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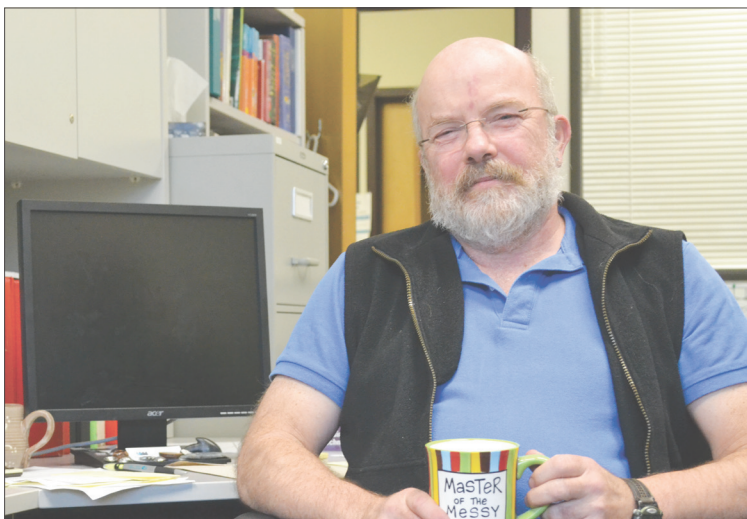
NEXUS

camosun's student voice since 1990

july 10, 2019
issue 17 | volume 29
nexusnewspaper.com

college

Report reveals former Camosun instructor took “several hundred” photos of Camosun students in bathing suits



FILE PHOTO

Former Camosun Nursing instructor and chair Stephen Bishop in 2015.

ADAM MARSH
STUDENT EDITOR

A consent agreement released by the British Columbia College of Nursing Professionals (BCCNP)—the provincial regulator for nurses—on Wednesday, June 19 has given more details on student complaints arising from a five-week Camosun College field study trip to the Philippines in 2016.

The report says that former Camosun Nursing instructor and chair Stephen Bishop “took several hundred photographs of his students in their bathing suits while they were swimming or sunbathing, and/or when they may have been unaware that they were being photographed.” The report also says that Bishop made comments to students that were “inappropriately personal in nature.”

Bishop was suspended from Camosun following student complaints after the field study; he later resigned, and an independent third party was called in to investigate the situation.

Bishop did not renew his nursing registration on March 1, 2018. According to the BCCNP report, he is “no longer legally permitted to practise nursing in British Columbia.” The report says that Bishop has agreed to not reapply for reinstatement of registration for at least four years. If he does choose to reapply, the report says, “the [BCCNP] will determine if he meets registration requirements for character, competence and fitness to practice.”

Bishop would also have to complete “specified coursework” as part of becoming reinstated to practice nursing in BC.

BCCNP registrar and CEO Cynthia Johansen says that Bishop left the BCCNP voluntarily.

“I think, if he had not made that voluntary choice, [the BCCNP] could have taken a different line of action... He chose to voluntarily not renew [his BCCNP registration],” says Johansen.

Johansen says that for the BCCNP to take certain actions, like revoking someone’s registration or suspending somebody immediately, they need to have a lot of evidence. (The BCCNP is able to take these actions through sections in The BC Health Professions Act.)

“We have to have a ton of evidence and an incredible amount of confidence that what we have in our hands is adequate to prove in a court of law that this individual has to immediately be removed from practice,” she says.

When the BCCNP is investigating a case and is not able to collect data that supports “a particular concern” in a well-rounded way, it can work with the nurse involved to get them to voluntarily remove themselves from the situation.

“That is a quicker and more effective way to get them to remove themselves from practice,” says Johansen. “Going to court to suspend them when we don’t have yet a well-rounded investigation file, that can actually work against us. It’s like police investigating somebody and we only have just a little bit of information.”

Johansen says that Bishop would have to go through a rigorous review process if he chooses to reapply after four years, and that he would have a “very high bar to pass” in order to be considered for registration again.

“Frankly, the vast majority of instructors do understand that line between professional boundaries and recognize the power imbalance.”

ELEANOR VANNAN

CAMOSUN COLLEGE STUDENT SOCIETY

“One of the outcomes of that process may very well be that he is not accepted for registration again,” she says.

Camosun won’t release details of the investigation into what happened in the Philippines.

“The investigation was completed, but, as it’s a personnel matter, we’re not disclosing any details,” says Camosun spokesperson Rodney Porter, who confirms that Bishop hasn’t worked at the college since when he resigned in December 2016.

(*Nexus* filed a Freedom of Information request in early July for details of the investigation.)

First-year Interprofessional Mental Health and Addictions student Amber Streukens says that students were brave to come forward to Camosun.

“That’s a very hard thing, to stand up against your institution and the people who hold power over your degree,” says Streukens. “It’s a positive thing that Camosun is a safe enough space for students to bring forth concerns.”

Students have a right to transparency around the handling of sensitive complaints, says Streukens.

“That’s important for students to know that their concerns will be taken seriously,” says Streukens, “and that they’re safe in their learning environment.”

Streukens says that this is a “superproblematic” objectification of students.

“It sounds like an abuse of power,” says Streukens. “That’s a very unprofessional way of conducting yourself. It looks poorly on the school.”

A Camosun student who spoke to *Nexus* on condition of anonymity says that if something like this happened to him he would “probably call the police.”

“It’s a security thing,” he says.

“A professor’s supposed to just be a teacher; nothing else.”

First year General Science student Simran Kaur calls this “a matter of great concern,” but adds that Bishop deserves another chance, even though it is a matter of student safety.

“As a human being, I’m saying that he would also feel guilty,” she says. “He spent a lot of time studying... to teach the students. So I think he deserves a chance.”

Camosun College Student Society (CCSS) wellness and access director Eleanor Vannan says that making blanket statements is not the answer because she was not part of the investigation.

“From all accounts, he was a beloved instructor before this incident happened,” says Vannan. “There once was a place at Camosun for him.”

Vannan says that most instructors recognize boundaries between them and students.

“Frankly,” she says, “the vast majority of instructors do understand that line between professional boundaries and recognize the power imbalance.”

Another student who spoke under condition of anonymity says that she now “wouldn’t choose to go on a trip” with a Camosun class, and if she did have to go, she would want background checks to be conducted on the teachers.

“I don’t think he should be in a position of teaching or working with students. I always believe, to a certain degree, people can be reintegrated and correct their behaviour,” says the student. “I’m not saying he should be banned for life. But I think there are some steps he should follow to show that he’s trying to change that behaviour. Maybe there’s some psychological trauma involved. You never know.”

The student says that some kind of counselling or therapy might be

helpful to “eradicate that desire to see students in that way.” Certain elements of privacy should be respected, the student says, especially if the person in question is trying to change their behaviour, but student safety is still important.

“That can be really difficult if that’s following you,” the student says. “But I would say student safety and security probably comes first; they’re paying to come here and study and learn.”

First-year University Transfer student Sam Rozon says that if it were her she would feel very violated.

“He should probably have his teaching licence revoked,” says Rozon. “It’s obviously very inappropriate.”

Vannan says that the college taking the student complaints as seriously as it did is not something that always happens at post-secondary institutions.

“Complaints like this aren’t always dealt with as thoroughly and as quickly,” says Vannan. “It’s good that it was taken seriously.”

Vannan says that the long-term mental-health impacts on students must be considered.

“There is always a power disparity between students and their professors,” says Vannan. “We do form really tight bonds and we get to know our teachers really well.”

Vannan says that that close bond is a benefit to students, but that it can also “blur the lines of that professionalism.”

“From a mental-health perspective, that violation of trust can have a huge impact on a student,” she says, “and we do see that for certain things like PTSD—when an issue is dealt with quickly and thoroughly, there’s a reduction of that, which is why I am so happy that the college took it seriously.”

Vannan says we need to be working toward a consent-based culture.

“And taking photos of anyone without their knowledge is not moving towards that,” says Vannan.

Bishop did not respond to requests for an interview for this story.

Vannan says that impacted students are welcome to email her for support, whether that is in the form of having someone to vent to or going for a coffee. (CCSS board members’ emails can be found at camosunstudent.org.)

NEXUS

camosun's student voice since 1990
 Next publication: August 7, 2019
 Deadline: 9 am Monday July 29, 2019

Address: 3100 Foul Bay Rd., Victoria, BC, V8P 5J2
 Location: Lansdowne Richmond House 201
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 Email: editor@nexusnewspaper.com
 Website: nexusnewspaper.com
 Publisher: Nexus Publishing Society

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OVERHEARD AT NEXUS: "Being a journalist is the polar opposite of being human."

student editor's letter Post-secondary maturity

Most people who've lived it remember it really clearly. Maybe you were leaning up against a bus stop, or on a butcher-block bar in Langford, sipping a beer that had been sitting out too long. Maybe it was too cold, too light, too late, too long; who knows? But something in you lay cataclysmically askew, feathered further away by the ventricle-severing question floating in the humming tunnels of your ear canal. Me? I was standing by the faux-shrub turtle habitat in the over-lit Fisher foyer when a student asked me, "How old are you, anyway?"

There's a moment of hesitation. There never used to be. Then the doubt comes crashing in, the flash memories intertwined with flashing visual shock cuts that separate the years into moments.

"Uhhh," I say. Then there's a little laugh, as small as I feel about now. "36."

"Really?"

"How old do you think I am?" I say.

They always guess a good six years my senior, so I throw a few years onto that guess just to mess with them. In the last five or six years, this guessing game has stopped being a compliment.

Most Camosun students have started to look closer in age to my 14-year-old cousin than I do. And, just like me, they're not getting younger.

But age is as relative as weight loss, good grades, or a glorious virtuoso essay your prof spends all night tearing apart. What's bad to you can be good to others. What's old is young to some. But one fact remains: coming back to school in your 40s or 50s or 70s is a laudable endeavour. It's all too easy to fall into the tire well of burnt-rubber apathy. If society tells mature students anything, it's the unspoken bullshit mantra that they should go home and take up knitting and lawn bowling. Here's to those who bushwhack their way back, who know that youth is a state of mind.

Features writer Emily Welch's feature story this issue focuses on those at Camosun who've come back to the drawing board later in life; check it out starting on page 6. Like so many people who've been around many a block, they've got a story to tell.

Adam Marsh, student editor
 adam@nexusnewspaper.com

25 Years Ago in Nexus returns in September



Camosun students prepare to launch Elsewhere



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The Adventures of Superman returns to spirit



SPEAK UP

What kind of student clubs do you think there should be on campus?

BY ADAM MARSH



DAVID TSENG

"Sport clubs. I didn't find a place to play basketball, so I have to go to UVic to play that."



KARAN CHADHA

"This is my second semester, so I don't know, but I think maybe the games club, when people get together and play games."



TALIA ZALDIVAR

"Dancing clubs."



BRITTANY BROWN

"Mom clubs, to support moms that are doing schooling."



BRENNA SMITH

"Probably more sports. Soccer. I really like the video game and the board game clubs."



GREG ST. CYR

"I don't know, I don't go to any. I liked seeing that there was the video games club last year, and I've done the Japanese club. I liked that one."

open space Ban the cigarette, now

JAYDEN GRIEVE
 CONTRIBUTING WRITER

Cigarettes are disgusting. Before the '50s, there was little knowledge of the health risks associated with smoking. They were marketed as glamorous, sophisticated, and, in some cases, healthy. Today, however, we know that they're deadly. This heinous product would never be allowed to enter the market today. Cigarettes are disgusting, and the corrupt industry that continues to push them is socially irresponsible and ethically reprehensible. It is the duty of governments around the world to ban the sale of cigarettes and save their citizens from the industry's treachery.

Their business plan is essentially as follows: get children to try their product, burden them with a lifelong addiction, and squeeze every penny out of them as they slowly die.

Cigarette companies peddle their products by appealing to children and taking advantage of the unshakeable grasp of addiction. Stats Canada says that in 2011, "smokers continued to report, on average, they smoked their first whole cigarette at the age of 16, and started smoking regularly at 18 years of age."

The cigarette companies know this. The government knows this. However, because the cigarette companies are not "directly" advertising to children, the government has no recourse to punish them for getting youth addicted.

The cigarette industry is massive. According to a July 2017 report in *The Guardian*, the five biggest cigarette companies made a combined profit of around \$35 billion in 2016.

Their business plan is essentially as follows: get children to try their product, burden them with a lifelong addiction, and squeeze every penny out of them as they slowly die. If a person buys two packs of cigarettes a week for a year, they're spending around \$1,450. Smokers do not want to be smokers—is there any other habit on which people are willing to spend nearly \$1,500 a year that they don't

even like (besides golf)? One study of American smokers found that an astonishing 70 percent of smokers wish that they didn't smoke but are unable to quit.

Environmentally, cigarette butts are atrocious. They contain toxic compounds that contaminate water, are mostly made of plastic so don't break down, and are among the most littered items in the world. The Philip Morris mission statement states: "We are committed to being a great employer and a good corporate citizen. We strive to be environmentally and socially responsible." Have you ever heard such blatant lies? The only "good" thing that the cigarette industry does for anyone is make tons of

money for people who are willing to invest in one of the sleaziest, dirtiest, most despicable industries on the planet.

The Canadian government puts many restrictions on smoking, but they do little to actually push our country away from cigarette consumption. According to the Capital Regional District website, "Smoking is prohibited within seven (7) metres of bus stops as well as doorways, windows and air intakes of publicly accessible buildings." This effectively makes smoking illegal in downtown Victoria. That's not a suggestion—it's a hard and fast law. However, because the enforcement of this law is negligible, smokers don't take it seriously. Based on these laws, each person caught smoking in a no-smoking area should be paying up to \$2,000 in fines. This should be viciously enforced while the country moves toward banning the product altogether.

Five-cent deposits should be placed on cigarette butts as they are on aluminum cans to help prevent litter. Government-funded research should look for innovative ways to help addicts quit. And cigarette companies should be taxed into oblivion to fund these programs.

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!

college Camosun College board of governors elects new chair



ADAM MARSH/NEXUS

Camosun College board of governors chair Laylee Rohani.

KATE WOOD
 STAFF WRITER

Laylee Rohani has been elected as the new Camosun College board of governors chair. Rohani, who moves into the position on August 1, has been a member of the board for five years, and has been in the position of vice chair since January 2018.

Rohani says that outgoing chair Ron Rice has left big expectations and has done fundamental work for the college during his time as chair.

"There are big shoes to fill, for sure—Ron was an amazing chair," says Rohani. "He really had a wonderful way of making people feel welcome. I think as a member of the Cowichan Tribes, his background and his involvement with, essentially, looking at Indigenization as

part of reconciliation and how we can move the college forward in that way has been really fundamental. It's been a wonderful experience to serve with Ron on the board."

Camosun College Student Society external executive Fillette Umulisa believes that Rohani will be a great chair, and she is excited to see the position filled by a woman.

"I think she's going to do a great job," says Umulisa. "Having a woman as chair of the board is a woman-empowerment cause right there."

Rohani says that her cultural and educational background have motivated her to serve the community by sharing her knowledge as a lawyer.

"I am a first-generation Iranian-Canadian," says Rohani. "I'm

a member of the Baha'i faith, and as part of my faith and my cultural background, service to the community is very important. As a lawyer, I also feel that I am able to use my skills and experiences toward community service, particularly with my educational background. Because of that, when the opportunity came up to serve on the Camosun board, I was very excited to join the board and to be able to serve the community in that way."

The positive experiences that Rohani's husband had as a student at Camosun have been an important motivation for her to serve on the college's board.

"One of the biggest things, actually, that led me to Camosun College is that my husband is a licenced carpenter and mechanic," says Rohani. "He did both of his apprenticeships through Camosun College. He had such a positive experience with Camosun and is a big supporter of apprentices now in his construction company, so he also was a big supporter in me being involved with the college in that way."

The Camosun board of governors is a governance board; it oversees the execution of the college's strategic plan and reports to the public as well as to the government.

"We don't get involved in the operations of the college," says Rohani, "so it's really looking to ensure that the strategic plan of the college is being carried out. Also,

million of the grant can be used by the Mustard Seed for the purchase. The building was previously owned by the Capital Regional District.

Camosun students showcase projects to potential employers

On Monday, June 17, Camosun Information and Computer Systems Technology students showcased their capstone projects to potential employers at a symposium at the Hotel Grand Pacific. The projects included mobile game apps, a radio frequency scanner, and a system designed to improve Camosun's current prototyping processes.

Camosun presents student awards at graduation ceremonies

On June 19 and 20, Camosun presented seven alumni and recent graduates with academic awards at the college's 2019 graduation ceremonies, held at the Interurban campus. The Distinguished Alumni Award, given to someone who graduated over 10 years ago, went to Gowen Armstrong, who is a graduate of Camosun's Business Administration programs in General Management and Accounting. The Promising Alumni Award, presented to an alumnus who graduated 10 years ago or less, went to Mary-Anne Bowcott, who has a certificate in Plumbing and Pipe Trades Foundation from 2013. The Governor General's Collegiate Bronze Academic Medal recognizes top academic graduates of a two-year or longer program; all

"When the opportunity came up to serve on the Camosun board, I was very excited to join the board and to be able to serve the community in that way."

LAYLEE ROHANI
 CAMOSUN COLLEGE BOARD OF GOVERNORS

there's financial accountability that comes with the role of being a governance board—we have a responsibility, essentially, to report to governments, as well, and to the public. It's a governance board; it's not involved in the day-to-day operations."

As the chair, Rohani says that her role is mainly to mediate the board and ensure effective communication.

"I think the role of the chair is really to facilitate productive consultation and to make sure that the voices around the table are all heard," says Rohani, "and that everybody is able to express their viewpoints in an effective manner, so I do think it's creating that space where there can be effective consultation, and the role of the chair is pretty important for that."

According to Rohani, one of the exciting things that the board is working on right now is Camosun's new health building at Interurban.

"There is, of course, the exciting new Centre for Health and Wellness that is coming up," she says.

Camosun student awarded by police

On June 24, Camosun student and Victoria Police reserve constable Tristan Pakosh received a Civic Service Award from the Victoria Police Department for 100 hours of community service in one month and assisting with an arrest. Victoria Police said the award highlights community members who have stepped up in the community and done the right thing. Pakosh began as a reserve constable after witnessing an assault outside a sushi restaurant; he made a citizen's arrest until police arrived on the scene. After that event, an officer recommended he apply for the Victoria Police Reserve Constable program. Pakosh, who has also volunteered with the Camosun College Student Society's Walk Safer program, will be done his diploma next year, and will continue on the reserves until he gets a job with a police department.

Camosun Fine Furniture students showcase their work

Fifteen Camosun Fine Furniture students had their work on display at the Arts Centre at Cedar Hill Recreation Centre from June 19 to July 7 as part of the exhibit *Willing and Maple: Seating in Western Maple*. Work from other students was also on display, and the public had an opportunity to vote for their favourite chair; the chairs were also evaluated by a panel of judges.

Movie to be filmed at Camosun

A movie crew for a Hallmark TV movie will be at Camosun's Interurban campus from July 2 to 16; filming takes place from July 3 to 13. The impacted area will mainly be the Centre for Trades Education and Innovation, but the Campus Centre and Centre for Business and Access will also be used.

ADAM MARSH
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art

Camosun student awarded Van den Brink Residency seeks truth in film photography



ADAM MARSH/NEXUS

Camosun College student Nina Parrotta.

ADAM MARSH
STUDENT EDITOR

In all forms of art lies a space between what the creator of the art intends and what the viewer of the art perceives. Camosun second-year Visual Arts student Nina Parrotta—who was awarded the Camosun Van den Brink Residency, given to a second-year Visual Arts student, this year—intends to narrow that space down through her chosen medium of film photography.

Film is regarded as the old-fashioned form of photography: those who shoot in film can't see the photos until after they're developed. Also, there are far fewer exposures to work with than in digital photography, and for Parrotta, that's a main part of the appeal.

"I've never really connected with digital photography at all. My whole life, I thought that I just wasn't a photographer until I picked up a film camera and it just completely changed my world around," says Parrotta, referring to "the idea of setting up a shot to capture a moment in time or the essence of a person, as closely as possible, and sort of building the representation of someone through the most accurate method you can."

Parrotta has worked a little bit with painting and watercolour as

well, but she found that she quickly retreated to her comfort zone of photography.

"Painting and watercolour's interesting in the sense that you can still sort of capture what the person's about," she says, "but photography has always sort of been regarded as the most truthful medium."

For Parrotta, that's an interesting axiom to work close to, because, she says, it has been proven time and time again to "not really be that truthful."

"There's just something really interesting about that, especially nowadays, when you can do anything with a camera," she says. "You can do as much with a camera as you can with a paintbrush."

Parrotta strives to balance the natural manipulation of reality with the organic truth she finds in front of the lens. When she uses film, it naturally narrows the inevitable gap between photo and reality. Most people use digital cameras, but even what's in the viewfinder of the camera—unedited, untouched—"is still not going to be reality, in a way," she says.

"You can always cut something out, you know?" she says, adding that she has been playing with that concept a lot in portraiture.



NINA PARROTTA

An example of Camosun student Nina Parrotta's photography.

With digital photography, there's no limit to the number of photos you can take in a shoot. In film, there are 24 or 36 exposures to work with, and the person taking the pictures has to physically go develop the film before they can even see what they've ended up with.

"Film is almost backwards in the sense that each shot, you have to set up so perfectly, so most of that thought process is before you even take the picture," she says. "Whereas in digital, after you take the picture, the majority of the work comes into play."

With film, you have to slow right down and focus on everything before you even take the picture, says Parrotta, and in the fast-paced world we live in, the pace of film photography is the appeal.

"Digital photography, it's almost like fast fashion to me," she says. "It's so quick, and then you always sort of have something that comes out of it. The risk factor is pretty low... You know what you're going to get if you take the picture, because you can see it."

Parrotta has had times when she's spent many hours shooting a roll and then discovered something went wrong with the camera and the entire roll was blank.

"At the end of the day it's a lot riskier," says Parrotta, "and I personally like that, because I feel more connected to each picture."

But there are situations where Parrotta has to shoot digital, because digital cameras can do some things that the older film ones can't, she says.

"I'll edit the digital photos, but otherwise, with film, I do very minimal editing," she says. "I'll colour

During the portrait shoots, which are typically done with her friends as subjects, it's about getting photos that display the essence of the subject so vividly that even a complete stranger could see it.

"There's always going to be a spectrum of what the viewer's going

"You can do as much with a camera as you can with a paintbrush."

NINA PARROTTA
CAMOSUN COLLEGE STU

correct, sharpen it; a lot of times when you scan negatives to a really high resolution they come up as dust particles that have just gotten their way into the scanner, and I'll edit those out. I like to keep the colour as authentic as possible, so I try to keep [the editing] to a bare minimum."

Parrotta is focusing mainly on portraiture during the Van den Brink Residency, because that style interests her the most.

"I just can't think of anything I'd like to photograph more than the people around me," she says. "I mostly photograph people who I know pretty well; I'm comfortable with them, and they're comfortable with me."

to interpret, as opposed to what the artist's intention was," she says. "What your intention was with the artwork is never going to be exactly what every single person's going to take away from it. I love my friends and I want everybody to catch a glimpse of what it's like to know them in one photo."

And recently, Parrott has been expanding her horizons and collaborating with people she doesn't know.

"Sometimes there's an organic quality to the first time meeting someone and taking their picture that you can't recreate," she says, "and sometimes that creates something really beautiful."

alumni

Camosun alumnus toys with genre expectations with new book



ADAM MARSH/NEXUS

Camosun Criminal Justice alumnus Logan Hunder.

KATY WEICKER
STAFF WRITER

Local author Logan Hunder recently released his second novel,

Astro-Nuts, but six years ago, he was a Camosun student about to graduate from the Criminal Justice program. Although he had never

"I can't take anything seriously long enough to put a whole novel together, so unless I'm making fun of it, there's no way I'm going to get any work done."

LOGAN HUNDER
CAMOSUN COLLEGE ALUMNUS

taken more than the mandatory English classes required for his degree, in the months after he graduated, he decided to attempt to write his first novel, *Witches Be Crazy*.

"The summer I graduated from Camosun—so, 2013—I just sat down and I just wanted to see if I even could do a book from start to finish, and I didn't think I was going to do anything with it," he admits. "I just thought maybe I'd print it out and put it in a binder somewhere and show it to my friends."

The process of writing his first book took around 11 months; Hunder wrote it in his spare time between part-time jobs. Since joining the Royal Canadian Navy just over two years ago, Hunder, who works as a naval communicator on *HMCS Vancouver*, admits that it's harder to find time to work on his third novel.

"When you're actually at sea, it's a little bit tougher because you're generally working about 12-hour days," he says. "And you don't really have internet access on your laptop

or anything like that, so you have to just kind of find time wherever you can."

Still, Hunder makes time to jot down ideas as they come to him. The results are some quirky novels that defy the typical expectations of their genres with humour and wit. *Witches Be Crazy* puts a spin on fantasy, while *Astro-Nuts* branches into the world of sci-fi—a move Hunder made at the suggestion of his editor.

"It seemed like the most logical jump from fantasy if you're going to change genres," he says.

Hunder says he watched a lot of the TV show *The Expanse* to get a feel for the kind of sci-fi he wanted to go for.

"From there, I just kind of wing it," he says. "I can't take anything seriously long enough to put a whole novel together, so unless I'm making fun of it, there's no way I'm going to get any work done."

After tackling fantasy and sci-fi, Hunder is toying with a mur-

der-mystery for his next book; he says that he really wants to write a western as well.

"There's so many different genres out there that I feel like I'm really not going to run out of options anytime soon," he says.

Hunder says that his books use the genres more as a jumping-off point for the characters and that the cohesion of his books lies in how he tries to poke fun at the tropes and structure of whatever genre he's writing.

"At its core, every story is more about the characters and the plot than the actual genre I'm trying to subvert," he says.

No matter what genre Hunder is playing around with, the one thing that his novels will always have is humour.

"Even though the genres will change, all of them will have just this air of silliness and slapstick, and complete lack of regard for seriousness, right?" Hunder says. "All of them tend to be fairly lighthearted stories, and I think you don't necessarily have to like the genre itself to enjoy the story."

Still, there's one genre Hunder doesn't think he'll be tackling soon.

"I feel like if I wrote a romance novel it would be so unbearable and over-the-top that people wouldn't even realize I'm kidding, and it will become accidentally successful, and I'll be the only one in on the joke," he says with a laugh.

know your profs

Camosun's Alena Chercover takes offense over plagiarism and gendered children's clothing

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 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 Camosun English instructor Alena Chercover about her sweet tooth, lack of free time, and optimism for the future of education.

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

I've been at Camosun since 2012, and I teach both technical writing and academic writing. My schedule typically includes some combination of ENGL 151, ENGL 170, and ENGL 273 courses.

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

This is a hard question because there is so much to say. I love learning new things from and with my students; I love getting to know students and then seeing them succeed; I love collaborating with wonderful

colleagues both in English and across disciplines; and I love being part of the unique communities that develop in each class section throughout the term.

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

This is a wonderful career, but the workload outside the classroom is very heavy. Marking, in particular, takes a lot of time (including evenings and weekends), and feeling invested in students' success and well-being means that it's often hard to put down the mental load even when the work day is done.

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

I'm terrible with names. I work very hard to learn all my students' names in the first couple weeks of class, but I often forget names when the term is over. That said, I don't forget the students. Even when their names escape me, I remember things they said in class, what they wrote about in their research papers, why they came to Camosun... Still, it's embarrassing to forget names.

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

I've taught some students at the very beginning, middle, and end of their programs. It's amazing to see how much those students learn and change. It's also amazing to run into

former students around the city and to learn about their families, careers, and other accomplishments since Camosun. I think this is probably a regular occurrence for veteran teachers, but it's still quite new and exciting for me.

6. *What's the worst thing that's happened to you as a teacher here?*

Discovering plagiarism in a student's work is probably one of the worst things. It's not really uncommon, but it still feels horrible every time.

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

At the moment, I'm optimistic. I love the ways in which post-secondary education is increasingly intercultural, Indigenized, and interdisciplinary.

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

I have two kids under five. I don't really relax on weekends. I do have fun with them, though, and cuddling up with those kids and pile of beautiful children's books is pretty close to perfect.

9. *What is your favourite meal?*

I love restaurant breakfasts, especially sweet breakfasts like waffles or crepes.

10. *What's your biggest pet peeve?*



ADAM MARSH/NEXUS

Camosun College English instructor Alena Chercover.

I don't think I have many pet peeves, but one thing that's frustrated me lately is children's clothing. Clothing for four-year-olds is entirely gendered—shirts designed for boys are mostly blue or grey and feature trucks, superheroes,

or predatory animals. Meanwhile, shirts designed for girls, while more colourful, are often form-fitting and lacking in active, powerful images. All four-year-olds should have access to a bright purple T-shirt with a sequined digger on the front.

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A matter of maturity

By Emily Welch, features writer

What’s the difference between how mature students and younger students approach post-secondary?

When I think about all the various transitions I have made in my life—from a child into a teenager, from a girl into a woman, from sleeping on friends’ couches and asking parents to help out to paying bills, voting, watching the news, and being politically aware—I’m also aware of the transition I never made: from graduating high school to hopping into college life.

I never sat in the high-school cafeteria with my friends, chatting excitedly about which college we were trying to get into. I made the transition of coming back to college after a great deal of my life had been lived and a huge number of choices had been made, some of them good, most bad.

When the time came to finally face the prospect of going back to school, I was terrified. I knew that I had to stop dancing my way through life and to figure myself out. I had no idea what would happen, but I also knew I had nothing to lose.

I remember the entire process vividly; I had all the same worries at 35 that I did when I was five as a new kid in kindergarten. Would people think I was weird? Would people like me? Would I be able to make friends? And the big one—would I be able to do it, to do this work, after all this time?

When I walked onto campus on my first day, my brain full of the atrocities that accompany buying textbooks, as well as the excitement of post-secondary in general, I wondered, would I ever be able to keep up with these tech-savvy, fresh-faced Gen Zs and Millennials? Would my fears subside, or should I run to the nearest exit and never look back? Then the magic moment happened—I was handed, in the library, my brand-new Camosun College ID card. It was bold and brazen, with a photo of me grinning so wildly that one might wonder if I had run into the bathroom and taken something exciting. That sealed the deal for me. This was where I was meant to be. I would not run out the door; I would stay and figure out this college thing, and then maybe (maybe) I would find out what I was going to be when I grew up.

Noticing the differences between myself as a mature (yeah, okay) student now as compared to me in high school, I am much more aware of myself in the classroom. I am totally engaged. I ask as many questions as I can. Even if I still wrestle with the idea that I might be an idiot for not knowing something, the difference is, at this age, I don’t care (as much) about what people think of me.

I decided I needed to write this article because I wanted to know if other students have felt the same things as me. I also wanted to talk to instructors to see if they have noticed the same thing about students who come back after a life of living.

I also wanted to find out about the ones who don’t wait—the ones who dive straight in, holding nothing back. Is it their own dreams they’re following, or someone else’s? Are they feeling the same feelings about learning that I did? Do they have similar hopes and fears? I have sat in the classroom and been astounded by how much my younger

counterparts know. I mean, sometimes some lovely 19- or 20-year-old will say something so utterly, well, intelligent and sensitive that I am completely thrown off—not because I doubted them, but because of how little I knew at that age.

Camosun English instructor Thea Todd has a calm nature and a gentle voice, and when we meet up to chat for this story, I feel immediately at ease in her presence. Todd says that the biggest difference between mature students and ones who arrive right after high school comes down to, indeed, age.

“Because when you come back,” she says, “maybe you have been working and you decide that ‘I don’t want to do this for the rest of my life; I want to go back to school.’ There is an awful lot of experience that you have that the ones coming from high school perhaps don’t have—maybe they haven’t had a phone bill yet, or maybe they haven’t lived on their own yet—all of that experience we shouldn’t downplay because it’s very important.”

Todd says that mature students are eager to get to their program and that they have come to their program specifically, as opposed to just flowing in from high school.

“They want something. They’re very keen, very efficient; they keep to deadlines and ask for help when they need it,” she says about mature students.

“Generally speaking, they’re excellent students, because they really want to be there. I do find that too, though, that the ones coming straight into college from high school are also very keen—they want to come to college, and they have a goal in mind. It is really quite a pleasure to work with them, because they are gung-ho to get where they are going, wherever that may be.”

Camosun English instructor Maureen Niwa has a similar outlook on what a mature student will bring to the classroom.

“The mature students are a bit more focused,” says Niwa. “They seem to know exactly why they are coming, what they love to do, and have a clear edge on their passion. A lot of them have already worked, and so lots of times they are looking to increase the skills they are already using day to day. Mature students, they love to build a community within the classroom. I sometimes get the sense that they are very socially orientated. They are good at connecting with the younger generation, their own generation too—they like to create relationships. And they are not afraid to reach out, share their interests. They’re more confident with sharing themselves in the classroom.”

I resonate with this. As an older student, I throw myself into my work and my class in a way I never would have dreamt I would be capable of. Camosun English instructor Julian Gunn reaffirms the idea that mature students have a lot of dedication.

“There are a lot of differences,” Gunn says. “You probably have heard of this one—the mature student is very focused, they have a goal in mind, they are more likely to approach the course as a task to be completed. Which is, I think, a very productive way to do it, because you don’t really get bogged down and attach a lot of personal worth to marks, whereas I think that a student fresh out of school has less experience of the world, and still might assign a lot of emotional attachment to those marks, and might treat it more of a personal pass or fail rather than a step towards a much larger goal.”

Gunn says that mature students also, generally speaking, excel in areas of planning.

“A mature student will come in and say, ‘I am going to have to do a certain amount of work on this; it isn’t going to magically all come together at the end.’ Where someone who has had less experience of life

planning—and I remember this phase of my life well—might think, ‘Well, it’s not happening right now, but something will happen at the exam, and everything will turn out alright,’ when that is really never how it works. So, a little less magical thinking with the mature students.”

I myself happen to miss that magical thinking. Sometimes the practicality that comes with age seems dull compared to how it used to be in the mad dash of youth.

The students who come to college shortly after graduation have plenty to say about their own experiences with college and high school and what got them there.

Second-year Criminal Justice student Jacob McDonald, 19, says the transition from high school to college was positive.

“I care about a lot more, because in high school you don’t get to pick as much what you are doing. In college I am actually interested when I study, and I don’t study that often, actually,” McDonald chuckles. “[But when I do,] I feel motivated to, because I am reading about stuff that I like.”

Kaitlin McKelvey, who recently graduated from the Mental Health and Addiction program, also came to college directly from high school. McKelvey, 19, really noticed the faster pace of college life.

“The biggest change I noticed was the flexibility and the style in which the pros worked,” says McKelvey. “In high school there was a lot more one-on-one support. In college, although they were there for support... they definitely didn’t have as much time to spare.”

Second-year Philosophy student Samantha Kobiersky, 39, says that college is a friendly and fast-paced environment. Kobiersky returned to school after several years’ experience in the work force.

“Overall, college is more accepting,” says Kobiersky. “I see people being more open to all different walks of life, of different backgrounds. I find it a very open community, more or less. I found that, coming from a background of dropping out of school and hating school before, that now I actually love school in the areas that I’m passionate about. That passion now is my security.”

Second-year Community, Family and Child Studies student Jason Tate, 25, came back to school after spending some years in the workforce. Tate found the answers to what he wanted to do back when he was in high school, which makes me wonder: are life’s answers available to us sooner than we think?

“During my time in high school I remember taking both peer counselling and psychology,” Tate says. “During that time, I became interested in how sorting out problems through counselling [works] and how psychology explains how the human mind works. After spending some time working after high school I decided to invest in a career of mental health and promoting wellness.”

First-year Health Care Assistant student Chloe Oulette, 27, says that there is a lot of anxiety involved with coming back to school.

“You know, it’s funny—I actually didn’t complete high school; I left at around Grade 11. It’s actually been fairly challenging getting into the swing of things again,” she says. “I find that not just with myself but with a lot of the other students here. I feel, though, with my age now, that I have matured a lot, and I am more interested in the studies, as opposed to when I was in high school, where I was a little bit rebellious. I was not as engaged as I am now.”

Mental Health and Addictions instructor Michelle Bass reaffirms that there can be anxiety accompanying a student’s return to school.

“Obviously, life experience is the big difference between the two groups,” she says. “Sometimes people that are re-entering the college can be a bit

more anxious; they have been out of school for a long time, so they may be a bit insecure about their abilities. But we find that when they get over that initial hump of readjustment, those students do just as well as anyone coming to the school immediately from high school. Perhaps they might be a bit clearer about their commitment to the study, but, to be honest, I don’t really like to generalize, because I can see that too with younger students who can also be very committed. But mature students may have had some more life experience, and some job experience, which can make a difference in the way that they apply themselves.”

McKelvey’s anxieties lie in the possibility of being that mature student in the future.

“I feel ready for the future,” she says, “but the only thing I feel might be a possible challenge is when I do decide to go back to school, I feel that it might be harder to learn as quickly and as easily as I did after high school.”

Mental Health and Addictions instructor Kristen Ross believes in the meaning that students find in teaching and learning from each other.

“I think that students who come back to college who are worried about coming back need to think about the younger students who would be missing out if they weren’t in that class,” she says. “They would miss out on all that wisdom and experience that you can contribute.”

Niwa says that she loves the energy that younger students bring to the classroom.

“With ones just arriving, I love that they are so fresh,” she says. “They have such new eyes, and they are always asking the questions that should be asked, and sometimes they’re very obvious, but they are always getting us to re-think why we’re doing it—why we’re teaching. They bring a lot of energy to the classroom that way.”

Gunn says that he would like to tell younger students two things.

“One is, and I speak from experience, just do the work,” he says. “Read and do the assignment. But the other thing is don’t sweat it. Don’t worry about the small stuff so much, because so often I will find students getting really bogged down by really small things and not really prioritizing. The dirty secret is, as far as taking a class goes, you need to pass it. As an instructor, you want everyone to show up on time and do all the assignments, but, really, you can prioritize. You can let some things go in order to let the big thing happen. Be as practical as you can.”

Ross believes the important thing to tell students is to not be afraid of trying.

“It is important to take risks,” she says. “It is often true that we hear from [with] concerns that they won’t fit in. And sometimes students coming out of high school are worried or have some stress about making that transition, too. Post-secondary has many more demands and expectations. I would say, to both groups, be willing to take risks because you are going to learn from each other. Instructors also learn from students all the time. So just know that everyone’s there with their own concerns and anxieties about being in this new setting, and know that everyone is in it together.”

Ross says that it’s a nice addition to classes when there are students who are coming back after they have had some responsibilities in life.

“Perhaps raising a family, or just different life experiences,” she says. “I think they are often bringing a different perspective based on those experiences. What we really like to see is how everyone in our class interacts when they can come from that place of sharing those experiences. So often it creates

“I think that students who come back to college who are worried about coming back need to think about the younger students who would be missing out if they weren’t in that class. They would miss out on all that wisdom and experience that you can contribute.”

KRISTEN ROSS
CAMOSUN COLLEGE

“I found that, coming from a background of dropping out of school and hating school before, that now I actually love school in the areas that I’m passionate about. That passion now is my security.”

SAMANTHA KOBIEBSKY
CAMOSUN COLLEGE STUDENT

“Mature students are often the second teachers in the room, if not the first.”

MAUREEN NIWA
CAMOSUN COLLEGE

a very rich learning environment.”

Niwa says the words I wish to God I had heard when I was younger.

“I would tell a young person to be yourself,” she says. “You don’t have to be anybody but yourself, and the gifts that you have are the ones that you want to spend the most time developing.”

Gunn says that as a culture, we are not that good at sitting and paying attention to one thing for a long time, something that he says is a “really deep skill.”

“It’s not just good for school, but it is great for everything, for having a deeper, richer relationship to life,” he says. “The little piece of that we do in English is we sit down and read this long, serious article, and, yes, it takes a long time, and it may be kind of boring, but that kind of deep attention is actually really good for your brain.”

Of course, all students—“mature” or “new”—face stressors and difficulties in college. The question is, how do we deal? Even though I came back to school as a mature student, the financial stressors are still very much a reality. I know, though, that when I was younger, I did not handle stress as well. It took me years to have the maturity to face my problems head-on. Another perk of being older is feeling like you’re on a more even plane with your instructors. It’s huge. I’m always hearing touching stories of how an instructor at Camosun has changed a student’s life. However, sometimes it is the other way around. Niwa recalls a time when a mature student in her class made an unforgettable mark on her.

“Mature students are often the second teachers in the room, if not the first,” says Niwa. “They nurture everyone, the instructor included. For instance, I was a TA at UVic years ago, and in the first section I ever taught I had a First Nations chief. His name was Wilbur—I’m sorry, I’m not sure what territory he was from—and I had a student from Sri Lanka; he had just immigrated. I was so blessed to have both of those men. I cannot think of two more diametrically opposed students, with their age, their culture, everything. And the way that Wilbur connected all of us, he brought all of us together, every day. He just made a real lasting impression on me, on how important it is to build community in the classroom, and how everyone—everyone—can be included.”

All students, regardless of age, have to find their own path and then foster what they find. Going to school and having the opportunity to learn is a gift. Whenever we decide that it’s time for us to make use of that gift—whether it is shortly after graduating from high school or after a lengthy ride on the merry-go-round of life—then the object is to dive in without abandon and, hopefully, make a positive impression on someone.

Gunn wraps it up eloquently and makes me realize that we are all valuable, and interesting, at any age.

“My favourite part of any class is when students are just talking about how they responded to something,” he says. “Every class, some student, any student, no matter the age, will come up with original ideas that would never have occurred to me. That’s the exciting thing for me, is hearing that new thing that I couldn’t come up with myself because I didn’t have their perspective. That is the fun part for me”

stage Greater Victoria Shakespeare Festival evolving with the times



LARA EICHHORN

The Greater Victoria Shakespeare Festival takes *Two Gentlemen of Verona* and sets it in Italy in the 1960s.

KATY WEICKER
STAFF WRITER

Every summer, The Greater Victoria Shakespeare Festival sets up its stage outdoors at Camosun's Lansdowne campus and performs two Shakespeare plays. This year, the festival is tackling *Julius Caesar* and one of The Bard's first works, *Two Gentlemen of Verona*. At the helm of the production of *Two Gentlemen* is director Christopher Weddell, who has made the decision to do an adaptation, setting the piece in 1960s Italy.

"I just love that era in Italian film," says Weddell, "and the subject matter lends itself quite well to it."

Despite being set in the '60s, the text will remain in its classic Shakespearean form. However, thanks to some controversial themes in the show, Weddell has done a little tweaking.

"I've done a little bit of rewriting and reworking of parts of the play," he admits. "It's quite problematic in 2019."

The problem stems from the

fact that show is based on the concept of male friendship, which in Shakespeare's time, Weddell explains, was held in higher regard than romantic relationships. In the original ending of the play, one male lead tries to force his girlfriend to unwillingly return the affections of his best friend.

"There's this assault which is followed by the woman who is assaulted is silent for the rest of the play," says Weddell. "So, we have to find a way off text, through blocking, visual language, to continue

telling the story, to continue to give her a voice."

Weddell says he and the cast spent a lot of time talking about that aspect of the play and took their time to rehearse it to make sure everyone was comfortable with the storyline.

"A happy ending, in my view, had to be adjusted given what happens in the play," he says.

The adjustment to the pieces of the play that don't line up with current views on consent, gender issues, and sexual politics was something Weddell was happy to embrace, although he points out that reworking Shakespeare to better fit the times has been done for centuries.

"With this one, it was really the issues at the core that we really had to look at and adjust, but that's been done with Shakespeare's work going back to the 1700s and the 1800s," he says. "His plays were cut and adjusted. *Romeo and Juliet*, at one point in the 18th century, had a happy ending, so great liberties have been taken with his plays over the years."

Despite the controversial ending, *Two Gentlemen of Verona* is a comedy. Weddell explains that the characters are larger than life and the passions of the young lovers are huge—and paralleled in an unlikely way.

"There's quite a bit of slapstick in the play. There's a love relation-

ship between this very, kind of... clown and dog, and that's probably actually the most honourable relationship in the whole play," says Weddell. (Weddell admits that having a real dog in an outdoor theatre production is a bit of a wild card—"We have deer wandering by on occasion.")

Weddell says that part of the joy of Shakespeare is finding the themes that are important to the audience the play is currently being told for. Blending the rich language and universal themes is what he finds exciting about producing Shakespeare in 2019.

"The language is hugely important to me, the way it challenges us in this less literate age—the fact that we're asked to put our devices away and, you know," he says, "pay attention to something that challenges us."

Greater Victoria Shakespeare Festival
Various times and prices (student discount available)
Friday, July 5 to Saturday, July 27
Lansdowne campus, Camosun College
Thursday, August 1 to Saturday, August 3
Saxe Point Park
vicshakespeare.com

stage Victoria theatre company puts local talent to use in *Constellations*



PHOTO PROVIDED

Constellations is a two-person show with emerging local talent.

CHRISTINE CLARK
FEATURES WRITER

Local theatre company hapax theatre—lower case intentional—is named for a linguistic term that dates back to ancient Greece. A "hapax legomenon" is a word that appears only once within a certain context—for example, in a play or an entire body of work. A hapax legomenon can be very mysterious and difficult to interpret, since it appears so rarely.

"My husband has a background in linguistics and I loved the idea

of incorporating some of his background into an idea I have about theatre," says hapax theatre co-founder Heather Jarvie. "When we are in a theatre, that moment only exists once—that audience, that energy, that performance, no matter how many times you try to replicate it, it will never be the same, and it's part of the magic that exists in the theatre."

Jarvie and her husband Chad Laidlaw started the company—then known as Jarvolution Theatre—in 2014, but that wasn't the beginning

of her career. As the child of an artistic family, with a mother who sang opera, jazz, and blues, Jarvie first stepped onto the stage early.

"My theatre story itself is very long and windy to get to where we are now, but I've always been involved in the arts—dance, music, theatre—from a very, very young age," she says. "I was actually on stage as supernumerary when I was 14 for Pacific Opera Victoria in *La Traviata*."

As both the co-founder of the company and the director of *Constellations*, a celebrated play written by English playwright Nick Payne, Jarvie makes room in her work for local, emerging performers and artists.

"It is our mandate to provide opportunities to emerging artists," says Jarvie. "There's, unfortunately, a perception for a lot of young artists in this city that you can study here but there's no work here, that you have to go to Vancouver or to Toronto, and we wanted to encourage people and remind young artists that there are opportunities here."

Constellations is a two-person show starring Brianna Wiens and Brendan Elwell. Elwell is a recent UVic grad; stage manager Taylor Guidotti and composer and sound artist Aaron Small both just finished their third year there. Jarvie says that the emerging artists featured in the show are all doing amazing jobs.

"I'm amazed every single day that I get to work with them, the talent and level of expertise and joy

"There's, unfortunately, a perception for a lot of young artists in this city that you can study here but there's no work here, that you have to go to Vancouver or to Toronto, and we wanted to encourage people and remind young artists that there are opportunities here."

HEATHER JARVIE
HAPAX THEATRE

that they bring to this project," she says. "I'm considering myself very lucky to have the chance to work with them."

Constellations is a rich story of love told through the lens of possibilities; it takes place across the multiverse. In Jarvie's interpretation, the action plays out over eight scenes—or snapshots, as she calls them. Every snapshot is a revelation in character and sets up a series of potential repercussions, all while exploring a theoretical framework of physics.

"*Constellations*, in a nutshell, is a story about a relationship between Marianne, who is an astrophysicist, and Roland, who is a beekeeper," says Jarvie. "It seems on the surface that Marianne's connection to string theory is it, that's all we get—but the life of a bee, it's so simple and so perfect that it completely contradicts this possible chaos that exists within string theory."

Having invested many hours meticulously dissecting all the var-

ious possibilities, Jarvie has come to the conclusion that the promise of romantic love might not be the most important part of the play.

"While it may present as a love story, it's about so much more than that," she says of *Constellations*. "It's about how we treat other people. It's about caring and compassion, and love doesn't have to mean romantic love. It can be the support you get from a best friend, it can be a kind word or a hand on the shoulder... Sure, it's a love story, but whether or not that's romantic or friendship is completely irrelevant, because this is about how they support each other and how they get through these multiverses together."

Constellations
8 pm Friday, July 12, and Saturday, July 13
\$15, Intrepid Theatre
hapaxtheatre.com

stage Victoria Operatic Society braces for a whole lot of *Nunsense*



PHOTO PROVIDED

Nunsense is a surprise third 2019 theatre production for Victoria Operatic Society.

KATY WEICKER
STAFF WRITER

The Victoria Operatic Society (VOS) mounts theatre productions twice a year; with *RENT* and *Shrek the Musical* already under its belt, the assumption was that VOS was done for 2019. However, that's not the case: VOS recently announced a surprise third show, *Nunsense*.

"This is kind of unusual for

VOS," admits director Doug Crockett. "We don't normally—or haven't in years—done a summer show. Normally we just have the two: the spring and the fall shows, and we do the big productions. We had been talking about wanting to do a smaller show, because there's so many good ones out there, but financially it was never really a viable thing to do."

A grant from the Royal & McPherson Theatres Society gave the company funding for the third show. This meant that VOS had just weeks to mount a complete production—about half the amount of time it typically has, according to Crockett. With such a tight time crunch, the company had to be strategic when picking what show to do. Settling on the musical comedy about a group of

nuns in the throes of a talent show, Crockett was confident that casting wouldn't be an issue.

"We chose *Nunsense* because it does have a smaller cast—five women—and we just knew that there were some amazing actresses in town who would be able to pull this off," he says.

When the casting was complete, the challenge was then learning an extraordinary amount of material at lightning speed—not an easy feat, considering the cast and crew are all volunteers with lives and jobs outside the theatre. This means a lot of long evening and weekend rehearsals—and even then, the team tries to sneak in as much extra rehearsal time as they can, stretching their Sunday rehearsals a little longer.

"It was only going to be three hours to begin with and then the actresses actually said, 'Can we add another hour to this, please?'" says Crockett. "So, we're like, 'Sure! Come on in whenever you want!'"

Nunsense includes a large tap dance number, choreography, and singing; however, the structure of the show helps to make it more manageable for the cast, according to Crockett.

"Each one of them has a sort of featured song and scene and everything," says Crockett. "So, the way the play is written, each one of

them has a moment. So that's nice for the actresses—and also, they get to focus in a little bit more on their particular scene and storyline. You know, again, it's such a short amount of time to rehearse."

The actresses are also preparing for the unpredictability of audience interaction.

"Because the premise of the show is that it's a fundraiser, the audience is actually the audience at the fundraiser," says Crockett. "So they come out at the beginning and they say, 'Welcome to our fundraiser; if you haven't heard, this is why we're having it,' and at certain points they go out into the audience and interact with the audience, so it becomes a little bit of improv for them too, possibly—depending on the answers that the audience gives."

Despite how hectic mounting the production has been, Crockett says there is one thing the women in the show won't have to grapple with.

"One of the reasons we picked the show," he jokes, "is because it's only five women, they're all nuns—limited costuming!"

Nunsense
Various times, Friday, July 12 to Sunday, July 14
\$35, McPherson Playhouse
rmts.bc.ca

what's going on

by kate wood

UNTIL SUNDAY, JULY 14

'Til curtains do we part

Barefoot in the Park, a comedy by Neil Simon, is running at the Roxy Theatre until July 14. This show premiered in 1963, but it timelessly—and comedically—illustrates the early days of marriage and the trials and rewards that they hold. Tickets range from \$20 to \$48; for show times, tickets, or more information, visit bluebridgetheatre.ca.

UNTIL THURSDAY, AUGUST 29

Strictly the hits

Until August 11, Raven Baroque Orchestra will don full costumes to play a series of free outdoor concerts featuring hits from the years 1600 to 1750 from artists including Bach, Vivaldi, and Handel. Locations and concert times vary; for schedule and more information, visit ravenbaroque.org.

UNTIL THURSDAY, AUGUST 29

Sharing the shul

Ever wanted to take a tour of the Congregation Emanu-El Synagogue, located at 1461 Blanshard Street? Take it all in as guide Amber Woods outlines the synagogue's history, architecture, and restoration. Tours take place between 12 and 1 pm on Tuesdays, Wednesdays, and Thursdays until August 29, and the cost for adults is \$10. For more information, visit congregationemanuel.ca.

UNTIL THURSDAY, SEPTEMBER 12

Free music!

Head to Beacon Hill Park and Centennial Square for Summer in the Square, an array of free outdoor events happening throughout the summer. Visit Pop-Up Beer Garden in the Square for live music, food trucks, and beer on Friday nights

from July 12 to August 30 between 5 and 9 pm. Or head to the Square for Lunchtime Concerts every Tuesday to Thursday from 12 to 1 pm until September 12. For other events and more information, visit victoria.ca.

UNTIL SUNDAY, SEPTEMBER 15

The art of myth

Imaging Fusang: Exploring Chinese and Indigenous Encounters is on display at the Art Gallery of Greater Victoria until September 15. Francisco Camacho Herrera's film *Parallel Narratives* examines the ideas of history and myth through the seventh-century Chinese legend of Fusang. Drawings and photos by Gwenessa Lam illustrate the relationships between archaeological artifacts of Indigenous or Asian origin. For gallery hours, admission, and more information, visit aggvv.ca.

SATURDAY, JULY 20 TO MONDAY, JULY 22

A most rousing spectacle of merriment

Observe the Paper Street Theatre's cast as they endeavour to work their way through the world and conventions of Jane Austen through improvisation at *Yes and Yesteryear: An Improvised Jane Austen*. The performance takes place on the lawn of the Emily Carr House at 7 pm on July 20 and 21, and 1 pm on July 22. Tickets are \$18 and can be purchased at paperstreettheatre.ca, where you can also go for more information.

FRIDAY, JULY 26 TO SUNDAY, JULY 28

Victoria's favourite house party

It's that time again! The Phillips Backyard Weekender is back, with headliners Danny Brown, Dirty

Projectors, and Steel Pulse on the main stage from July 26 to 28. Other guests include Merkules, Shad, K-OS, and local talent such as Jennay Badger, DJ Yeezy Yee, and Peach Pyramid. Weekend passes are \$99.50, and day passes are \$39.50. For tickets and more information, visit backyardweekender.com.

WEDNESDAY, JULY 17

A criminally good time

Join Orkestar Kriminal on July 17 at The Copper Owl; this 10-person band specializes in interpretations of slum-based "world music." They sing everything from Mexican tequila-smuggling songs to Russian prisoner laments; if it's criminal and it's catchy, they'll do it. Advance tickets are \$12, and doors are at 8 pm. For more information on this and other events, check out copperowl.ca.

SATURDAY, JULY 20

A festival of art

The 32nd annual TD Art Gallery Paint-In is going down on Moss Street on July 20 from 10 am to 6 pm. This event is a fundraiser for the Art Gallery of Greater Victoria. Join a community of regional artists as they create and interact with visitors; there will be "imagination stations" with interactive activities, as well as food vendors, a family-friendly beer garden, and music from noon until 6 pm with performers Arlene & Oscar, Steph MacPherson, Corduroy, Pastel Blank, and Bridal Party. For more information, visit aggvv.ca.

SATURDAY, JULY 20

For the sake of basic rights

D'Lishious Entertainment presents *#SORRYNOTSORRY* at the Metro Studio Theatre at 7:30 pm on July 20. This is a fundraiser in support of



PHOTO PROVIDED

Orkestar Kriminal: if it's criminal and it's catchy, they'll do it.

FRIDAY, AUGUST 2

Slowshine showtime

Australian artist Golden Vessel is coming to Lucky Bar on August 2 as part of his debut North American headline tour. He will be joined by electronic artist and producer Instupendo, whose original downtempo compositions create ethereal ambience. Doors are at 7 pm and advance tickets are \$15. See luckybar.ca for more info.

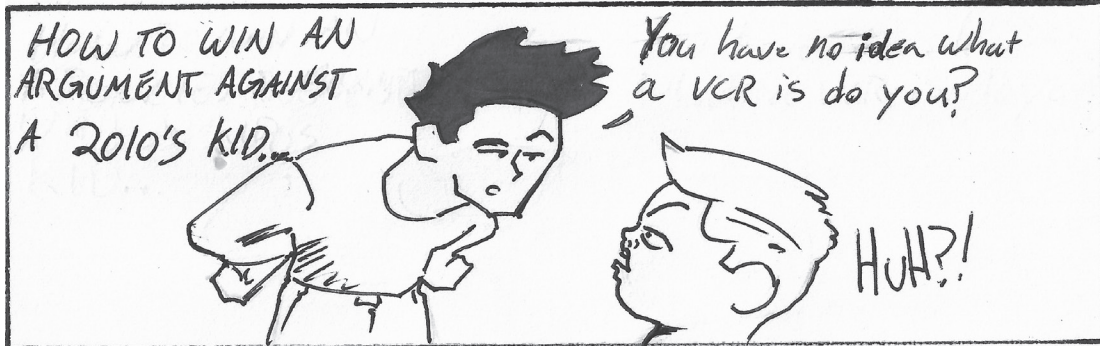
COMING SOON:

August 21, "Weird Al" Yankovic, Save-on-Foods Memorial Centre September 6 and 7, Great Canadian Beer Festival, Royal Athletic Park November 8, City and Colour, Save-on-Foods Memorial Centre November 16, Jim Jefferies, Save-on-Foods Memorial Centre November 16, Rick Mercer, Farquhar Auditorium

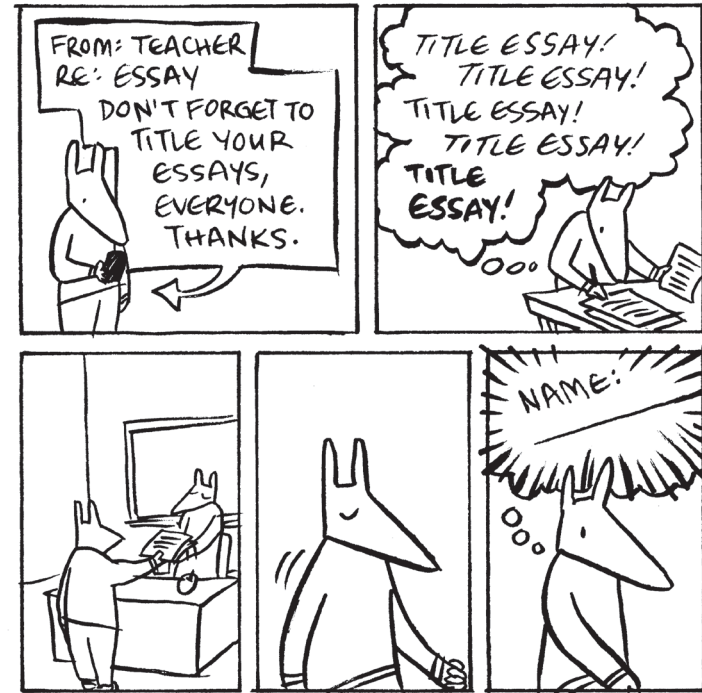
Got an event you want to see here? Email editor@nexusnewspaper.com with all the relevant information today!



C'est la Vie by Sebastien Brotherton

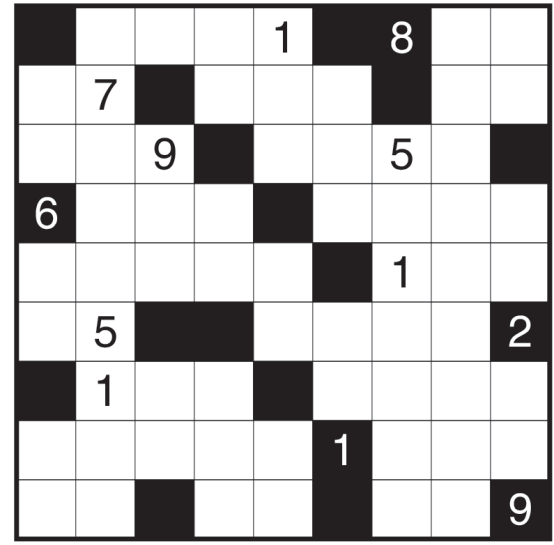


Bubbles by Lia Glidden



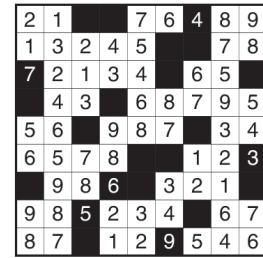
STR8TS

No. 231 Tough



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

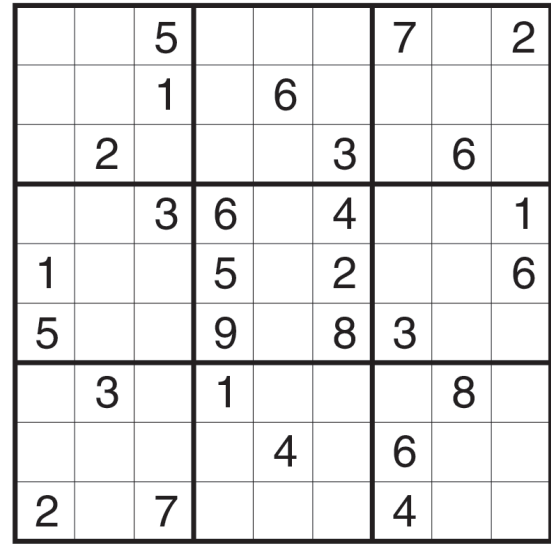
Previous solution - Medium



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.

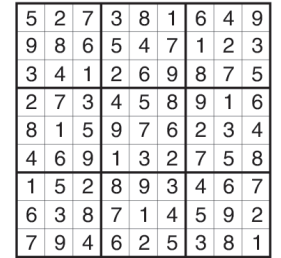
SUDOKU

No. 231 Easy



The solutions will be published here in the next issue.

Previous solution - Very Hard



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.

Web Exclusive **NEXUS**

What's happening at nexusnewspaper.com

Week of June 30, 2019, top five most read stories:

1. "Report reveals former Camosun instructor took several hundred photos of Camosun students in bathing suits," June 28, 2019
2. "Maritime Museum launches exhibit about the state of oceans," June 12, 2019
3. "Camosun College involved in microhousing project," June 12, 2019
4. "Victoria Operatic Society braces for a whole lot of Nonsense," June 20, 2019
5. "News Briefs: June 12, 2019 issue," June 12, 2019

Plus, head to our site to check out web-exclusive stories! Check it all out at nexusnewspaper.com, and find us on Instagram, Twitter, and Facebook today!

Victoria's Horror Escape offers frightful challenges for

NEXUS

The content doesn't end in the paper.

Find web-exclusive stories at nexusnewspaper.com.



Let's Talk?

by Katy Weicker

Re-examining former favourites

There was a time not so long ago when I was blissfully unaware of how poorly female characters were written in a vast majority of movies. I would hear people complain about how there was a serious lack of strong women getting screen time, and, in my lack of being woke, I didn't seem to see the issue.

Past forward to summer 2019— I have spent the last few months in a serious post-school-burnout fog that has led to some epic Netflix binges. In these marathons, I have stumbled onto some of my old favourites. And what I've realized is that my wokeness is ruining serious chunks of my cinema go-tos.

First off, can we have a moment for Ross and Rachel? (Side note: when did his character get so annoying?) Now, I ship these two as hard as the next person who grew up debating if they really were on a break. I swooned when the finale aired and—15-year-old spoiler alert—Rachel got off the plane and stayed in New York to be with Ross. Now, as a woke woman, I cringe at the fact that she gave up a dream job and amazing opportunity for a man. Ugh. No, girl. Just no. Go to Paris. Live your best life!

Also ruined for me: *Speed*. Recently watched that one again after

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my Facebook feed being flooded with a resurgence of Keanu popularity in the last month or so. I was super stoked because I remember watching it as a kid and thinking how incredibly badass Sandra Bullock is in that movie. 25-year-old spoiler: she's entrusted with keeping the bus from blowing up, for goodness' sake! Well, yeah, not so much. New woke Katy realizes a brick on the gas pedal could basically do her job, except for flirting with and kissing Keanu moments after escaping death. More than once. That's a job that only the girl he continually saves could do.

And do not even get me started on *The Office*. I got halfway through the first season before bailing. Hard. Nope.

I remember at seven years old thinking Ariel was super hardcore for defying her father and following

her dreams. I also very clearly remember the moment I realized that her dream was to give up her family and identity and physically mutilate herself for a guy she met once.

I accepted that there were going to be moments like this along the road to wokeness, but what I did not anticipate was how many of my former favourites were going to be ruined in the process.

I was going through my DVD collection (yes, I have a DVD collection) a couple nights ago and I came across *Sex and the City*. I really wanted to get lost in the world of these sexually liberated women, but I'm kinda scared.

Because if Carrie Bradshaw does something that makes me judge her as hard as I judge Rachel for getting off that plane, I feel my entire teenage viewing years will be destroyed.



Health with Tess

by Tess Syrowik

Maintaining your academic health

Life is unpredictable, and things out of your control can happen during your time studying at Camosun, but this does not have to determine your future opportunities. Grades matter, and they get looked at when you apply for future schooling or even for some jobs. When personal illness, affliction, or family problems arise and they are impacting your ability to perform in school, you have options. Here are some resources at Camosun that can help you navigate the academic world when things hit the fan in real life.

Different types of challenges faced by students result in different types of services offered at Camosun. For students facing very serious

and challenging life events, a Request for Medical or Compassionate Withdrawal may be appropriate. The Counselling Centre has free counselling for students and may be able to help by providing resources or a listening ear. They also offer assistance with issues that do not fall within the Request for Medical or Compassionate Withdrawal, including assistance with motivation, procrastination, and time management, as well as career counselling. For more information on these services, check out camosun.ca/services/counselling-centre/personal.html.

A Request for Medical or Compassionate Withdrawal is a form designed for students who are ex-

periencing "sudden/serious illness or [have had an] accident, health or mental health issues, or death in the immediate family." All post-secondary institutions have forms similar to this one, designed to help students through extenuating circumstances. At Camosun, this form needs to be submitted after the last day to drop classes without academic penalty and before the last instructional day of the class a student is withdrawing from.

If you are struggling with your academic studies, or with other issues that arise in life, there are resources for you. Problems in life now do not have to limit your opportunities down the line.



First Things First

by Tiegan Suddaby

Getting ahead in the new year

Now that class registration is finally here and we're at the peak of summer, I'm here to tell you how to cheat the system and start being a good student by taking care of things early. You're probably laughing at me right now: "Studying early? What am I, a nerd?" Okay, rude, but preparing as soon as you can is the smartest thing you can do. Why is this?

The main reason is that you can practice your time management early. If you're already balancing summer classes or a job during this time, incorporating small sessions of overviewing class content can help you shift your focus. This way, you're not bombarded with information in your first week of classes.

You can find the course outlines archive online. While these outlines change from year to year, some of the assigned readings are provided on these outlines. This is especially helpful for English classes, where

some required content can be found online. You can also look over any extra supplies for classes, and some of the schedules are included in the archive. Do keep in mind that teachers and information will possibly change for the coming year, so don't trust the past too much.

While the wait for textbooks will still continue for some time, there are textbooks that are available on the interweb. This is rare, but with a bit of research you can sometimes find a free online copy for studying through the rest of the summer.

I've even taken to reading texts for classes I don't plan on taking for the next semester just to keep my mind fresh.

Setting aside time in the summer for some studying definitely gives you a head start, but don't think of it as a means of succeeding. Rather, look at it as a healthy way to smoothly transition from one lifestyle to the next.

spider in greg's coffee word search

Nexus managing editor Greg Pratt just finished his cup of morning coffee here at Nexus HQ; after taking his last sip, he saw a spider sitting at the bottom of his beloved Black Sabbath mug. After throwing the mug across the room and attempting to repent for all his sins, he spewed out a litany of phrases, including the words below.

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. And have some spider coffee.

BULKY DROWNED FEAR FUCK FUCKER FUCKING FUNERAL HAIRY LEGS MOTHERFUCKER PARALYZED POISON REGRET REMORSE SHIT SUICIDE TARANTULA TEARS VOMIT WIDOW	N	P	T	K	M	D	Z	H	G	C	W	K	L	A	C
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contest

Find the hidden Nexus and win



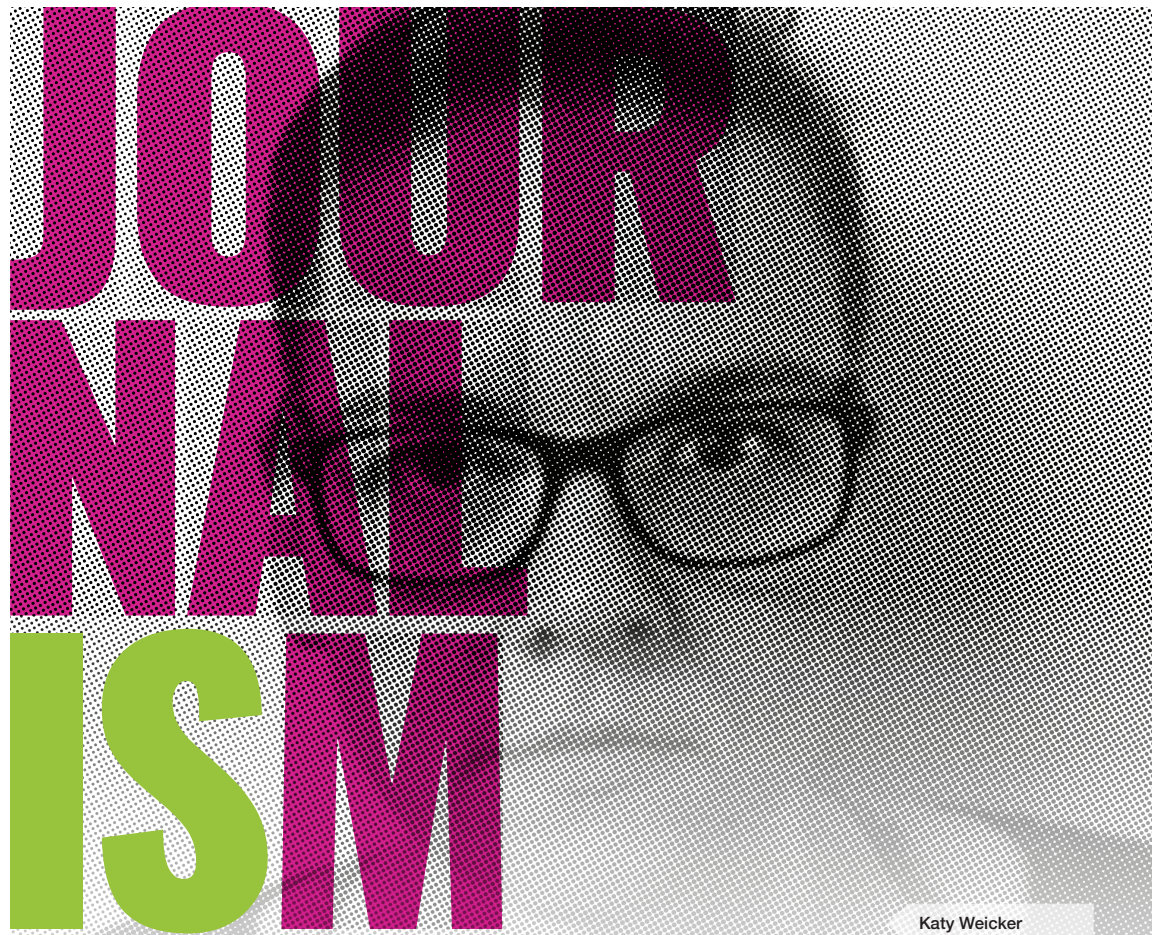
GREG PRATT/NEXUS

Let's see if you can find this copy of a previous issue of Nexus that we hid somewhere at Camosun College's Lansdowne campus.

The first person to find this copy and bring it in to our office (201 Richmond House) wins a free prize!

We hid the last copy outside the Visual Arts studio, behind a Camosun sign.

Bring this copy of Nexus to us if you find it; we've got gift cards, shirts, and more for the winner to choose from!



Katy Weicker

Staff writer for Nexus newspaper. Her *Let's Talk?* column examines feminist issues, and her stories often look at arts and entertainment through a feminist framework.

storytelling with a purpose.

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NEXUS

If you're interested in doing some volunteering at an award-winning student newspaper, stop by our offices at Richmond House 201 on the Lansdowne campus, or contact us by email (editor@nexusnewspaper.com) or phone (250-370-3591).

No experience necessary!

