, and the term ended on a much lighter note. I was truly amazed of the power a healing circle holds.

7. *What do you personally see in the future of post-secondary education?*

I think that the future of post-secondary education is moving toward more accessibility for students with diverse needs. Camosun is presently working on a project

so that course materials will be more accessible to all students. The HLTH 110 course is being used as the project example in this project. Very exciting times for students and instructors.

8. *What do you do to relax on the weekends?*

I love to read, and take time to read for pleasure and leisure every day of the week, but I spend more time reading on the weekends. I also really enjoy watching lighthearted movies and spending time with my husband. When the weather is nice I love to putter in the garden.

9. *What is your favourite meal? Hands-down: steak!*

10. *What’s your biggest pet peeve?*

What bothers me the most is when students are not able to set their phones aside for short periods of time. This is very worrisome to me, as the research is quite clear on the harm that we are doing to ourselves intellectually (as well as emotionally, socially, and occupationally, to name a few other dimensions of wellness) by spending so much time on these devices. Everyone needs to take a tech break throughout the day and hopefully unplug for longer periods of time on days off.

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Layers of academic theft unravelling

Is plagiarism on the rise at Camosun College?

By Fred Cameron, features writer

According to several people I've spoken to, plagiarism is on the rise at Camosun College. Camosun's Academic Honesty Guidelines list four levels of infraction, ranging from inadvertent plagiarism—which is penalized as the instructor sees fit—to unacceptable infractions, which could result in the dean removing the student from their program or even the college.

I wanted to find out what's happening here. Does it only seem like plagiarism is rising when it's simply a matter of more disputes? Are more students getting caught because of technological advancements making it easier for them to get caught? And, most importantly, is plagiarism actually on the rise or are instructors getting better at finding it?

Camosun vice president of education John Boraas says that plagiarism is treated like other academic concerns at the college. "We have a policy that relates to academic dishonesty," says Boraas. "There is a process to find there. Students always have the ability to appeal that, and each year we do have a few appeals of assertions that academic dishonesty occurred."

Boraas says that for the most part infractions are not usually brought to his attention unless they are intentional.

"It's generally through an appeals process," says Boraas, "so I would not be as fully up to speed on the volume of assertions by faculty that plagiarism has occurred because in many cases it stops there."

Across the province, appeals are growing in number, says Boraas, adding that Camosun is in the process of responding to that growth through a review of all of its appeals and academic dishonesty policies.

"We're going to rewrite them because they are old and need redress," says Boraas. "But we're also looking at how we can help students to be more aware of what plagiarism is, and why it is that we're concerned that it not occur. We think there is a lot of room for us to take a positive view of this. It's not always that students are intentionally doing something wrong. There are some very different perceptions of how to complete academic work."

Psychology department chair Bill Wong says that he doesn't have actual data to say whether or not plagiarism is on the rise.

"Just to tell you anecdotally from our experience, after almost every semester there are some issues to do with cheating, copying, or things that fit under the rubric of plagiarism," says Wong. "It can be two, three, four situations... I don't collect data, and I don't know if anybody at the School of Arts and Science does."

To truly answer the question of whether or not it's on the rise, Wong says that the college would have to look at how many cases were resolved informally.

"We just don't know," says Wong. "If we go by the paperwork on how many are formally reviewed, maybe there is some data on that. At the School of Arts and Science, we just started keeping some data about formal inquiries probably about a year ago, so we don't have a lot of data."

Wong says that despite what some say about plagiarism being on the rise, it seems about the same as any other year, from his perspective.

"In my term as chair, and it's been five years now, I have not had a situation go beyond me," says Wong. "We've been able to resolve it at the chair level. I'm really trying to think hard and I cannot think of an incident involving plagiarism where it went beyond me and I had to refer it to the dean. Maybe [plagiarism is] on the rise, but it's not going beyond me."

Boraas says that while it's rare, there are occasions where students decide to appeal the decision.

"It's the appeals process for grade changes, and all of that kind of stuff," he says. "It's just within the spirit of fairness, which means that if a student has a complaint they first go to the faculty member. If it isn't

resolved there, it goes to the chair. If it isn't resolved there, it goes to the dean. And if it isn't resolved there, the final appeal comes to me."

It's speculation, says Boraas, but he has little doubt that English faculty would say that plagiarism is on the rise. However, after a year and a half as English department chair, Kristine Kerins says that she can't say for sure whether or not it is on the rise.

"Anecdotally, yes," says Kerins. "Do we have any hard statistics on it? No. We're starting to track it better, but I don't have any hard numbers for you. It is the impression of my faculty that it's true."

There is a set of guidelines that Kerins says outlines what the college understands to be the various forms of plagiarism, and what can happen to a student if they're caught.

"We make it very clear, but a lot of students assume that plagiarism is handing in someone else's work and slapping their name on it," says Kerins. "Things get greyer as you move down the list. Sometimes it's just getting a little snippet from another source. Sometimes it's getting too much help from a tutor or proofreader, and then it's not officially your work. It can become a collaborative effort in the last situation. We see examples of all of these."

Kerins says that, to some extent, beyond the college there has been a shift in the way we exchange ideas.

"It's the information age," says Kerins. "Things are constantly being repeated, retweeted, and borrowed from other people in other areas of our communication with each other. It seems okay in the social media world, but, academically, things get sticky. We need to know where students get ideas, let alone where they get their words."

Wong says he thinks it's everywhere; the difference is that sometimes there's intent, and sometimes there isn't.

"If it looks like it's a misunderstanding or a cultural miss, we would make that argument and say, 'This person has been here for four months and we haven't had time to do the education piece from Camosun's point of view,' and make sure that the student knows what plagiarism is in a North American environment," he says.

From time to time Glover is asked to advocate on behalf of a student who feels that the process is unfair.

"Most issues are dealt with between the student and instructor," says Glover. "I think most of the time they can work it out. The instructor tries to find a punishment that fits the crime. If a student rips off an entire paper from the internet, or they don't do their citing properly, those are two completely different things."

Probably the biggest problem, Glover says, is inconsistency in how infractions are dealt with.

"Where we run into problems is when instructors seem to overreact," says Glover. "A couple of citing errors might be laziness or ignorance, but that's not necessarily wilful plagiarism. We want the punishment to equal out. Can you prove that someone was willfully trying to steal? That's what we're interested in. What's really going on and why?"

In all cases, the student society's interest, Glover says, is to get the student back into class. "We're looking for restoration of trust, and to get the student back on the path," he says. "We are always going to advocate in the best interest of the student, and sometimes it is in the best interest to say, 'We're sorry. How can we make restitution?' Or if we feel that there has been an overreaction or there is something else going on we'll advocate for that. We are always trying to act in the best interest, depending on the situation, and then try to get the student back in class."

Camosun is an educational institution, after all, so what can be done to better equip students to succeed? Boraas says he is completely committed to ensuring that students leave Camosun with the skills and capability to be successful.

Some instructors may say you can use some sources again if you're remodelling, but that's on a case-by-case situation. Otherwise, you are contractually obliged to meet the course requirements and produce original material. No instructor would say you can hand in a paper again."

Something Wong is seeing and dealing with, informally for the most part, are issues to do with plagiarism and international students. A lot of the problems seen recently, Glover says, stem from a lack of understanding of what "plagiarism" means in Canada.

"From a North American perspective that's a really important thing, but that's also cultural, so that's where we run into some big problems, having such a high international student population," says Glover. "Certainly there are a lot of Canadian students who are tempted by the internet and the ability to access information, but there are also a lot of international students who come and don't understand the exacting rules."

We have an educational system that Boraas says is influenced by western European models that are very different from education models in China, India, or South America.

"Students come in with different understandings of how to proceed with their work," says Boraas. "Most cases I really do believe are areas where we need to do a better job of teaching the realities of what good academic practice is."

As an advocate for students, Glover says that it's very important to take a student's intent into account.

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"Part of that is understanding how to work ethically and how to acknowledge other people's work," says Boraas. "I'm also committed to us taking an approach to academic standards that is about giving students every opportunity to learn the skills necessary, and not initially take a punishing perspective. We are an educational institution first and foremost."

Instructors can talk about plagiarism issues more in class, says Wong, or bring in a librarian to talk about proper citation and formatting, what's copying and what's not, and the definition of "plagiarism."

"Sometimes students don't know that using the same work for two different classes isn't allowed," he says. "They just don't know. I've talked to students in the past who just had no clue. Maybe, since we're an educational institution, we should start there."

It is incredibly important, says Wong, that instructors lead by example.

"The other thing is modelling some of that," says Wong. "On my PowerPoint slides I use quotes from somebody and cite it. I'm trying to model to the class that I'm the instructor and I can't just take someone's idea."

Wong says that he's not sure why sometimes people give credit and sometimes they don't with citations. They may have forgotten, says Wong, or they were well-intentioned but they didn't know how to do it.

"There is another resource in the library that students can use," says Wong. "There is all kinds of information available. It's all there. I guess at this point it's about pointing students in the right direction, even if you've heard it before."

Camosun director of learning services Sybil Harrison says she thinks sometimes there is not a full appreciation for what librarians and the people in the Writing Centre can do to help.

"I think what's happening in the class is the responsibility of the instructors, but there is other expertise around this that isn't always used," she says. "There is a whole area of digital scholarship. I really do believe we need to spend more time on informational literacy. As a librarian, that's my professional background. We need to teach students why we are doing things, not just jumping into mechanics and the differences between MLA and APA."

The Camosun libraries at both campuses are open seven days a week, and there are a number of online supports available to students around the clock.

"There is always someone here who is available to help a student," says Harrison. "The Writing Centre books one-on-one appointments for help with academic writing consultants. We're participating in a provincial service called Askaway, so if a student can't come in and they have a citation question, they can ask online. We have online guides, which we update all the time to keep them relevant and current."

It's absolutely critical, says Kerins, that academic integrity is maintained at Camosun.

"Especially in the era of fake news, it's important to be able to properly identify sources of information," says Kerins. "It's becoming, arguably, more and more important, since it's harder and harder to know what to believe. Holding ourselves accountable when we write is the first step to holding others accountable when we read things."

Harrison says that Camosun needs to talk about information literacy and be critical of what information sources students are using, as well as what tools students are using to keep track of resources.

"In this day and age there is so much fake news, and we need to be really critical information consumers and thoughtful information creators," she says. "I think we still have a long way to go as educators. I think they are doing a pretty good job in Grade 8 and 9, but we sort of lose track of it."

Wong says that he has gone to workshops about how to prevent plagiarism.

"One of the things I remember is that, as instructors, we should try to craft assignments such that it isn't so general that students can find the information and copy and paste," he says. "My assignments are very specific. You can't just look it up on the internet and find it. As an instructor, I try to put students in a situation where they have to do the work, rather than looking for the information somewhere else."

Every student has to take English 151; Glover says they should be learning about plagiarism there.

"They should be going through that course early. I think it's also important for the instructors to focus on why this is happening more and more. We have students now that work full- or part-time jobs and take full- or part-time school simultaneously, and the pressures on students to cheat are visceral. Where do you give and take in your life? As the cost of tuition goes up, and as the cost of rent goes up, the temptation to cheat will go up. It's good, everywhere a college can, to take pressure off of students. That may mean instructors, hopefully, understanding that workloads need to be realistic."

Harrison says she thinks sometimes we have an expectation that if people have graduated high school they should know about academic writing.

"I think sometimes assignments set students up for inadvertent plagiarism," says Harrison. "Years ago, I heard a really good presentation at a conference from an instructor who, rather than an annotated bibliography, got students to write a reflective bibliography. Her emphasis was about engaging with those academic articles, and how you are able to engage with them, and perhaps come up with your own ideas on the subject of them. There are other examples out there, but I think we need to revisit the approach we take to research papers. I should be careful about this, because my colleagues in the English department will probably shudder hearing me say this, but we've been using that standard for so long. Is that really where we need to be in the 21st century? I don't know."

At times we've seen dramatic shifts, says Harrison, and it's likely about how the tools available change the landscape.

"I think we go through ups and downs where things become more apparent," says Harrison. "For example, around 1995 when we began cutting and pasting—that made it easier for people to do. On the flip side of that, you can hand me a piece of writing, and I can cut and paste it into Google and see if it comes from somewhere else. It is a bit of both sides. Perhaps it wasn't as easy to see before. I do not believe that students are

more dishonest or have less integrity than students before them. I think it's the context and the environment we are operating in."

Boraas says that UVic and some of the larger institutions are using computer programs to detect plagiarism.

"There is software like Turnitin," says Boraas, "and papers are submitted through that platform and then analyzed for common plagiarism. It's a database of all kinds of papers, including ones that are available on the web for sale. We have not gone down that path, and partly because

as a college our first inclination or effort is about the teaching/learning experience. It's certainly worthy of a conversation but at this point we have not chosen that kind of a path. As with anything, if the issue becomes more problematic we'll revisit the conversation."

Academic integrity is the foremost concern, says Wong. He says that once we allow academic integrity to degrade, all is lost.

"If we allow that to happen, then we start wondering about the academic journals and expert testimony—everything is in jeopardy," he says. "I don't know if students think about that when they are in the middle of plagiarizing or if it's just, 'Deadline, gotta get it in.' Maybe they are just getting sloppy. I don't know if it dawns on them. It's a good question to ask. I bet if you asked students off the record and they admitted to it, they wouldn't say they were worried about academic integrity collapsing. They are probably thinking about deadlines and grades and work, and they forget how important the whole structure is."

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MICHAEL GLOVER
CAMOSUN COLLEGE STUDENT SOCIETY

JOHN BORAAS
CAMOSUN COLLEGE

BILL WONG
CAMOSUN COLLEGE

KRISTINE KERINS
CAMOSUN COLLEGE

music

Chali 2na turns passion for graffiti into music career

“I never thought, honestly, that rap would be what got me known, or would cut a way through the world for me.”

CHALI 2NA
MC

KATE WOOD
CONTRIBUTING WRITER

He meant to be a painter, but LA-based MC Chali 2na just couldn't help it. From the hip hop group Jurassic 5 to the Grammy-winning band Ozomatli, 2na (pronounced “tuna,” real name Charles Stewart) is now preparing to tour his latest solo EP, *Instrumentality*, the fifth and final instalment of his *Against the Current* EP series.

“The solo thing that I bring is a bit of both worlds,” says 2na, “as well as a bit of my own world, alongside my band The House of Vibe, who helped me translate these adventures. It's a fun show, its dynamic, it's a party, and all those, including the people that are onstage, are involved in that party.”

Grffiti was 2na's first passion. He warmly welcomes artists who take on the craft with their own unique interpretations and methods, but is disturbed by corporations that take up prime spaces for street art.

“The medium itself used to create the painting, first and foremost, is one of the tell-tale signs of graffiti,” says 2na, “art that was illegally created in circumstances where art didn't exist, or shouldn't exist, at first. Now those same tactics have been, in my opinion, sometimes ripped off by these big corporate companies; I trip about all that. Where they choose to advertise now are places where graffiti artists would have taken up, and still call themselves ‘beautifying.’ I like the street aspect of it, the vigilante beautification of an area.”

His passion for painting led 2na on an unexpected career path, introducing him to every aspect of hip hop culture. Although he may have only started rapping as a hobby, 2na wouldn't change a thing about the life that he's built for himself through music, and it all started through his interest in graffiti.

“I never thought, honestly, that rap would be what got me known,

or would cut a way through the world for me,” he says. “My whole intention was to try to do it from a visual art perspective. I was trying to go to school, I was gonna be, whether it be some commercial graphic art, or whatever... I love to paint and things of that nature. That was my goal. I can rap, I can pop, I can breakdance, you know, whatever stuff, but that was just hobby stuff. For those things to take precedence and be the main source of my income for 10 or 30 years is a trip for me, but I've embraced all of it and I'm extremely grateful for everything. If somebody asked me, ‘If you could do this over, what would you do different?’ I'd be like, ‘Nothing.’”

Chali 2na
8 pm Saturday, February 9
\$20, Capital Ballroom
thecapitalballroom.com



PHOTO PROVIDED

Los Angeles-based MC Chali 2na was turned on to hip hop through graffiti.

music

Dan Mangan looks at art through a different lens



VANESSA HEINS

Singer/songwriter Dan Mangan is coming back to town this month.

KATRINA BROOKE
CONTRIBUTING WRITER

“I don't want to say I don't give a shit anymore, but I give less shit.”

This is Juno-winning Canadian singer/songwriter Dan Mangan,

who, when we chat, is about to launch a Canada-wide tour in support of his latest album, *More or Less*. Although I am the sixth of seven back-to-back interviews for him, I am graced with friendly

“I've always felt sort of on the outside of what was cool, and somewhere along the way I started to feel more and more okay with that.”

DAN MANGAN
MUSICIAN

laughter, gentle warmth, and vulnerable honesty from the 35-year-old Vancouverite.

“I've always felt sort of on the outside of what was cool, and somewhere along the way I started to feel more and more okay with that,” says Mangan about what it means to return to touring after taking time off to welcome his two children into the world.

It's been six years since Mangan's days of performing 100 to 250 shows in a year. In fact, it's been four years since his last album tour and, for Mangan, this feels “like a little bit of a comeback.”

“I've sort of recoiled and been out of the public space and I'm ready to take the wheel again and get in front of people,” says Mangan. “I mean, there's nothing really as special as feeling totally, kind of cosically connected to a big room full of people. It sort of recalibrates the metaphysical making up of your soul and body and it can re-energize you. You feel understood and

you feel that you understand other people and that's really what creates joy, and what creates contentment and happiness is just, you know, to feel understood and to feel heard.”

Contrary to expectation, Mangan isn't hoping for flawless sets; in fact, he describes his favourite moments of the show as those accidental incidents when something goes a little bit wrong.

“Hopefully, at some point in the set, there's this sort of, like, great exhalation and then it's just people, and when we're all just people, then that opens up the door for this super-duper magical thing, which is where you supersede the presumption of the event and get into just living inside of it,” he says. “It's when you fail that you learn the most.”

Fatherhood and the domestic experience away from the spotlight seem to have stretched and tested Mangan's learning in many ways.

“The stakes are higher on life,” he says. “All of the things that we do

to protect ourselves, all these sort of veils and walls that we put up around us to try to keep ourselves from being too vulnerable to the world, kids just rip all of that away. They kind of just tear you open from the inside.”

It was in that new vulnerability that Mangan created *More or Less*. He describes it in relation to his previous album, *Club Meds*, as “more personal, more earnest, more tender-hearted, and, ultimately, more accessible.”

“I think there's a lot of people kind of my age,” he says, “who are feeling the same thing I'm feeling in terms of, like, ‘How do you raise kids in the Trump era?’ You know? Where do we instill our hope for the future, for our kids?”

For Mangan, the answer is simple.

“I want warmth, I want tenderness, I want kindness,” he says. “That's the shit that makes me feel good, so that's what I want to put out in the world and, you know, whether it's cool or not—well, I wasn't all that cool before, so, you know, what do I have to lose?”

Dan Mangan
7 pm Thursday, February 14
\$34.50, Alix Goolden Hall
(sold out)
vcm.bc.ca/alix-goolden-hall

music

Fred Penner never loses focus on the importance of a good show

“I've always felt, from a very young age, how valuable music is in life.”

FRED PENNER
MUSICIAN



PHOTO PROVIDED

Children's performer Fred Penner has learned a lot in 40 years of performing.

KATY WEICKER
STAFF WRITER

At 72 years old, beloved Canadian children's performer Fred Penner has been delighting multiple

generations of fans for over 40 years. It's a feat that Penner himself admits he has no idea how he's managed to pull off.

“All I can relate that to is my

commitment to what I've been doing,” says Penner. “I began performing and trying to build a career in the early '70s, when I was playing the folk scene and connecting with other friends and musicians and playing the bars and university circuit, and gaining the skills of being a musician and a performer, and a songwriter.”

This hard work ultimately led to Penner working with families and children in the early '80s, allowing him to bring his passion for music to the masses.

“I've always felt, from a very young age, how valuable music is in life,” says Penner. “For me as a young man listening to the songs that my parents were engaged with... They would have parties and I would hear music and piano and singing and poetry recitations, so I was surrounded by a lot of wonderful, wonderful music when I was growing up with my older brother and sister as well, and it made me understand how valuable music is for the human spirit.”

This was especially true for his younger sister, Susie. Susie was born with Down syndrome;

Penner says he connected with her magnificently through music. He credits his relationship with his sister as the foundation for his career's trajectory of singing and writing for children.

“When I was in high school and university, I volunteered with a number of children's organizations, and music was just a logical part of my connection with them,” says Penner.

In the '70s Penner cofounded a children's dance theatre company, which led to the creation of his first record, *The Cat Came Back*. “That was kind of the refocusing of working with families and with children in theatres in Winnipeg, at that point,” says Penner. “Then the generation was open at that point to myself, and to Raffi, and Sharon, Lois, and Bram.”

Penner toured extensively in the '80s, a time he says was massive for anyone involved with working with children.

“It was clear the demand was there,” says Penner. “It was clear I had the ability to bring that positive, uplifting style to the children and the parents—and the grandparents, for

that matter—so that's what sort of set the foundation for me.”

The ability to perform for children is all-encompassing for Penner, who says he looks at his work as being for the spectrum of humanity.

“What I get from a child is this delight and excitement in hearing music,” he says. “I think what a child appreciates, or what I hope they appreciate, is that I do not condescend—that when I talk to a child, I'm really interested in what they have to say and what they are experiencing.”

This level of engagement has led to an undeniably successful career. Still, Penner says he often goes back to that early stage in his career to remind himself of the value of what he does and to keep that clear to himself.

“I hope that I bring a sense of integrity for what I am presenting to the audience, often a very vulnerable part of society—the children,” says Penner. “So, understanding that has set a foundation for me to be creative from, and that has allowed me to be consistent over and over for four decades with just about everything I've done. You're only as good as your last gig.”

Fred Penner
2:30 pm Sunday, February 10
\$15 to \$25,
student discounts available
Farquhar Theatre, UVic
uvic.ca/farquhar/events

art

New exhibit looks at the work of Emily Carr

EMMA BOUCK
CONTRIBUTING WRITER

A new exhibit at the Art Gallery of Greater Victoria (AGGV) is bringing the works of an artist who was overlooked in the early 20th century to the public's attention once again.

Emily Carr was born in 1871 in Victoria; today she is well known for her intriguing landscapes and unique painting style. AGGV chief curator Michelle Jacques says there are reasons why Carr is still relevant. “I think the two things that are evident immediately is that she loved the environment and landscape of this region, so many people who live here or visit are also really connected to it,” says Jacques. “So we really connect to her as somebody who appreciates the aesthetics and physicality of Vancouver Island.”

AGGV puts on many Carr exhibits, and Jacques has the challenge of coming up with new and refreshing ideas each time. The current exhibit, *Unformable Things: Emily Carr and Some Canadian Modernists*, looks at the work of Carr and some of her Canadian colleagues.

“We hope to help people realize how many ways there are to look at her work, so that we don't get to the point where people feel like it's not worth it to come back because they've already seen Emily Carr's work,” says Jacques. “It's an

“We really connect to her as somebody who appreciates the aesthetics and physicality of Vancouver Island.”

MICHELLE JACQUES
ART GALLERY OF GREATER VICTORIA

opportunity to look at her from a different angle and to help people realize how many ways there are to consider her work.”

Carr started off with Aboriginal imagery but ultimately found success when she focused her art more on landscapes, expressing the beauty of Vancouver Island.

“If you think about the context, not just the aesthetics, it helps you understand the way the world was historically,” says Jacques, “and it helps to understand change and evolution, and that just brings into focus the concerns that we have now.”

Today, it's easy to view and buy images online instead of going to an art exhibit. But seeing a piece online is a very different experience than seeing it in person. Jacques says that the work of someone like Carr is a prime example of how important it is to see art in the flesh.

“She had a really unique approach to putting paint on her canvas or paper. You can really see the movement of the paint across the

surface with her work, and imagine her making those marks,” she says. “In relation to the way she tries to convey her emotional response to the subject that she's painting, you start to really imagine her in the forest making those marks on the canvas and you can see the detail in the flesh. It's really hard to see that in a digital image.”

The reason Carr is still relevant today is because many people feel a certain connection to her as a person and an artist.

“She was really unique,” says Jacques. “She was a loner, and she lived a kind of alternative lifestyle for a woman of her era. So I think people really appreciate her as a person because she was a trailblazer as a woman artist in Canada.”

*Unformable Things:
Emily Carr and Some
Canadian Modernists*
Until Sunday, October 27
Art Gallery of Greater Victoria
aggv.ca



PHOTO PROVIDED

A sample of some of Emily Carr's work to be shown in *Unformable Things*.

review

Mother Mother return to rock Victoria



PHOTO PROVIDED

Mother Mother recently played two nights in Victoria.

It was a Monday night in Victoria and I was walking through the ghostly downtown streets, wondering where the heck everybody was. Next thing I knew I was in the Royal Theatre, surrounded by the warmth of friends and families

awaiting their island icons, Mother Mother, playing their first of two nights in town. The lights went down and a spotlight fell on guitarist/vocalist Ryan Guldemon. They started the show with the opening track of their new album, Dance and Cry, "I Must Cry Out Loud." Honestly,

it felt slightly anticlimactic, and the audience was mostly in their seats. The next song, the title track of Dance and Cry, felt a bit premature while the audience was still working up the nerve to stand.

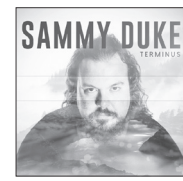
But then "O My Heart" brought people to their feet and picked up the energy of the room. Mother Mother's set was a healthy mix of classic and new tracks; they're clearly not afraid to play the hits. The subtle choreography of all members showed how much fun they have when they perform.

Guldemon and his sister, keyboardist/vocalist Molly, were joined by keyboardist/vocalist Jasmin Parkin at centre stage to play an ode to their acoustic beginnings with "Dirty Town." They held down a rhythmically complicated song with nothing but acoustic guitar and vocals.

Molly and Parkin wove sweet vocal harmonies throughout the show in songs like "Get Out the Way." Molly took the stage to do a spine-tingling rendition of Radiohead's "Creep," and Parkin started the band's three-song encore with power ballad "Biting on a Rose."

When the house lights came on there was no denying the mutual gratitude between the band and their fans. At first I craved the atmosphere of a dance floor, but by the end I didn't care. They sounded fucking great.

New Music Revue



Sammy Duke Terminus (Independent) 4.5/5

With his second album, Terminus, Ontario-based multi-instrumentalist Sammy Duke sets himself apart from the rest of today's folk-rock and world-fusion artists. Terminus, which was recorded in a solar-powered studio, starts off with "Pressure," a hearty song with a pop-rock feel that is lively and upbeat yet depressing and introspective; it sets the tone for the album in a bold and relevant way.

From there, things get increasingly acoustic with "Cast Away" and "Save It," but I don't mean "acoustic" in a quiet and harmonious sense. While the songs often start out that way, they quickly slide into dark and eerie territory; some of these tracks could be used for the rising action leading up to the chase scene of a Stephen King movie, while "Perfection" hit me with a surprising tranquil wave given its fiercely dark predecessors.

Duke's voice—with tinges of blues and folk—is a raging forest fire that people need to hear, but one that he can quiet down at the drop of a dime to a calm spark of hope in the darkness.

-ADAM MARSH



Jane's Party Casual Island (Independent) 4.5/5

The simple lyrics and amazing instrumental prowess found on Casual Island, the fourth album from Toronto-based pop-rock quartet Jane's Party, make it the best thing since The Beach Boys and their 1966 album Pet Sounds.

Casual Island takes us on an audio trip, starting with a slow, melodic beat on "Wait for You," and delivering the upbeat and appealing "Satellite." They give us a short 30-second break with "Epilogue," which is completely random and out of place, and then they jump right back in with the title track, which is a masterpiece.

Lots of modern artists use the same simple beats and lyrics in their music; Jane's Party, on the other hand, are a nice, refreshing change from that. Their songs are original and catchy; just the other day I found myself humming the tune to this album's "Right Down the Line."

Every artist tries to put a little bit of themselves in their music; given how much I enjoyed the sounds here, I wouldn't mind one bit meeting the members of Jane's Party.

-MATTHEW THOMSON



Let's Talk?

by Katy Weicker

The real meaning of Valentine's Day

It's coming, and it's inevitable—like grey hairs or the apocalypse, Valentine's Day is fast approaching.

Now, I'm not going to dump on people who are into the holiday, nor am I going to defend that the reason it's pointless is because it's a greeting-card company holiday made to pump money into the economy after the post-Christmas slump of January (even though it kinda is), nor am I going to be bitter and cynical and say the best part of the holiday is judging people's mushy social media posts—but, come on, Valentine's Day is kinda bullshit.

For many years I held this stance—mostly when I was single and my other single girlfriends and I would get together, watch horror movies, and eat gummy bears in a "single ladies" slumber party, celebrating our independence. But, even when I'm firmly in a relationship, I must admit (much to my partner's delight) that I'm not really that into it.

That being said, the reality is I will do my hair and makeup, put on fuck-me pumps and a dress, and go out to dinner with my boyfriend on February 14, and be irritated

I can guarantee we would both rather be at home eating Skip the Dishes and watching Friends than dragging our butts out because we're in a relationship and that's what people in relationships do on Valentine's Day.

hate V-Day because of the pressure it puts on them, people who love it because it's a day to express their feelings and get all mushy, and people with three kids who are too exhausted to fuck, let alone celebrate the beautiful mushiness of their relationship.

So, why do we do this to ourselves? The answer, folks, is simple: candy—the 70-percent-off chocolate that we can actually afford as starving students and cram into our mouths just in time for midterms. The sugar rush of discounted candy that never got to fulfill its destiny of being eaten off a lover's body—that is the meaning of Valentine's Day.

That being said, the reality is I will do my hair and makeup, put on fuck-me pumps and a dress, and go out to dinner with my boyfriend on February 14, and be irritated

facing the struggle of food insecurity. More remote places such as Nunavut come in at a staggering 50.8 percent of households being food insecure. Over half of all food in Canada is being discarded, yet over half of the population of Nunavut doesn't know if they will have their next meal. Systemically, there must be a better approach to this—we as Canadian citizens can play our part in our homes, but ultimately it must come down to stricter food policies from our government on manufacturers and producers.

Finally, I am going to challenge myself as well as all of you reading this. Food waste will happen, but we can try to limit just how much—if not for our own sake, then for the sake of those who do not have this luxury.



The Chopping Block Chronicles

by Justin Bennett

Outrageous food waste in Canada brought to light

A recent study conducted by the Walmart Foundation shed some light on just how much food Canadians are wasting; the numbers are nothing short of appalling.

It has been stated that 58 percent of food produced in Canada from start to finish is being discarded annually. To put this in better perspective, it equates to feeding every single Canadian for five consecutive months.

There are signs that this is systemic in nature and is starting right from the initial production of the food. Produce isn't being fully harvested due to lack of workers; crops will be purchased and then cancelled, resulting in the plowing of fields; best-before dates are encouraging retailers to eliminate products far before they are unfit

for consumption. 43 percent of the total food wasted in Canada is due to processing and manufacturing. The average Canadian household isn't off the hook just yet. 21 percent of food waste comes from Canadian homes, which, to me, is still a disgusting number.

I myself am guilty of contributing to this number; as a chef, I'm used to cooking in large batches, so translating that to cooking for my daughter and myself can be a task in itself. This means overportioning, excessive leftovers, and, ultimately, food waste. When looking at the amount of food insecurity across the country, I'm left pondering better solutions.

British Columbia is the most food-secure province but still measures in at 10.2 percent of households



Health with Tess

by Tess Syrawik

A food guide without industry influence

Did you know we've got a shiny new Canada's Food Guide? Trust me, this is more exciting than it sounds.

The 2019 guide was made without industry influence and is based on science instead of the opinions of people out to make a financial gain. "But where is the corruption?" you ask. Well, nobody was eating out of the palms of the meat and dairy industries this year and there aren't major kale lobbyists, so, hopefully, that's a problem of the past. Here are the basics:

- Half of your plate should be filled with fruit and veggies.
• Juice is not a fruit. It's a sugary beverage.
• A quarter of your plate should be filled with whole grains

(things like brown rice, quinoa, and whole wheat bread, and not white, fluffy foods like sourdough or white rice).

- A quarter of your plate should be filled with protein.
• Drink water.
• It is no longer suggested you consume dairy every day. You can, but it's no longer recommended.
• Everybody is encouraged to reduce alcohol consumption since it's linked with a number of diseases.

This seems basic so far, but a lot of people are flustered over the protein part. The new food guide does not say to fill a quarter of your plate with meat; it says to fill it with protein from plants and/or animals. The guide goes further and suggests

that people of the omnivore persuasion lean away from cow, pig, goat, and sheep meats and milks (which are high in saturated fats); instead of those meats, it recommends bird and fish meats as healthier alternatives. If you're of the herbivore persuasion, this will make the "where do you get your protein?" question easier to contend with on a regular basis.

Regardless of your food politics, the fact that the guide was made without industry influence should be enough to catch your attention. These guidelines are based on the most recent and best-quality scientific research and nobody was able to buy their way into being included in Canada's Food Guide this time around—this is worth paying attention to.



Communication Error

by Nate Downe

Focus

I close my eyes for the same reason that you open yours: to see. To see a place that cannot be seen, to hear a language that cannot be heard, and to feel a sensation that cannot be felt. All too often we see the world through promises or, rather, broken promises. These promises fill our vision from left to right. They are sold to us as the good, the successes, and the attainable. But why do we still have faith

order to be promised that you will one day win.

"Survival of the fittest" is perhaps one of the most influential phrases uttered in the last century and a half, but if all the fittest—the winners—have succeeded over the bad—us—then why can we still open our eyes? Why do the fit stand to exercise off of their promises to us, and why do the saints need to forgive our sins? To be told—to

Close your eyes and hear the language of kept promises—that is, no promises at all.

in the good when we are always made out to be the bad?

We are the ones left behind; in other words, when I close my eyes I do not see a promise here and a promise there; I see no loading signs, only free hard-drive space. I much prefer to be a sinner than a saint; at least the sinner sees an open space and not promises of tomorrow.

We see tomorrow's promise in many forms told to us by purported saints, mainly that of pleasures sold as sensory candy that feed our appetites not with dinner but with ice water—and promises of dinner. Close your eyes and hear the language of kept promises—that is, no promises at all. Your faith did not need to be tested, as your participation in the game was not met; you did not need to lose in

be promised—something is not the same as to be something—to have it.

Closing your eyes doesn't guarantee a win or a sensation that is neither an appetizer or candy for dessert; it is a meal for participation. The saints have no problem giving food to those who play their game, to those who suffer for them so that they may buy the promise, to take it off their hands before it leaves them stranded on the side of the road, because, after all, the fit don't get stranded; instead, it is the wide-eyed who never finish.

No one wakes up after cashing in their promises to say, "I've made it, my promise has been fulfilled, I have finally won." Instead, they wish to finally close their eyes and no longer play this game of broken promises—but by then it is too late.



First Things First

by Tiegann Suddaby

How to feel like a human being

Know what's cool about college? No one tells you what to do. You have all that free time between classes to do whatever you want (and to work on your assignments). Some days you might have only one class, or none! Think of all that time (to do assignments) you can personalize!

How will you spend it? Working on personal projects? Making plans with cool friends drinking expensive coffees? No! Instead you will scroll through Instagram five minutes after your feed refreshed! Also, you have assignments due!

Apparently, school bleeds into your free time. In fact, it basically takes up all your time, so weekends are your time to catch up. Once you're free of homework, what do you do? You're too tired to go out, too poor to go out, maybe even too introverted to go out.

True, time doing schoolwork outweighs your free time. I recommend finishing one task and doing something that is mentally engaging. Maybe instead of watching the same series you always watch, try taking up a hobby that you can learn and enjoy. I've currently occupied myself with improvising songs at the end of a long day.

Going out can always be an attractive idea, regardless of whether you're more of the party type or you enjoy catching up with a friend one-on-one, but it's something you need to plan out.

If at the end of the week you go out to a new café, that allows you to enjoy a new environment when working. Keep in mind that going out gets to be expensive, so spend in moderation.

Generally, do what you feel is lacking in your life. Work on your novel, paint a mural, write a space opera, if it'll keep you feeling alive. Take an hour out of your day to feel like yourself.

STR8TS

No. 218 Medium

Crossword puzzle grid with numbers and clues.

You can find more help, tips and hints at www.str8ts.com

SUDOKU

No. 218 Very Hard

Sudoku puzzle grid with numbers.

The solutions will be published here in the next issue.

Previous solution - Easy

Easy Sudoku solution grid.

How to beat Str8ts - Like Sudoku, no single number can repeat in any row or column. But... rows and columns are divided by black squares into compartments. These need to be filled in with numbers that complete a 'straight'. A straight is a set of numbers with no gaps but can be in any order, eg [4,2,3,5]. Clues in black cells remove that number as an option in that row and column, and are not part of any straight. Glance at the solution to see how 'straights' are formed.

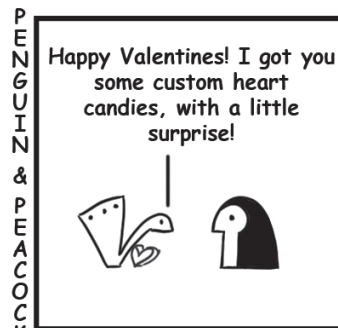
Previous solution - Tough

Tough Sudoku solution grid.

To complete Sudoku, fill the board by entering numbers 1 to 9 such that each row, column and 3x3 box contains every number uniquely.

For many strategies, hints and tips, visit www.sudokuwiki.org

If you like Str8ts check out our books, iPhone/iPad Apps and much more on our store.



By Jayden Grieve

Web Exclusive NEXUS content featuring a list of top five most read stories from the week of January 28, 2019.

NEXUS advertisement: The content doesn't end in the paper. Find web-exclusive stories at nexusnewspaper.com.

TOASTMASTERS PATHWAYS learning experience advertisement with contact information for Camosun College.

penguin & peacock word search

Penguin & Peacock is our long-running comic (find it out page 10 this issue), detailing the ongoing adventures of, you guessed it, Penguin and Peacock. We took words from the past handful of *P&Ps* to make this issue's word search.

Find the words on the left in the puzzle on the right; as always, stop by the *Nexus* office (Richmond House 201, Lansdowne campus) if you complete this puzzle to pick up something from our pile o' prizes.

ABYSS
ACTIVATE
ASS
BALANCE
CLINIC
DECENCY
DEFERRING
DEPRESSED
DEVIANCE
EXCESSIVE
FLESH
GODDESS
MUSHROOM
OFFERING
SCREW
SHRED
STARING
SUPERSUIT
TOENAIL
TOOTHBRUSH

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

what's going on

by katy weicker



DAVE TODON

Local singer/songwriter Rae Spoon is playing on Friday, February 15.

WEDNESDAY, FEBRUARY 6

THURSDAY, FEBRUARY 14

A Soup-er good cause

The annual Souper Bowls For Hope 2019 is quickly approaching; the event, which takes place in April, includes a soup bowl auction for the Victoria Youth Empowerment Society. From 5:45 to 8:45 pm on February 6, you can go to Fired Up! ceramics studio to paint a bowl to be auctioned off at the April event. The cost is \$10 and includes paints and a bowl. See souperbowls.com for info.

A Valentine's combo

Copper Owl will be hosting a trio of acts on Valentine's Day to help spread the love. East coast singer/songwriter Kylie Fox, local singer Jaya Bremer, and gritty folk artist Francesca Mirai will perform, with the show starting at 7 pm. Tickets are \$10 at the door only. Note: no minors. For additional info, visit copperowl.ca.

FRIDAY, FEBRUARY 8

THURSDAY, FEBRUARY 14

Three for the price of one

Vinyl Envy is hosting Lakelse, Cara Bateman, and Running Red Lights for an all-ages show from 7:30 pm to 10 pm. From bluesy ballads to folk, pop, and even country, this combo of artists is an eclectic group. Tickets are \$10 at the door; doors open at 7 pm. For additional info, visit vinylenvy.com.

African rhythm and music

Issamba is a celebration of music combining different African cultures and featuring world-renowned African artists. The show takes place at the Victoria Event Centre from 8 pm to 10 pm, with an afterparty until 2 am. Tickets range in price from \$10 to \$30 and can be purchased at eventbrite.ca.

FRIDAY, FEBRUARY 8

FRIDAY, FEBRUARY 15

Have your cake and eat it too

The Cheesecake Burlesque Revue are back on their home turf of Victoria for a night of fun at The Roxy Theatre. This show includes music, comedy, and, of course, burlesque. Doors open at 7:30 pm, with the show starting at 8:30 pm. Advance tickets are \$24, with cash-only tickets available for \$28 at the door. The event is for ages 19 and older; for additional info and ticket sales, visit cheesecakeburlesque.com.

A spoonful of Rae

Local singer-songwriter Rae Spoon is having a record release show for the vinyl version of *bodiesofwater* at Blue Bridge at the Roxy. Spoon will be joined by Northcote and The Pandora Chorus for this all-ages show. Doors open at 7:00 pm; tickets are \$20 and can be purchased at the door or online. Visit raespoon.com for more info.

SATURDAY, FEBRUARY 9

SATURDAY, FEBRUARY 16

Tea Time

Local tea fans will have the chance to taste teas from around the world at the Victoria Tea Festival Revival 2019, as well as browse a tea market and see a talk from Japanese tea farmer Kohei Takaki. While mason cups will be available for purchase for tea tasting, attendees are encouraged to bring a teacup from home. The event is being held inside Nootka Court (behind the Victoria Bug Zoo) from noon to 4:30 pm. Tickets are \$5 to \$10 and can be purchased at the door. For more info, search the Victoria Tea Festival Revival on Facebook.

Vanic in the ballroom

DJ Vanic is returning to Victoria for a night of electronic dance music. The show starts at 10 pm at the Capital Ballroom. Tickets are \$32 to \$44 and are available at ticketweb.ca.

SATURDAY, FEBRUARY 16

TUESDAY, FEBRUARY 12 TO SATURDAY, MARCH 2

Fresh talent hitting Copper Owl

Vancouver Island Metal Festival is presenting a fresh lineup of talent for a night of music at Copper Owl. Harrow, FINITE, Crematory Ash, and newbies Liminal Shroud will bring the noise. You've got to be 19 or older to get in to this one; tickets are \$10 at the door, which opens at 9 pm. For additional info, visit copperowl.ca.

COMING SOON

March 2, *A Night of Bowie: The Definitive Bowie Experience*, Alix Golden Performance Hall

April 4, 2019 Souper Bowls of Hope, Crystal Gardens

June 24, Corey Hart, Save-on-Foods Memorial Centre

August 21, "Weird Al" Yankovic, Save-on-Foods Memorial Centre

Got an event you want to see here? Email editor@nexusnewspaper.com with all the relevant information today!



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