

Jasmine Wagstaff's

THE
IMPORTANCE
OF BEING
READERS

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NEXUS

camosun’s student voice since 1990
Next publication: September 2, 2025
Address: 3100 Foul Bay Rd., Victoria, BC, V8P 5J2
Location: Lansdowne Richmond House 201
Phone: 250-370-3591
Email: editor@nexusnewspaper.com
Website: nexusnewspaper.com
Publisher: Nexus Publishing Society

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NEXUS IS A MEMBER OF
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editor’s letter
The easy pose

In Salabhasana, the locust pose, I was ordered by a poised, cavalier, liberated man to abandon my likes and dislikes—my dislikes there in those damp moments assumed to be the waves of contractions burning in my lower abdomen and then the rest of me. This was the correct expectation. We paused, all nine of us floundering women, to breathe in his ancient motto. We breathed in discipline, and out petty annoyances. We breathed in stuffy air, and out air conditioning.

I confess now it had seemed at the time outrageous that I was being asked to forfeit my curated beliefs, to throw away years of refined preference in exchange for sore fascia. What an insult to my good intentions and judgement, I said over the phone later to my husband. Indeed it should be noted that the limits of my orneriness reach high above my tolerance. Stubborn, they say; careful, I do.

I confess now it had seemed at the time outrageous that I was being asked to forfeit my curated beliefs, to throw away years of refined preference in exchange for sore fascia.

You may perceive that this lifestyle presents some difficulty. Misplaced weight is imposed on certain preferences and not to others, creating wrongful imbalances. Quite often during the last several years, the safety I’ve found in my particularities has become a standard and has worsened as cynicisms proliferate in my frontal lobe. Age will do this sort of poor practice: the ubiquitous urge to betray good faith. I am doomed, I felt leaving the yoga studio that I have only recently joined as a trial of something new, to the constraints of my likes and dislikes.

Perhaps the only disagreement I hold against this command is the presumption of liking over loving, and disliking over hating. The consumer lacks subtlety. Desire comes from the gut and eats itself away. This is the language of pride that we consumers have become fluent in.

Such eye-opening afternoons, the ones with wise earworms whispering the unfamiliar, leave enough to awaken dormant ideas. I waited for them to reach the point of action on a sticky afternoon but failed at the first stage of enjoying the dew that carries heavy heat. To choose to enjoy the unenjoyable states of discomfort is likely the first step to dismantling pickiness. To indulge in the ego, doubling down on preconceived beliefs of good and bad and permissible is the lifeblood of individualism and free enterprise and homogeneity. I, like many of us who are bred in the isolation of North American loyalty and who are trying something new to build lower core strength and calm the nervous system, carry my fair share to Yin class.

Lydia Zuleta, student editor
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open space
Camosun needs to re-evaluate math credit

MILES PATTERSON
CONTRIBUTING WRITER

I’ve taken a variety of courses at Camosun: English, philosophy, psychology, and symbolic logic, for example. I achieved a broad education, which is what Camosun wants, and I mostly did it on my terms. But there was one course that was required for my program, and I did everything I could to avoid it.

Getting a broad education is a good thing, but I fail to see why a math credit is a requirement to graduate. Both the Associate of Arts degree and the Associate of Arts degree in English require one.

degree, I avoided taking a math course because I thought it was unnecessary and because I find math to be utterly stressful. It gives me a tremendous amount of anxiety. Being a student is stressful enough without that.

I then took a 14-year break between semesters with only the math course to do. That’s how much I didn’t want to take the bloody course.

So, to get my math credit I took a computer science course. By the end of it, I thought it was a waste of time. The course didn’t do what the website says a numeracy course is

Let students learn the way they want to learn; this is how they can be best educated.

My question is this: when a field doesn’t expressly use mathematics, why should it be mandatory within the degree?

The Camosun website says a numeracy course is supposed to teach students to “use numbers and mathematics to deal effectively with common problems.” Symbolic logic and psychology (which involves statistics) did the job of the math credit, in my opinion. Symbolic logic taught me about problem-solving because it was mathematical in nature. I had to find the answer with logic-based formulas called derivations; it could be said they are distant cousins of algebra. Don’t ask me how to do them now because I forgot; that was about 15 years ago. Regardless, if the college is keen on keeping the math credit then I think that should count.

In the beginning portion of my

supposed to do. As far as I can tell, I didn’t learn how to deal effectively with common problems. I feel that through logic courses and philosophy classes I gained the skills I needed to problem-solve. Even video games can teach problem-solving. The class left me feeling that a math credit is not necessary to learn how to solve problems.

Students ought to have the freedom to choose the education that they want to have. Having a requirement of any kind is a restriction to learning. Let students learn the way they want to learn; this is how they can be best educated. Of course there has to be structure, but let students get the required number of credits in whichever fashion works best for them. Everyone has different learning styles and if they don’t want to take, say, a math course, then so be it.

Something on your mind? If you’re a Camosun student, get in touch with us with your *Open Space* idea! Email editor@nexusnewspaper.com. Include your student number. Thanks!

correction
In “Live from Victoria: A concert-reviewing odyssey” (July 2, 2025 issue) we incorrectly referred to Aston Martini as Acid Martini. We apologize for the mistake.

NEXUS

camosun’s student voice since 1990



Something on your mind?
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sports

Chargers women’s volleyball welcomes new coach

“I never thought, when I was a little kid, that I would be in a position where I got to run a program like this.”

SCOTT FREEBURN
CAMOSUN CHARGERS



PHOTO PROVIDED

Scott Freeburn is stepping in as the new Camosun Chargers women's volleyball coach for the 2025-26 season.

LYDIA ZULETA
STUDENT EDITOR

The Camosun College Chargers women’s volleyball team will usher in a new coach courtside this coming semester. Scott Freeburn will be succeeding Brent Hall as head coach during the 2025-26 season as Hall moves into an assistant coach position with the women’s volleyball team at the University of the Fraser Valley.

For 15 years, Freeburn has worked with a range of young athletes as an educator at Claremont Secondary and in local volleyball clubs. Still, he says he looks forward to being challenged by this new role.

“I’m so excited. It’s going to be a big learning curve. I’ve got a lot to catch up on. But I’m really thankful for the coaching staff,” he says. “Everything has been built up, and I’m really excited to get an opportunity to rise to that challenge. It’s going to push me a lot, I think, as a learner. I’m pretty excited about

that... I never thought, when I was a little kid, that I would be in a position where I got to run a program like this.”

Freeburn hopes to bring an encouraging morale to the team with his coaching style. He says his attitude and background allow him to support athletes new to Camosun.

“I think typically I’m pretty positive. I’m pretty happy-go-lucky. I like things to be high energy and enthusiastic and engaging,” he says. “It’s not a necessity of the job, but it doesn’t hurt at all that I have an experience in education because I have a lot of experience managing young athletes, and I see the transition in how hard it is from high school. So I think I have a good perspective on that transition period, especially for newer athletes in the program. I haven’t had the opportunity to work with the 22 and older age group yet, so this will be that first experience for me, but I think, hopefully, I can make that transition for high-school

athletes into their first and second year a little bit easier.”

Freeburn says this opportunity will allow him to broaden his work with the community. He says that this step is significant toward his personal and professional goals.

“I mean, for me, this is a really exciting next step in my personal development as a coach and as a community leader,” he says. “I have done a ton of work at the school level and built my own community and program at Claremont that I’m really proud of with the help of just an outstanding community out here. And so this is the next big challenge for me, is to continue that at a larger scale, not just at a post-secondary level, but expanding that whole little community to the entire lower island, really embracing that community that’s here.”

Chargers women’s volleyball outside Erica Bolink says that the team is eager to familiarize themselves with Freeburn this season.

She says the change brings with it several different emotions.

“I think everyone’s feeling a little bit of a mix of curiosity and excitement. Like, any time there’s a new coach, it always brings some unknown, and that can always be a bit nerve-wracking, where there’s a big change like this,” she says. “But I’d say we’re pretty hopeful. People are ready to show up, work hard, and get to know this new coaching style. And personally, I’m really looking forward to seeing how he can push and challenge us in new ways.”

Bolink says while it is difficult to lose former coach Hall, she and the team are proud of the next steps he is taking.

“I think it always comes a little bit hard. It’s definitely hard to lose a coach, especially,” says Bolink. “We’ve been with him for a couple of years and Brent did so much for his program, but he’s moved on to [University of the Fraser Valley],

which is really good for him, and we’re all super excited to see his career excel and see him go further. I think he’s going to do amazing things there.”

Freeburn says his intention with the women’s volleyball team is to maintain the foundation that has been formed. He says that he’s inspired to be a part of a developed program.

“My vision long-term for the program is to continue the tradition of success and excellence that has already been established,” says Freeburn. “It’s been a very good program for a long time. It’s such an important feature for volleyball in Vancouver Island. I want to continue to live up to that legacy and add my flavour to it here and there where it works. Luckily for me, it’s not a program that needs to be built, again, from the ground up; it’s very well established with a history of success, and I just want to continue to be successful.”

NEWS BRIEFS

Camosun student takes home co-op award

Saffron Hilder, a recent Camosun Accounting graduate, was recently selected as the recipient of the 2025 Gordon Hutcheson Memorial Co-op Award. The award, sponsored by Hutcheson & Co. Chartered Professional Accountants, is given to an Accounting student based on co-op and academic performance.

Mechanical Engineering Technology students showcase capstone projects

Students of Camosun’s Mechanical Engineering Technology program will present their capstone projects on Friday, August 15. Showcasing several months’ work, the event will be held in the CTEI building atrium at the college’s Interurban campus. Students

have collaborated in teams to design and engineer this year’s projects, which will include an MRI simulator for Victoria General Hospital, a commercial grease trap system, a batch candle dipping machine, a perfume bottle capper, a scented shower puck press, a duct cleaner, an inflatable roller, and a split fence twisting apparatus. Projects will be presented to a panel of experts; two teams will be recognized as Best Technical Project and Most Innovative Project.

Chargers men’s basketball replaces head coach

Former Chargers men’s basketball player and assistant coach Jake Wilmott will be replacing Geoff Pippus as the team’s interim head coach. Wilmott played with the Chargers for five years, over which he earned two Pacific Western Athletic Association (PACWEST)

bronze medals and a PACWEST All-Star recognition. After finishing with the Chargers, Wilmott continued his career in the UK, joining the National Basketball League 1 with the Derby Trailblazers. Pippus, who’s been with the Chargers since 2022, will move on to the University of Alberta, where he’s accepted the role of head coach.

Camosun donor dies at 85

Camosun donor and Thrifty Foods co-founder Josephine (Jo) Campbell died at the age of 85 on Friday, July 4 while in care after brief illness. In 2019, Camosun opened the Alex & Jo Campbell Centre for Health and Wellness, a \$63.8-million dollar project which her and husband Alex Campbell, who died in 2011, contributed to. The Campbells had long been community philanthropists, raising \$10 million for the

expansion of the BC Cancer Victoria Building. She is survived by her three children—Alex Campbell Jr., Bonnie Campbell, and Lorne Campbell.

CRD launches new emergency dashboard

The Capital Regional District (CRD) recently launched a new online emergency dashboard. The page offers a centralized system for residents to see current emergency alerts—extreme weather warnings, tsunami alerts, road closures, campfire bans, etc.—in one site. The dashboard, which is available in different languages, can be viewed at emergency.crd.ca.

Chargers Golf Tournament registration starts

Registration has begun for the annual Camosun Chargers Golf Tournament, taking place at

Highland Pacific Golf Course. Tickets cost \$175 to play in the nine-hole shotgun, and include a power cart, green fee, range balls, tee gift, and a barbecue dinner. Tickets for the barbecue and a post-round social are also available. The event, this year taking place on Friday, September 26 at 3 pm, is the primary fundraiser for Camosun’s athletics program. Registration will stay open until Friday, September 12 or until the field limit, 72 golfers, is met.

–LYDIA ZULETA, STUDENT EDITOR AND GREG PRATT, MANAGING EDITOR

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parade

Camosun associations showcase their pride



ALL PHOTOS BY LYNELLE YUTANI

sports

All charged up: A look back at some Chargers moments this season



ALL PHOTOS BY CAMOSUN CHARGERS

activities

How to get the most out of summer’s final stretch



LYDIA ZULETA/NEXUS

Whether you’re having a day at the beach or a downtown adventure, plan ahead for a great summer outing.

MARIAN RESTREPO GALINDO
CONTRIBUTING WRITER

Summer is arguably the most awaited season: with it comes more freedom in regard to time management and activity planning. Some use it to recharge for the new school year, whereas others decide to invest this time in projects and work. It

doesn’t matter which of these paths you have chosen: we all deserve the most out of the summer, be it in nature, with friends, or right at home.

My last couple of summers have been busy; I’ve decided to take this one easier to recover from the haste and enjoy the season to the fullest. Here are some recommendations

for having a great and productive summer.

First and foremost, take care of yourself—have a balanced routine. On either side of the equation, whether or not you’re slowing things down, it’s essential to maintain a healthy schedule. Exercise and move; eat the things that nour-

First and foremost, take care of yourself—have a balanced routine. On either side of the equation, whether or not you’re slowing things down, it’s essential to maintain a healthy schedule.

ish your body and mind; sleep well and find spaces to rest and reflect; spend quality time with yourself and others. This might sound quite obvious, but it’s easier said than done. Having a reminder for these habits will help to carry you through this season into the next.

During the summer, I make it a point to try out recipes that I’ve seen online and play around with cooking. I reset my skin-care routine and try different makeup ideas. I prioritize activities that connect with my curiosity and set a tone for my day. I suggest finding new favourites for the season, like an outfit or a drink at your local coffee shop. To have a good time, you don’t need to spend much; invest in those small experiences and treats that make you feel present.

To get the most out of each day, plan ahead. Start off by making a to-do list of a few key activities that you would like to do with that day. For example: going to the beach, getting an ice-cream cone, watching a movie with family or friends. If you’re able to set a larger budget, try

a one-day adventure, like going to a downtown restaurant that you’ve been wanting to try for several months, or visiting an art gallery. Believe me when I say that with plans, you’ll feel excited for the day that’s coming and harvest inspiration for more ideas for the following days and weeks.

While going out on an adventure is thrilling, staying at home can be fuelling too. Your space in the summer should be informed by whatever you need.

Have nights at home where you have different activities such as movie marathons, dinner parties, or craft or board-game nights. Get creative with at-home leisure and quality time.

Finally, if you are a learner like me, you want to get back to school with a new skill in your pocket. So, what’s stopping you? Go and paint that picture that you’ve been waiting to do, learn a new language, or take a class on something that you find interesting. This is the journey of you. So, take a chance on it, and have a wonderful summer.

review

Dual performances highlight Indigenous storytelling

EMILY WELCH
CONTRIBUTING WRITER

On the night of Friday, July 25, I went to Langham Court Theatre to see *Gold* and *The Boy in the Treehouse*. I’ve been writing for *Nexus* for about eight years; during this time, I’ve reviewed dozens of plays. Every time I see a production, whether it’s widely recognized or brand new and just hatched from the egg, my scope of the world and the people in it widens just a little more.

However, I’ve never seen two theatre pieces in one evening, and I was gritting my teeth a little at the idea of doing so. But when *Gold* took the stage, I was pulled in immediately. I have no idea where the time went. It blew me away.

Gold, presented by Victoria’s Indigenous Healing Arts Network, is an interpretive theatrical production performed through contemporary dance. Written by Kathia and directed by Diana Budiachenko, the piece is a pantomime, a haunting rendition of the story of the infamous Giant Mine in Yellowknife, Northwest Territories. The Giant Mine is on Dënëndeh lands of the Dene; “Dene” means “flowing from earth,” and in the Dene language, “Dënëndeh” means “land of the people.”

I was not educated about the history of the Giant Mine, so I knew I needed to read up on some infor-



PHOTO PROVIDED

Gold is an interpretive theatrical production performed through contemporary dance that tells the story of Giant Mine.

mation in order to understand and feel some of the nightmare that went on for almost a century.

Giant Mine was established in the 1940s and is an ominous reminder of Canada’s gold rush history. From 1948 to 2004 it produced roughly seven million ounces of gold; however, 237,000 tonnes of arsenic trioxide lurked through its chamber. Throughout the years, that arsenic, a by-product of the gold-making process, poisoned the

land and water, provoking illness among the Dene community, including the death of a child in 1951.

This tragic true story is written into the dance of *Gold*; the choreography is a powerful, painful, and sincere articulation. I was drawn in to the dance as if I was right there in the minds of the people on stage—I was a part of their story. There are only three dancers, but they are constantly changing. They took form as greedy miners who are trying

desperately to make their fortune, a newlywed family, scientists... and the list goes on.

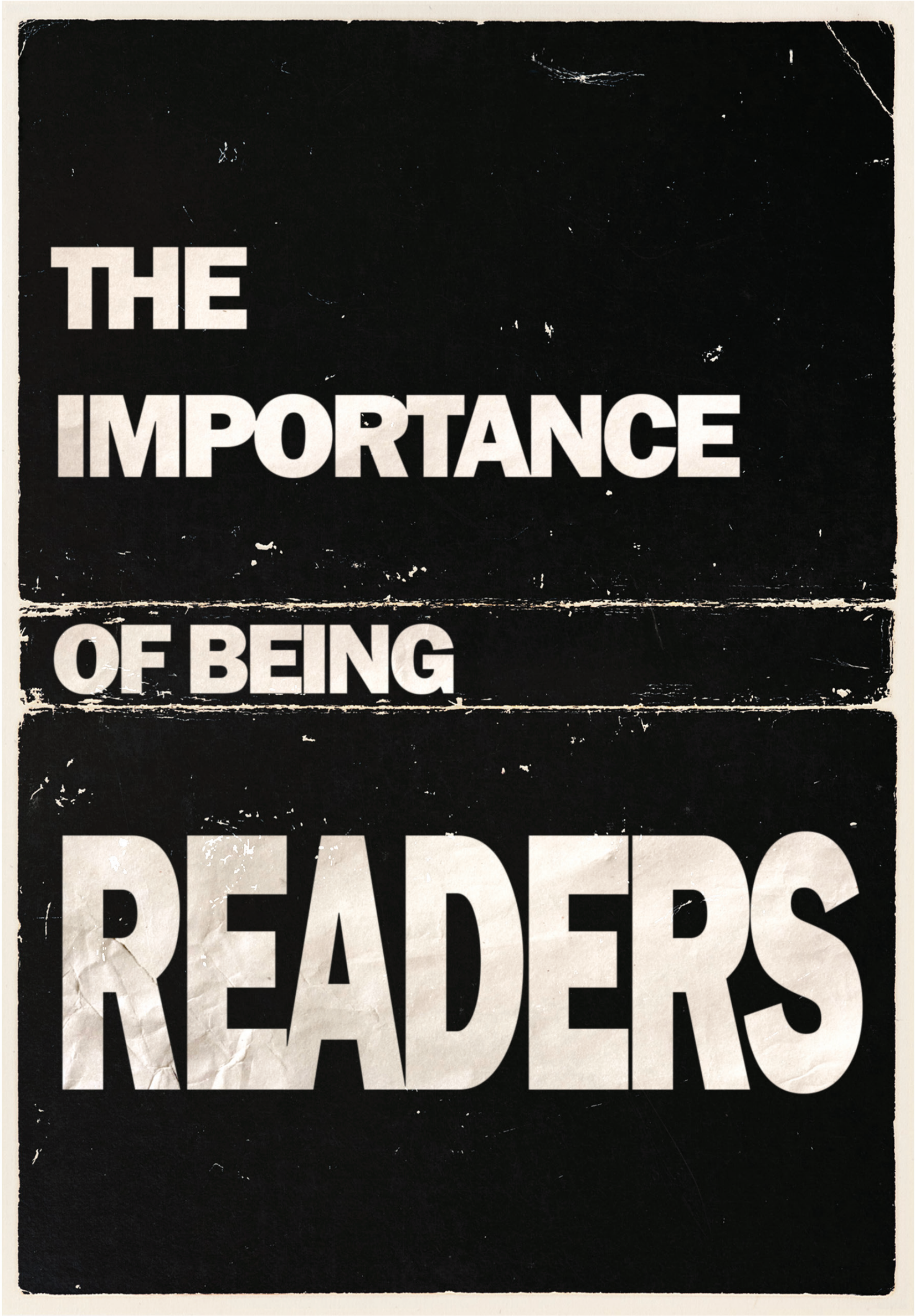
The themes in the story are large for the piece’s runtime (roughly half an hour) but the actors/dancers pull it off beautifully. The character of the Indigenous woman who is forced from her home just flattened me. She holds so much power in her movements, and her eyes told a story all by themselves. *Gold* is intense, educational, and full of talent.

The Boy in the Treehouse was a good place to pick up after the intermission. Because I was so amped after *Gold*, I appreciated the chance to mellow out a bit.

Produced by Nanaimo’s Reconciliation Theatre, *The Boy in the Treehouse* has been on a bit of a journey, touring various cities before ending up in Victoria.

Written by Drew Hayden Taylor and directed by Pete Kytwayhat, the piece tells the story of Simon, a pre-teen boy who is going through hard and painful questions about identity. He has different challenges than other kids his age: he’s grieving the loss of his mother, his only Anishinaabe parent. Simon uses his treehouse to seek refuge; it’s a place for him to think and be on his own, and to honour his mother through practicing some of the Anishinaabe traditions that he fears may be forgotten while now being raised only by his white father.

Although it was clearly an amateur performance, I admired the enthusiasm that the whole cast conveyed, and I believe that as they continue touring, the production will become stronger every time. *The Boy in the Treehouse* hits on important points, mainly how white people are dismissive of Indigenous cultural practices, often because they don’t understand. The message has stayed with me.



Why we study literature

There's something sacred about opening a book, entering a whole new world, and becoming entirely immersed in a story. English classes were always a favourite of mine for this very reason. Although my education is focused on a very different field of study, I think that everyone can benefit from the practice of literary analysis, especially the classics—often the ones we disagree with or find uncomfortable.

The value of studying literature is often disputed, with some claiming it useless due to the problematic nature of many classics. However, the skills gained through literary analysis are applicable to any discipline of study, be it the sciences or the arts. What can be acquired through reading and analyzing a text on a profound level encourages critical thinking and confronts readers with new ideas and perspectives. Perhaps most crucially, though, literary analysis offers social critique not only relevant to when the stories were written, but contextualizes the present day as well. It is vital to understand not only what is happening in a story, but also why it is happening and what that means.

Critical thinking is a soft skill that's instrumental to every facet of living. Literature teaches us to read between the lines, spot biases, and form interpretations backed by evidence. Anyone can read a summary and learn the plot of a novel, but being able to read a novel in its entirety gives insight into its minute themes—reflections of ourselves and others. Reading literary works demands that we question, interpret, and evaluate. Readers learn to spot patterns, analyze symbolism, and weigh conflicting perspectives. Over time, this practice sharpens the ability to dissect arguments in any field and to defend our own conclusions with evidence and nuance.

Not every protagonist is going to be likeable or moral. The terms “hero” and “protagonist” are not interchangeable, and some of them are not people we root for. Engaging with these particular stories can teach readers about the complexity of morality or to understand the false dichotomy between good and evil. Understanding other points of view, no matter how much one disagrees with them, is a life skill that can be gained through analyzing the media one engages with.

In my English 151 class, we were made to read F. Scott Fitzgerald's *The Great Gatsby*—one of the few books where I've found every single character unlikable. The story is centred around wealthy, entitled, old-moneyed New Yorkers during the Roaring Twenties. They get away with all the awful things they do, including, but not limited to, bootlegging and vehicular manslaughter. I was furious when I finished reading it, because I was hoping that at least one of them would get their comeuppance. But they didn't, and that was the point. The rich got away with everything in the end, because the author was making a point about the privileges that come with wealth. Even though I loathed everyone in that story, reading how the characters justified their actions to themselves was enlightening.

One thing I did love about *The Great Gatsby*, and something I love in literature in general, is the use of an unreliable narrator via Nick Carraway. Unreliable narrators are characters whose credibility is compromised, whether by intentional deceit, mental instability, limited knowledge, or personal bias. Nick is very biased in favour of Gatsby, and his storytelling invites readers to peel back layers, constantly asking *What really happened?* rather than accepting his narrative at face value. To an extent, everyone is an unreliable narrator. It's impossible for a person to be completely objective in events that occur to them or people they know. Through reading stories with these unreliable narrators, it helps readers question what is really going on in a story and can help them ask how objective they really are in their own lives.

Reading has made me more open minded and empathetic; this is universal. When readers immerse themselves in a novel or poem, we step into another person's shoes, witnessing joys, sorrows, and ethical dilemmas from the inside. Through navigating a character's fears, hopes, and flaws, we can learn to recognize those same emotions in others, even when circumstances differ wildly from our own. This intimate connection transforms abstract ideas about kindness or injustice into lived experiences, training readers to respond with compassion and understanding in real life.

A major criticism against the study of English literature is its lack of diversity. Most of the books in the literary canon are from the same group of people: wealthy, privileged, white, men. While classism and racism have been at play historically, I'm seeing now in contemporary literature that we are beginning to right those wrongs. The classics aren't necessarily going anywhere in English class, but we're seeing a more diverse syllabus.

In English courses I took recently, we read *Brother* by David Chariandy and *Girl, Woman, Other* by Bernardine Evaristo, two excellent novels written by Black authors that helped me, and my fellow students, gain more perspective. In ninth grade we read *The Absolutely True Diary of a Part Time Indian* by Sherman Alexie, which was inspired by an Indian teenager's experience going to an all-white high school while living on a reservation (“Indian” is Alexie's preferred term over “Indigenous” or “Native American”). The diversity of stories being taught and studied is increasing, adding to the most meaningful aspect of reading: gaining empathy and insight from someone else's experiences.

I think there are still things to be learned from the classic texts. One of the most uncomfortable stories I've ever read was Joseph Conrad's *Heart of Darkness*, the story of a British man sailing down the Nile deeper into the Congo in search of ivory for The Company's profit. The descriptions of the Congo natives are disgusting and extremely racist, but the protagonist Marlow concludes that their treatment of these people is wrong toward the end of the story. The language used is outdated at best, but a major theme of the novella is the detriments of colonialism. It's a very influential modernist work that introduced new narrative structures and a more individualistic perspective. Alongside the novella, we also read an essay, “An Image of Africa” by Chinua Achebe, which provided the perspective of a Black man who teaches African literature. Achebe was very critical of *Heart of Darkness*, and rightfully so, but books like these should be studied because of their influence.

An important point to keep in mind while reading these old books is that many of them were progressive for their time. John Steinbeck's novella *Of Mice and Men* is an example of this, wherein Steinbeck refers to the only female character as “Curly's wife” and never by her name. When I was reading this story in twelfth grade English, I flipped through the book repeatedly searching for her name. But she is never even given one, just her relation to a man. This infuriated me until we discussed the reason why in class. Back when this was written in 1930s America, women were seen as the property of their husbands. She is only Curly's wife because that's all society would allow her to be. That is the point that was being made. Steinbeck was using her as a symbol that represented women's role in society during his time. While many people consider the decision problematic, it's simplistic to reduce it as sexist; it's relevant to both her place in the story and the critique Steinbeck was making against the world he lived in.

Other social critiques seemed to have aged better than others. A poem I read last semester reshaped how I viewed the events of World War I: Wilfred Owen's “Dulce et Decorum Est.” In this poem, Owen recounts the horrors of trench warfare and his post-traumatic stress disorder from watching a man die from mustard gas. He wrote this in 1917, while in the Craiglockhart military hospital, denouncing the idea that there is any honour or glory in warfare. The descriptions he gave for the man he watched die still echo in my mind when I think about chemical warfare. It's one thing to read about battles or death tolls in a history textbook, but nothing made it feel more real or immersive for me than Owen's poem.

Literature invites us into others' lives. I'm not saying every single person needs to start reading Victorian literature like Charles Dickens or Thomas Hardy to do this, but dismissing the boring old book you read in high school fails its value. Literature is so much more than the literary canon of classics that come to mind. It's poetry, plays, new and old novels. Reading literature equips us with creativity, analytical rigour, and compassion—skills essential for navigating today's complex world and forging genuine connections with others.

Story by Jasmine Wagstaff, contributing writer
Graphic by Lydia Zuleta, student editor

stage
New Earth Bandits 2 offers choose-your-own-adventure theatre

LANE CHEVRIER
CONTRIBUTING WRITER

For centuries, theatre has been a fairly static affair where the audience gathers in an auditorium and quietly watches an ensemble of performers. However, a local theatre group is on a mission to defy all of that.

SNAFU Society of Unexpected Spectacles prides itself in creating non-linear unconventional productions that appeal to a wider demographic. *New Earth Bandits 2* is a reimagined presentation of SNAFU’s 2023 show that collaborates with artists and performers from the local community who were presented with the query “What is the world going to look like in 5,000 years?”

“One reason why we chose 5,000 years is we really wanted to give people an opportunity to dream up futures that were beyond where the world is right now, because the world right now feels very hopeless,” says SNAFU co-artistic producer Kathleen Greenfield. “There’s potential for hope if we think beyond our current kind of political structures. Five thousand years is an opportunity for the world to crash and be rebuilt a few times, so we’re really presenting potential utopias or dystopias.”

The show will feature community creatives in the fields of art, dancing, performance, acrobatics, music, building, and crafting who will each present their interpretation of the prompt. Compared to the original *New Earth Bandits*, this show improves on feedback SNAFU received about that show’s accessibility and ease of consumption, and features new interpretations of the same concept.

“Audience members move through the worlds, they choose their own adventures, and this whole world is created of possible futures that the audience can experience,” says Greenfield. “There’s also interactive games and singing, like learning a choral song together. We really wanted to create a 3D experience, an experience for folks who are neurodivergent, or folks who don’t love sitting down and watching theatre, to be able to choose their own adventure.”

Greenfield says interactive theatre that viewers can consume at their own pace in their own way is unusual, and it’s one of the driving motivations behind SNAFU’s artistic model.

“It’s a new way of seeing, a new way of experiencing theatre,” she says. “I especially like to target people who don’t usually go to the-



HELENE CYR

New Earth Bandits 2 expands on the original *New Earth Bandits* from 2023, seen here.

atre because they find it restrictive; this is like an immersive experience where you get to be part of the show, and I think that SNAFU theatre has always been that kind of thing.”

The event will be held in the battlements at Macaulay Point, and will be timed to occur during the sunset. Greenfield says the show is so expansive that it’s unlikely that the audience will be able to see everything in a single viewing, so they’re encouraged to return as

many times as they would like, at a discount. She says that co-artistic producer Ingrid Hansen and herself want to experience something more immersive and vibrant than traditional theatre.

“Ingrid and I both really love to make theatre alive again, to transcend this idea that it’s just a piece of text that someone has memorized and is presenting back to the audience,” she says. “We dabble in puppetry, and clown, and physical

theatre, and for me it’s because that’s what speaks to me... I feel enlivened when I see bodies moving, but I often don’t feel that same experience with text-based work or traditional theatre.”

New Earth Bandits 2
6:30 pm, various dates,
Thursday, August 14
to Sunday, August 24
\$20-\$40, Macaulay Point
snafudance.com



New Music Revue

David Franklin Courtright
Brutal Tenderness
(TODO)
4.5/5

While David Franklin Courtright now resides in Los Angeles, the singer/songwriter, originally from Atlanta, draws inspiration from his roots—music such as Appalachian folk, classic rock, and southern hip-hop. His debut album *Brutal Tenderness* is an emotional journey about a queer boy forced to hide his true self who is grappling with finding a balance between joy and sadness.

Brutal Tenderness really pulls at the heartstrings; the lyrics paint a detailed picture of the narrator navigating the world, and the soft melodies invoke strong emotions

like melancholy, while also inspiring hope at the same time.

Courtright’s voice is a perfect fit for the vibe of this album: soft yet powerful, you can really hear the sincerity behind his words. His lyrics are thought provoking and poetic, so much so that listening to his album brought me to tears more than once.

The story he tells is so descriptive, it feels almost as though the listener is transported into the mind of that queer boy, seeing the world through his eyes. I’ve never heard anything encompassing sadness, joy, love, and acceptance; it’s truly an incredible work.

The choice of instruments, like the piano and various strings, go nicely with the vocals and inten-

sify the music’s passion while not distracting from the lyrics. The instrumental segments serve as transitions and are set at lovely intervals, inspiring even more thoughts and reflection. The instrumentals and backing vocals form an almost trance-like vibe, and flow together seamlessly.

Brutal Tenderness is a powerful and emotional album, featuring inspiring and hopeful lyrics, self-reflection, acceptance, and inner healing. It details the repression of one’s true self, and the journey and transition into self-love.

Courtright is off to an amazing start, and I hope to hear more of his music in the future.

-Jackson Diamond



New Music Revue

Bloodletter
Leave the Light Behind
(Wise Blood Records)
4.5/5

The fourth album from Chicago thrash-metal band Bloodletter has been unleashed, and it’s one not to be missed for any fans of the harder genres.

The group has been around for over a decade, but prove with *Leave the Light Behind* that they are still brimming with fresh ideas. This time around, Bloodletter boasts strong efforts to combine their classic thrasher chaos with smoother riffs in this collection of 10 new songs.

The record opens with “A World Unmade,” and right out of the gate the guitar melodies are crisp and memorable, with distinct rhythms

that ring out clear and thoughtful. The instrumentation melds together with the signature high-speed nature of the band’s previous works, coming together into an exciting tempo that never gets lost in the fray.

To match this energy, Peter Carparelli’s vocals join in with a perfect balancing act of throat-ripping screamo and clear delivery, never sacrificing enunciation for impact. The vocals serve to carry lyrical exploits that blend the spectral visage of otherworldly horror in with a slurry of personal demons, and the result is a beautiful double entendre of the individual and the political.

After bouncing between these ideas throughout the middle songs, the final track, “Night Terrors,” ends on themes of harrowing insomnia, bringing in an isolated,

lonely chill to the hot-blooded sounds.

Altogether, Bloodletter’s technical combinations have brought them to new avenues, and the work is a riveting success. By fusing a variety of new elements into the foundation that has carried them for 12 years, the novelty resounds through all aspects of the album.

Leave the Light Behind arrives as a thrilling invitation into the darkness, but one that feels welcoming and exciting rather than harsh and suspicious. Like an old friend you meet at the mosh pit, this album greets you with promise of good times and deeper meanings, and delivers with an unforgettable experience.

-West Carter



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greater victoria
ACTING TOGETHER

CASA | ACAE
Canadian Alliance of Student Associations
Alliance canadienne des ÉTS (CAE) | Alliances canadiennes des ÉTS (CAE)

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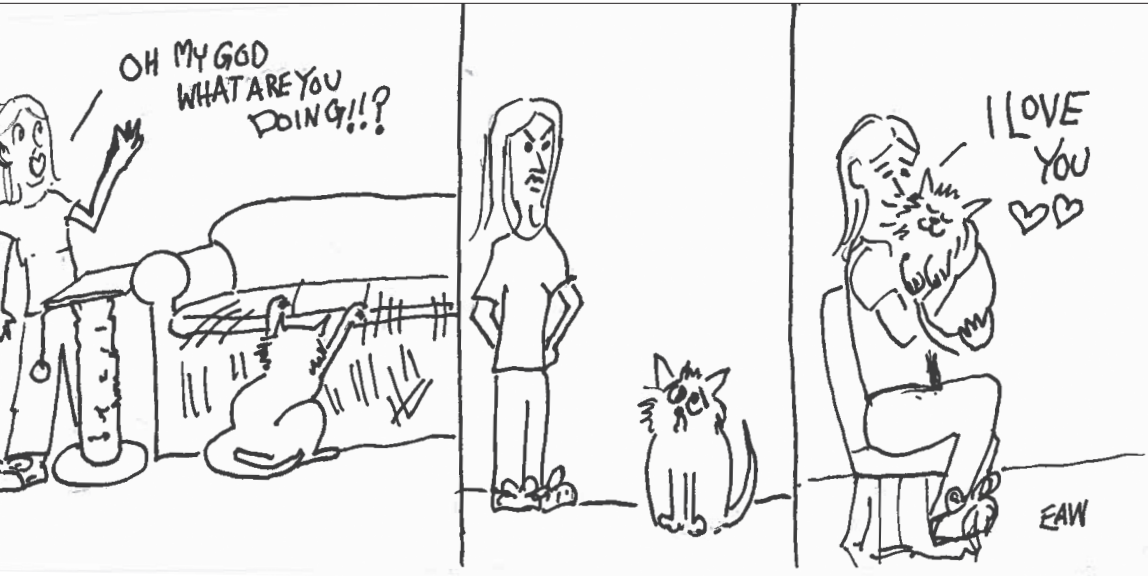
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Natural Selection - Emily Welch



word search

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

After you read writer Jasmine Wagstaff’s feature story on page 6 about the importance of studying literature, find the related words in the above word search.

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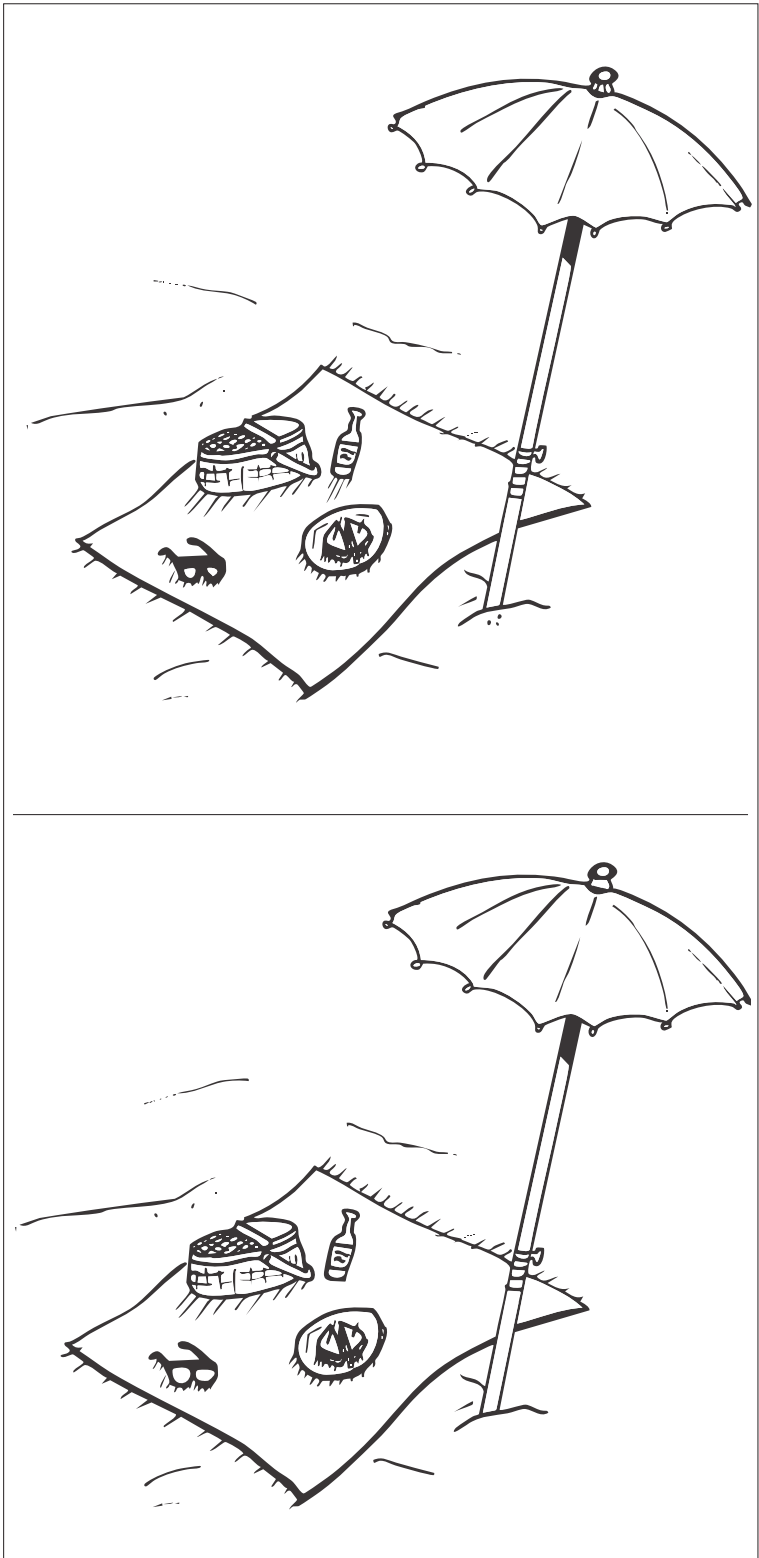


GREG PRATT/NEXUS

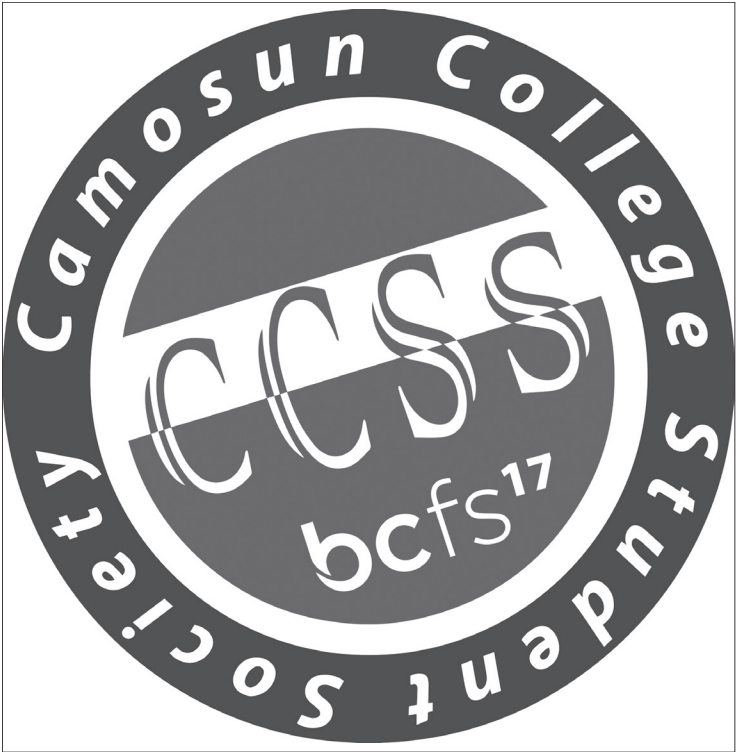
We’ve hidden this copy of our last issue somewhere at the Lansdowne campus. Bring it in to our office to claim a prize from contest sponsor Arsenal Pulp Press, who have donated an assortment of books for you to choose from. *Nexus* HQ is located at Richmond House 201 at Lansdowne.

spot the differences

Can you find the seven differences between the two drawings below?



Message from your student board



Across Canada, students face a range of diverse and evolving challenges. While we can’t fight every battle at once, we make it a point to focus on the ones where immediate impact is possible.

In my two years of experience in student governance, one saying that continues to stick with me is: “Set five goals, reach three, focus on one.”

Now that our board is a quarter through our term, that mindset has shaped how we move forward. We’ve identified key priorities, aligned them with our committees, and narrowed in on what matters

most to students right now—from access to services to more transparent decision-making to stronger student representation across the college.

At the Camosun College Student Society, much of our work begins in internal committees. Each committee focuses on a few key goals, whether it’s improving campus transportation, pushing

for more inclusive student support, or expanding access to academic resources. While we can’t take on everything at once, each effort is grounded in what students are telling us they need most.

Beyond our campus, our federal advocacy also continues to grow through our membership in the Canadian Alliance of Student Associations (CASA). This July, student leaders from across the country convened in Calgary for CASA’s annual Policy and Strategy Conference (PoliStrat), hosted by the Students’ Association of Mount Royal University. This is one of the most pivotal meetings of the year, where CASA members identify national advocacy priorities and set the direction for policy development. These priorities lay the groundwork for our federal lobbying efforts during our annual visit to Parliament Hill each fall.

Across Canada, students face

a range of diverse and evolving challenges. While we can’t fight every battle at once, we make it a point to focus on the ones where immediate impact is possible. This approach ties back to the saying I shared earlier; while the list of needs is long, focusing on a few key issues allows us to make meaningful progress.

During the conference, I was honoured to be elected to two CASA committees: the Membership Relations Committee (MRC) and the Colleges and Polytechnics Advisory Committee (CPAC). The MRC plays a vital role in strengthening engagement between CASA and its members. With relatively few BC student associations currently represented in CASA, my role helps ensure that voices from our province, particularly those from smaller colleges like Camosun, aren’t left out of national conversations.

Meanwhile, CPAC focuses specifically on the realities of college and polytechnic students, whose experiences often differ from those attending large research universities. Issues like access to trades education, shorter credential pathways, and the needs of mature and working students demand unique policy solutions. Being part of this committee allows me to push for federal advocacy that reflects the actual makeup of Canada’s post-secondary landscape.

As the saying goes, advocacy doesn’t happen overnight. It takes time. It takes a community. It takes repeated effort. But with every step, every conversation, and every policy we refine, we build the momentum we need until that ripple becomes a wave.

In solidarity,
Terence Baluyut
External executive

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