

Reportage

Noah Douglas-McKay: Fisher River Cree Nation: A Story of Environmental Innovations and Economic Resilience

Ana Ilagan: Beginnings

Personal Essay

Alvena Ali Wasim: High Ceilings and Persian Rugs

Malaihka Siemens: Post-Secondary Imposter Syndrome



controversial cancel culture. We do this in order to form our own identity in a world that tries so hard to label and define us. Identity may be found through our own heritage or upbringing, our environment, perhaps with a change of environment, or even through examples we see in media around us. And thus, as we find our own identities in this current world. We can do our best to bring about concrete change, and create a world that better fits our hopes, dreams, and passions. Through this 2022 issue of Rooted in Rhetoric, we

invite you into our perspectives of how we see the world working and how we can change things for the better. As you travel along this literary journey, we hope to inspire you through our own explorations of identity.

Introduction: Trinity Chartier

the 21st

the seventh volume of *Rooted in*

Rhetoric, an academic journal

published by the University of

Rhetoric, Writing, and

Communications. Volume seven,

displays student writings in the

form of research essays, personal

narratives, critiques, and book

reviews. The authors of these

Thank you to Dr. Andrew
McGillivray, Dr. Helen Lepp
Friesen, Dr. Eunhee Buettner,
and Dr. Ryan Clement for
advising on and facilitating the
production of this seventh
volume. Thank you to the
Department of Rhetoric, Writing,

and Communications for funding
the *Rooted in Rhetoric* journal, to
allow for the sharing of student
ideas.

dreaming and being disappointed by every action they make (Clarke). Director Jordan Peele perfectly summarizes the feeling of *Atlanta*, people, *Atlanta* provides the

Atlanta, Glover gained his fame through acting on shows like *Community*, writing for *30 Rock*, and making music under the name Childish Gambino (Friend). As Friend states

people, Glover wants the catharsis to be an old-fashioned para. 10).

(Friend para. 9). Glover, growing up in the suburbs outside of Atlanta to parents who

The creator, executive producer, writer, and lead actor of *Atlanta*, Donald Glover, was the driving force for the show since its inception. Before

placed much of his own experience of the subtle racism and microaggressions within the show (Friend). *Atlanta* is as

much part of Glover as Glover is
part of *Atlanta*.

For my critical approach,
I will be using the Russian
Formalism framework.

Established in 1915, the theory
was birthed and further
developed by key figures such as
Roman Jakobson, Boris
Eichenbaum, and Victor
Shklovsky (Stam). Russian

Formalism is primarily occupied

the distinction between poetic
and plot-driven language is also a
key concept when determining

the distinguishing factor between poetic and plot-driven language was that poetic language was the emphasis on the medium while plot-driven language strictly served a communicative function (Erlich). Eichenbaum stated, as poetry is to make perceptible the texture of the word in all its choices within the syntax of an artifact create its surrounding aesthetic when separated from the plot. The Russian Formalists saw the art of film to be purely aesthetic (Stam). Stam states

rhythm in poetry, so plot is subordi (49). When searching for the aesthetic within a scene, one must separate the poetic and plot-driven elements and then deconstruct the choices in materials, such as lighting, camera movements, music, and writing (Stam). I will be applying this concept to *Atlanta* by first separating the plot-driven language from the poetic, and then deconstructing specific scenes to identify their aesthetic elements.

Defamiliarization, championed by Shklovsky, is the process of deconstructing the aesthetics of an artifact to show how they function to create a new experience within the artifact (Stam). For Shklovsky, poetic art was to challenge the everyday norms and go beyond conventional understanding to reveal something new (Erlich).

As Stam states, achieved through unmotivated formal devices based on the deviations from established

principal of defamiliarization to film, or in this case television, I will be looking at how the aesthetic devices within *Atlanta* norms that are portrayed within the episode and how its writing and its direction utilize its aesthetic to create the effect of defamiliarization for the viewer.

For my analysis of the first episode of *Atlanta*, I will be looking at 3 separate scenes from the show. The first scene is the opening scene of the episode. The plot of the scene has the three main characters, Earn,



shows the urgency for the characters. As the two groups confront each other, the shot changes to showing the silhouettes of both groups in front of the convenience store. Throughout the aggressive back-and-forth in dialogue, the camera alternates close-up shots of Earn, Alfred and the man who smashed the mirror. Towards the end of

tries to convince Dave to play

radio

and Dave replies that for him to

play it, he will need \$500. Dave



enlightened speaker figure on its
head and forcing them to
question grand narratives and

Atlanta shows this through

use such blatant racism in front
of him and the subsequent
questioning and doubt when he
encounters the janitor.

conveying a tone of existential dread. The scene opens with a wide-angle stationary shot of Earn sitting on the bus, cradling his sleeping daughter in his arms. For the entirety of the scene, the bus is dimly lit. This creates the feeling of unease and anxiety. The next shot introduces The Stranger while he speaks to Earn, through a wide angle shot of both Earn and The Stranger looking at each other across the aisle. While speaking with Earn, The Stranger moves to sit beside Earn and stays out of focus. The camera is perched on the shoulder of The

Stranger, showing only the bottom of his mouth out of focus while he speaks to Earn. This shot choice establishes The Stranger as an ominous figure with unknown intentions. The next shot has Earn in focus in the foreground and The Stranger in the out of focus in the background, beginning to make a sandwich. This shot choice helps to defamiliarize the scene when he insists on Earn eating the sandwich [the sandwich -word], if not (Glover & Murai, 00:19:20).

Pairing dialogue with the close-up shot of the menacing face of The Stranger, creates a sense of existential dread regarding the unexpected and absurd nature of this character. As Clarke states,

nihilism, existentialism, fuelled

e

scene further builds this aesthetic, with blue police lights and sirens piercing the silence and darkness outside, with the

head movement. Following this shot, the camera returns to Earn within a wide angle, The

eat now empty, with

The Stranger ghostly

disappearing into the forest

Dagen I. Perrott:
Creating Content
Through Form: Art as a
Product

Dagen Perrott is a fourth-year student pursuing his BA in Conflict Resolution Studies and Urban and Inner-City Studies. He is the program assistant for the Community-Based Research Training Centre, where he coordinates and supports the creation of programming and workshops. Outside of this you can find him trying to keep his collection of plants alive.

In 2021 Marvel began producing TV series on Disney+ that were direct extensions of their existing MCU brand that consists

question of who Captain America represents and who should take on the role. The show takes place after Steve Rogers, a white, blue-eyed, and blond-haired man, retires as Captain America, a moniker he originally assumed

Black, his path was a little
living the life of a covert
operative and then spending 30
years being experimented on in

(Woods). Isaiah is distrustful of
the government and makes it
clear that Wilson made the right
choice to give up the shield. This
scene provides the show the
ability to question the nationalist
project of America, its history,
and who is included and
celebrated. However, instead any

critical theme is almost
immediately disregarded.

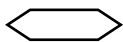
The next scene has
Wilson and Barnes leave





and the content.² To analyze form within the MRC the artifact must be considered through its ties to productive relationships of of construction, and the broader historical moment it exists (57). The second line of inquiry focuses on the content and how the artifact is tied to or distant from dominant ideologies. How do art

and stories hide and legitimize or reveal and destabilize the dominant ideas of power and how the world works (Eagleton 5). Together these two lines of inquiries may reveal some fleeting truths about the moment, its superstructure and base,³ and where perhaps change can occur. Due to space constraints, this analysis will focus on providing a proof of concept of this method



This tension between an
and a desire for new audiences
exists in the classic comics that

feminist History of Marvel notes
that the female led series of the
past few decades have told
stories for the male gaze. Where
male executives placate an
existing audience to assure them
that this is just a new look for the
same stories, female writers or
artists attempt to draw in a new
audience through promises of
new ideals. This tension also
appears

movements of the 1960s, [where]
mainstream comics, especially
represented by Marvel and DC,
made gestures toward

of race, racism, and responsibility. This individualization shifts the focus of change from systems, social structures, and the super-structure of society, to instead focus on individuals and placing responsibility on them. This is an unsurprising view considering the genre of superheroes stories: larger than life people who create sweeping changes just through their individual actions. This is especially true regarding Captain America who has been legitimized at least in the comics

the representative

176).

Wilson is contrasted with Isaiah, marking some shift in what stories Marvel will tell, nevertheless newfound role as [a] representative of racial unity and harmony born from a racially (Barbour 176). Ultimately, the solution posited by FWS to race is Wilson pulling himself up by the bootstraps and representing a

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to his audience. First, that Joe
Biden is the one mismanaging
the COVID-19 pandemic and not
him. Second, that he does not

orders and finds them to infringe
on personal rights, blaming
immigration instead for rising
case number



dialogue. (Lundberg, Keith, 7). Aristotle argued three main points: First, that rhetoric can be treated as a coherent area of inquiry, second that rhetoric and logic are necessary counterparts, with the third point being that the right choices in a speech are the audience's expectations. In coherence of speeches are (Lundberg, Keith, 7). For this as a deliberative speech,

otherwise known as a speech that requires a course of action. Its purpose and the main goal is to make a case for what should or should not be done in the future. (Lundberg, Keith, 7-8). Aristotelian criticism has identified five units of analysis, which can be used to dissect the artifact, help the reader assess the impact that the speech had on the audience, and gauge the overall effectiveness of the speech for will be identified and discussed in this essay. The canon that will first be discussed is invention,

which seeks to locate the ideas
and materials used in a given
speech, based on a set of proofs.

The idea of invention as a
persuasion technique means that

reasoning previously mentioned. This is when two true premises, such as propositions or statements, are used to validly imply a third statement. The third statement is the conclusion of the speaker's argument. In a valid formal argument, the first two premises being true implies that the conclusion will be true. The conclusion is just restarting evidence that was presented previously in the two premises. This is not always the case, as sometimes even in a formal argument the two premises are

conclusion. (Lundberg, Keith, 39) Overall syllogisms are helpful because they can prove statements to be true conclusively, however they can also be misleading and confusing at times. Ron DeSantis does not choose to use formal reasoning in this speech, as he chooses to draw conclusions without providing any premises as



DeSantis uses the single premise that immigrants are entering the country, and from that he reaches the conclusion that they are increasing case numbers. By leaving out a second premise, he is allowing the audience to draw the conclusion that the increase in COVID cases is related to immigration, and not his lack of mandates. Due to DeSantis not using specific examples to draw this conclusion, and instead using an anti-immigration conclusion that is already held by many of his supporters, he is using what is identified as deductive reasoning.

s a

generally held theory to deduce a

If DeSantis were, for example, able to provide evidence that masks are ineffective at stopping the spread of COVID, then he would be using inductive reasoning. Due to his conclusion being false however, he is instead forced into using deductive reasoning because no supporting evidence exists. DeSantis thrives on deductive republican theories that are widely held by his audience.

The arguments that
DeSantis makes are not the only
thing involved in persuasive

an association of immigrants and case numbers. There is no exact data, so therefore it is believable. His reputation dictates that he stands up for the interests of supporters, so by blaming it on immigration, he both pushes his anti-immigration agenda, and justifies his lack of mandates. His reputation with his audience is to fight for their freedom, so DeSantis deflecting blame of rising case numbers to something that doesn't infringe his consistent with his image and therefore persuasive. All this

contributes to an argument that is point of view.

The third type of persuasion identified under invention is *Pathos*, the emotional state of the audience created by the speaker. Audiences come to the speech with feelings based on the anticipation of what they are going to hear, and these feelings are transformed, or not, by the speech and the speaker. (Lundberg and Keith 42) These feelings, or as Aristotle called it

political opponent, then advocate
that they will save them and/or
protect them. Having a system

define exactly what politicians
like DeSantis are doing and help
determine how and why it is
effective. Republican voters in
the US seem to have a preference

Aristotelian critique. No other papers on this topic have been written and been released publicly, therefore it was concluded that this essay is likely one of few, if not the only, essay

written that critiques Ron DeSantis using Aristotelianism. Anytime a new critique is being performed, it contributes a new perspective to the academic world, and the world of rhetoric.

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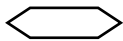
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Grace Klassen: The Power of Pacifism

Grace Klassen is a student graduating with a BA in Conflict Resolution Studies in June, 2022. She was born and raised in Winnipeg, Manitoba. She is passionate about community development and creating safe spaces where people can gather.

Throughout history, nonviolence has left a long-standing impact on the perception of violence. It is easy to think that violence is our nature since it is the main act of defence of hegemonic ideology. Martyrs of nonviolence have been created through that ideology that protects its

nonviolence is pacifism, which stems from anti-war ideologies (Fiala 1). Pacifism has many origins, variations, and movements that have created a powerful force within the world we live in today. Heroes have



towards the path of nonviolence, including great leaders like King Ashoka in the third century BCE, where he renounced wars of (Encyclopedia Britannica).

Satyagraha, which is the refrain for any kind of violence, physically and mentally (Kellenberger 54). G beliefs stemmed from his lessons through Buddhism and Hindu Ways of Life (Kellenberger 54). His pacifist beliefs led to movements of civil resistance in India and attempts at dismantling

the oppressing Caste system. Gandhi used nonviolence to challenge ideologies, which eventually led to his death, thus he became a martyr for peace (Kellenberger 54).

Many other religions refer to abstaining from war and pacifism is the most relevant within the western world. The Christian Holy Bible has many passages referring to peace (Kellenberger 47). Examples of the peacemakers, for they shall





and lead by example (Ryan 981); causing others to be curious as to why they are so dedicated to nonviolence.

These forms of pacifism are a threat to the hegemonic ideology. Walter Wink refers to the hegemonic ideology as the domination system (38). The domination system is defined as oppression within economic relations, political and race relations, patriarchal gender relations, and hierarchy (Wink 39). These systems of oppression are maintained by violence the domination system uses to retain

power (Wink 39). Pacifism challenges the domination system by refusing to be part of its violence, instead it looks to find solutions through peace rather than violence. Challenging the domination system often results in persecution, and many have faced becoming martyrs for peace. Usually, reformist pacifists are sent to the front lines of war without weapons to be a medic; this is the domination system attempting to eliminate a



true lesson of violence and that

instance, which made him
declare he would never touch a
gun again, was when his father
was abusing his mother
(Hacksaw Ridge). He took the



trainees and was constantly asked why he would not give up (Hacksaw Ridge). His colleagues did not understand that pacifism is a commitment. Private Doss committed to helping in the war because his religious beliefs told him it was the right thing to do. Many people devoted to religion follow the texts word for word, and Private Doss (file 50) is that

(Hacksaw Ridge). Private Doss was detained for his beliefs and refused to go back on his nBT0.00000751 0 504 612.12 re0 res56e(/8t3(a)49r wewod0F4

(Hacksaw Ridge). As everyone fled, Private Doss stood there asking God what to do, then shortly after ran back into the line of fire. He went looking for those who had survived the explosions so he could lower them to safety (Hacksaw Ridge). While doing this, he lowered 75 men from a cliff to get medical attention: including enemy soldiers (Hacksaw Ridge). Like other nonviolent leaders of the about the label of friend or foe but viewed all life worthy of being saved. He knew the war

was not the answer, but it was a





begun to alter their marketing

materials to focus on first

for the consumers then subtly hinting at

a product or service placement. A

prime example of this is when an

advertisement uses celebrity

branding. Celebrity branding

uses a celebrity's social status

and fame to promote a product or

organization (Keel and

Noterstein). Today, these types



generated \$386 billion revenue in
2020 (Curry). To keep up with
their growing demand, Amazon
began mass hiring for their

having a lot of fun. To summarize the advantages of becoming an Amazon employee, tuition, and flexible hours!

Currently, the 30-second advertisement has amassed almost 900 000 views on his page alone.

A neo-Aristotelian framework is a critical approach that aims to understand how the artifact impacted and influenced the intended audience. Before the effects can be an

crucial to first reconstruct the context of the artifact. We can begin by looking at the creator of the artifact and who the main speaker is. Assessing if there are any core links between the rhetorical efforts and the

crucial. It is important to consider exactly who the intq0.000mg0 Gt0etde

at the language used in the
artifact, evaluate exactly what



used by Crews. By having the language be simple and like how people regularly talk from day to day, it becomes more relatable. Saying hello, making jokes, and asking fun questions at work leaves the viewer to believe that Crews is experiencing a real and positive work environment. Moreover, the way he communicates to the audience with a friend or a family member.

The fourth and final canon is the delivery of the artifact. Most of the ad is focused

on Crews and the camera shots are a bit shaky, which makes the commercial feel less formal and more synonymous with real-life feel overly produced which makes it feel very personal. Additionally, having the narrative be delivered directly from Crews and not from a narrator makes the message feel more real, credible, and personal to consumers.

After analyzing the canons, we must assess the overall impact the advertisement had, both in the short-term and

the long term. It became apparent almost immediately that the advertisement was not able to effectively persuade consumers into believing that Amazon is an organization worth applying for. Although it attempted to show a positive, fun, and beneficial work environment, it received immediate backlash for being fake and unlike a real day at an Amazon warehouse. In the past, Amazon workers have reported unsafe and grueling conditions at the warehouse. Some examples include low pay, a dangerously high-paced environment, a high

injury rate, mass write-ups, being treated like a robot instead of a human, and much more (Sainato). Many of the same sentiments are expressed in the ad (Crews). Many users also claimed that Crews was now a sell-out, and they were disappointed in his partnership with Amazon. Despite this

backlash on both Amazon and Crews, there appear to be no lasting negative impacts on TikTok post, users are praising him, calling him the best, and saying they love him. Amazon is still one of the most profitable organizations and this partnership with Crews did not make a noticeable impact on sales or drastically impact their image. There are no reports or findings that mention how many candidates Amazon received from this advertisement but given

the short-term impact, I suspect it was not a lot.

Advertisements

frequently have a clear intent, message, and idea that they want to communicate to their target audience. However, the question of whether it is persuasive and communicates the intended image is one of the most important questions that plague the advertising industry. On the surface, the Amazon advertisement with Crews appears to be very persuasive.

The advertisement is directed and filmed well, Crews is charming,

and the clip aligns with the platform they chose. Yet, this rhetorical critique has made an insightful contribution to the world of marketing as we are able to analyze an artifact using a microscopic lens. We can view the commercial as objectively as possible and as researchers, we are not persuaded by the marketing techniques they attempted to use. The neo-Aristotelian framework is the perfect framework for discussing an advertisement as it allows us to break down the artifact into its key persuasive components and

identify exactly what went wrong. Moreover, this critique highlights the importance of a cohesive brand image, and it demonstrates that a well-liked celebrity endorser does not always equal persuasion to the audience. In a world that is so interconnected through social media and technology, advertisers need to be aware that these factors are impacting the brand image as well. Through our analysis, we witnessed that consumers were already aware of the Amazon warehouse work environment and Amazon did not

address these sentiments in the commercial. When a brand positions itself in a way that negates previous testimonials through advertising, it creates the possibility of some backlash from consumers. As highlighted in the rhetorical critique, this advertisement did more harm than good in the short-term. Lastly, this critique also provides

a great foundation for other researchers to apply the same parameters to other advertisements or even future advertisements. Whether you are a researcher, an advertiser, or just apply these critiques and analytically assess the marketing materials we are exposed to everyday.

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Juscenta Haligowski:

is helpful in deciphering how an

As both creation and reception
are a by-product of personal
views and experiences, this is in

relationship with the work shifts
over time. Utilizing German
philosopher Hans-Georg

hermeneutic circle is valuable as
he regards recognition of
tradition (history and prejudices),
quasi-repetition and horizon-
merger as the three main factors

around how the application can
ability (or disability) as artists to
decipher meaning of their own
works and adapt to changing
societal views as defined by
Hans-Georg Gadamer.

In this analysis, the main
artifact of choice is a song taken

known in Eng

debut contains lyrics which make
various references to male
puberty and sexuality, following

(Herman). Additionally, the
lyrics sexualize women by
repeatedly mentioning their

through, see-

learn body architecture 101 from
you / My testosterone goes up

Translations).

In early 2015, the group
moved away from the school
themed series into a youth-

was a complete departure from

songs such as War of Hormone, instead pertaining to the struggles of growing up and finding oneself (Choi Jin-si). Although shifted from hypermasculine hip- received criticism from fans at the end of 2015 (Big Hit Entertainment). Their company, Big Hit Entertainment released more generally, stating:

Big Hit Entertainment and all members of BTS would hereby like to express our dearest apology to those who felt uncomfortable with the lyrics and online posts. We would like to take this feedback seriously and reflect on it as we go through our future career as musicians. We all learned that an act of creating music is bound by where a creator belongs and

English Translations). and sound has grown more polished as they have gained popularity worldwide. In 2017, they partnered with UNICEF for the Love Yourself campaign to end violence and promote self-worth (Wylie). In 2018, 2020 and 2021 they delivered speeches at the United Nations (UNICEF). In terms of music lyrics have remained almost completely gender neutral and free of profanity. Pertaining to a song from their 2017 album

writer Namjoon Kim stated the intention behind gender neutral lyrics were based on rare and special things in life. So, I thought, those feelings transcend genders, cultures and (Benjamin). Ultimately, it is vital to understand the impact their relationship with the song had on their own perspective. approach to hermeneutics and

means that knowledge of oneself

(George). Both statements

-

-

allo

Gadamer states that prejudices

of historically inherited meanings

and the release of the song itself

is demonstrative of these

meanings and social constructs.

As the group members and

credited writers (Big Hit

Entertainment) aoirs (Big Hit



our attempts to understand can
and should lead us to recognize
that our own horizon is not as
insular or narrow as we first

situation from the perspective of
those whom it offended, stating

also realized it is not appropriate
to

Although initially not considered,
the group recognizes that their
past prejudices drove them to
commit offensive actions. This
recognition is a broadening of

horizon, as the criticism is
utilized to reform the relationship
with the artifact.

Another example of how
the group merged horizons lays
in their intention to continue
positive work. This is evident by
regarding context such as the

st

neutral lyrics and their Love
Yourself campaigns. As each of
these events occurred 2017

onwards, it can be argued that
pertaining to Gadamer this also
constitutes as quasi-repetition.

Although not directly pertaining

repetition of the same offensive
behaviour and themes implies
improvement of morals. This in
interpretative experience with

mentioned. By utilizing the past
as a consistent indicator of
significance, the group then has
used it to shape not only their
views upon the song, but their
future actions as well. This
continuation of action aligns with
continuous process of being

within the circle and using it to
shape perspective.

To further quote Gadamer
in the words of Paul Fry, he

in my interpretation, insisting,
however that the hermeneutic
circle is a vicious one if I am not
min

Thirdly, they adjusted their

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Celeste Paquette: Adolescence Versus the Power of Representation

*Celeste is a first-year student, born
and raised in the city of Winnipeg.
As a First Nations and Metis woman
herself, she is committed to
providing representation and a
voice for the Indigenous peoples*

absurdly small group of well-known Indigenous actors that often play the same Indigenous role in every show or movie. I internalized this phenomenon from an early age and began to compare the lack of casting of Indigenous peoples in the film industry with the low probability of becoming an Indigenous actor myself and not have my only role

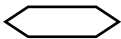
belonging within a community.

Being a teenager and trying to figure yourself out is already a heavy load on its own, but if you

dissect the negative and offensive depictions. It was concluded that the Black youth focus groups were aware that the images in media enforced a negative view of Black women and raised a major concern on how it would encourage the majority group, such as their white peers, to view themselves and Black women (Adams-Bass et al. 79).

In addition to the effects of stereotypes inflicted on youth, we are accompanied with the use of gendered advertising in media directed towards children. The classic and outdated pink is for

girls and blue is for boys remains a distinct societal trait that the media uses to separate the two. In modern3(ieta)-5(tar,l6ouldBT93 TmC



so much removing the feminine and masculine geared toys off the shelves altogether, but more so leaning toward educating media creators to include all genders in their advertisements. Although media creators are not responsible for how children obtain their content, educating parents to reduce the need to genderize their child before they even know who they are can be beneficial as well. This way children can be free to play with the toys they choose based on theme and function, which will in turn allow children to develop

their own interests and experience life without limitations due to the gender stereotypes inflicted upon them.

In contrast, parental guidance is not always at the forefront when preventing children from being affected by mass media, especially social media and its connection to the decline of mental health in teens. Nowadays, most adolescents have their own cellphones and are far more versed in the navigation of social media than their parents. Having said that, simply knowing how these social

view of self-image, but also may invoke a feeling of inadequacy for things that are often out of their control like their race, appearance, or social status. To some, the thought of appearance and social status might sound like a superficial issue, but this feeling of inadequacy that is linked to social media frankly only scratches the surface of a much more profound and developing issue that lies beneath: mental illness. Depression, anxiety, self-harm and eating disorders are frequently listed mental illnesses

that have been either associated with, induced, or made worse by social media use in adolescents of all genders. In fact, it was concluded that girls aged 13-15 who used social media daily had a greater association with low self-esteem, depression and inflicting self-harm (Barthorpe et al. 866). C[(L7r)5(e)4()] T(he)4(r)-TJETQq0.00

stemming from body image

concerns and

vulnerable minds of younger
generations.

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Adams-



Isabela Marie Franco:
Analyzing Cancel
Culture's Role *f*

sexual offender and to spread awareness about the situation on social media. Social media has been around for decades, but it was not until the early 2000s that it proliferated, and the escalation of cancel culture was highly influenced by the expansion of social media.

people, some are convinced that focusing more on the issue rather than the one who spoke on it will discourage them from repeating the same mistake. Alexandra

Cancel Culture:

The Good, The Bad, & It's

Impact on Social Change

wokeness

peers, the cultural expectation to be socially aware, particularly in what we speak up against. If you

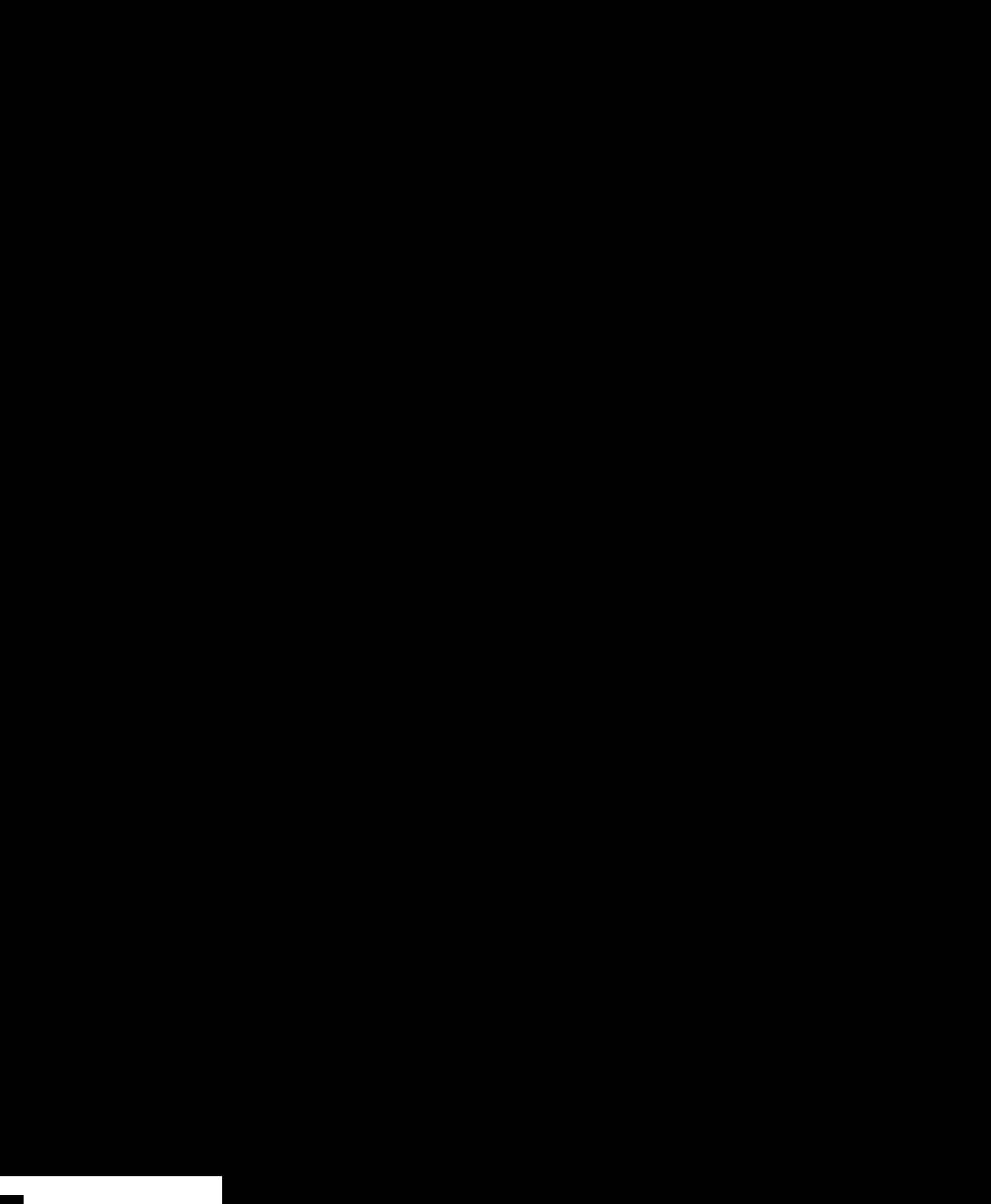
A key reason why cancel culture is so prominent today is due to the lack of accountability celebrities and public figures take. Amanda Marcotte, a political writer expresses this question in her writing, had a justice culture, would we even need to worry about cancel

Whether you agree or

rS-204-154 TJETQme t to uthor



prevail in the end, but the whole
concept is also a smoke screen to
distract from actual systemic
forces of suppressi



culture and real-life issues. He wants people to reframe the concept of the movement.

Willingham ends the article with one goal in mind and states:

These are the real problems that

Now having a solid understanding of the background of cancel culture, it is safe to move on to the negative side of it. Perhaps the ongoing debate about this topic centres around its tendency to dehumanize individuals. People often argue that anyone should be allowed to make mistakes without the fear

of being judged. After all, no one is perfect. The opposing side of canceling public figures lies within the community of people who are more gracious and merciful. The ones that provide a sense of leniency and who believe that anyone is capable of change, growth, and transformation. An article written by Maadhu Krishnan named *The Cons of Cancel Culture*

A negative theme of cancel culture is how it implies the need for perfectionism on all public figures. The need to be

unproblematic has been found to

Inevitably, the consequences of cancel culture have placed a lasting effect on

The perfect illustration for this is the popular singer, Madison Beer. She received large amounts of hate and death threats due to her behaviour encouraging fans to embrace their natural beauty when she herself has had plastic surgery. The fans communicated that there was nothing wrong with getting plastic surgery, but

caused an uproar. Not only was Beer called-out for being a liar, but she also received negative feedback for romanticizing her apparent favourite novel, *Lolita*.

The book is centred around a toxic and taboo relationship.

Beer then made a statement on her twitter saying,

would never condone inappropriate relationships of any seeming like I do. Let me make it clear

The negative impacts of

deep mental and emotional toll. From a different viewpoint, this can be categorized as cyberbullying. Another example is famous Beauty Guru and YouTuber James Charles. In 2019, Tati Westbrook, another Beauty Guru/YouTuber made efforts to cancel Charles claiming that he had been sending inappropriate messages to YouTube video which withheld detailed explanations, Charles and lost over three million followers on his YouTube

channel. Charles then made a video responding to Westbrook defending himself where he revealed that he had been struggling with his mental health due to the public dispute between him and Westbrook.

Now after delving into the toxic side of cancel culture, let us explore its logical viewpoint. The other side of the spectrum does not just deal with simple matters such as the right to free speech but claims that certain individuals should have their public rights removed and

should face the consequences of
their actions legally.

Conceivably, one of the
greatest demonstrations of cancel
culture is the infamous American
s

ceased to promote his songs. The awareness culminated in 2018 when the #MeToo movement peaked.

Perhaps the efforts to overthrow Kelly reached its summit when a Netflix documentary was

interviewing five of the women crimes. The case is still ongoing until now and the singer is due for sentencing on May 4, 2022.

After exploring both the advantages and disadvantages of cancel culture, it is evident that

this topic will always cause dispute. It will always be binary; either people will stand with it, or against it. In spite of the dispute of dehumanizing individuals and producing little to no clemency in people making mistakes, cancel culture can be a useful tool. Possibly, cancel culture is the new form of boycott. As massive celebrities such as Bill Cosby, Ellen DeGeneres, Lea Michele, and countless others take advantage of their power to prey on the vulnerable, cancel culture can be deemed significant

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community, recently made international headlines due to large scale protests and blockades of the Coastal GasLink pipeline project (Brown & Bracken). Again, this is just a single example that highlights a much larger issue: the contentious debate over environmental rights, land rights, and infrastructure projects involving Indigenous communities. Additionally, it appears these two issues are linked. Recent Indigenous resistance movements in protest

of infrastructure projects have made a point of addressing the topic of MMIW, and have called for consideration of this issue when projects like the Coastal GasLink pipeline are being planned. This paper will explore the link between infrastructure projects in Indigenous communities and the issue of MMIW, and examine how Indigenous resistance to such projects serves to protect Indigenous women in addition to land rights and the environment.

Background

*Indigenous Resistance to
Infrastructure Projects*

The debate over Indigenous environmental rights and infrastructure projects has always been a contentious issue. There are numerous cases of Indigenous resistance movements that exist in North American history; three examples of resistance movements involving Indigenous communities which will be discussed in this paper include Standing Rock First Nation, and the Bakken oil fields.

In 2016 and 2017, members of Standing Rock First Nation in North Dakota and their supporters protested an expansion of the Dakota Access Pipeline. The planned expansion would run under the and the community maintained that it could potentially cutting off their most vital natural resource. The protesters were forced to leave in February of 2017. However, the event stands out in Indigenous history because it gathering a world-wide

Rock brought numerous Indigenous communities together, inspired Indigenous activists and supporters around the world, and brought attention to the fact that the Dakota Access Pipeline and other infrastructure projects involving Indigenous communities often occur without proper prior consultation.

In 2020, Indigenous activists and supporters protested the development of the Coastal GasLink pipeline in the First Nation in British Columbia,

arguing that the project could contaminate the land and prevent access to traditional food and medicines (Brown and Bracken).

The blockades were shut down later in 2020. However, there are currently new blockades set up in

GasLink from continuing their drilling, and protestors say they will stay there until the project is shut down permanently

(Partridge). Members of the

determined to protect their land from the environmental

degradation this infrastructure project could bring.

The Bakken oil fields cover a wide area including parts of North Dakota, Montana, and Alberta. The fields have been associated with the Keystone XL and Enbridge pipeline projects. In 2008, the fields brought an oil boom to North Dakota and significantly impacted Fort Berthold First Nation, located in their midst (Crane-Murdoch). The Bakken oil fields have been linked to a high rate of violence and crime and with several MMIW cases.

Missing and Murdered

Indigenous Women (MMIW)

The issue of Missing and Murdered Indigenous women is widespread across North America. A number of risk factors including poverty, economic disparity, racism, marginalization, systemic discrimination, and issues with law enforcement and data collection put Indigenous women and girls at an increased risk of violence. In Canada, Indigenous women are three times more likely to be victims of violent

crime and seven times more
likely to be victims of homicide
than non

family, friends, and loved ones.

Something needs to be done to prevent further tragedies.

Numerous Indigenous communities, supporters, and organizations, including Amnesty International and the

Canada, have demanded governments take action to address this issue (Amnesty International). However, there has been little response and there is still much work still to be done to address the link between infrastructure projects and the



Keystone XL and Coastal

GasLink pipelines, have

acknowledged the issue of

protestors hung red dresses along

remind people of what is truly at

stake. Karla Tait of the

Centre explained that

studies have taken place that highlight the link between the two. A study by the Earth Alliance and Native Youth Sexual Network analyzed crime statistics across the United States and found that more assaults on Indigenous women and girls take place in areas where pipelines and infrastructure projects are being constructed (Earth Alliance 30). Another study found higher numbers of missing person cases and homicides involving Indigenous women, including several unsolved cases, in North and

South Dakota, Montana, and Nebraska - four of the states the Keystone XL Pipeline is being constructed in (Sovereign Bodies Institute). This study found 411 cases across these four states of Indigenous women who were murdered or who went missing and were never safely located. Of From 2017 through 2019, approximately 30-40 cases (Sovereign Bodies Institute 3). Additionally, the number of crimes in Fort Berthold Indian Reservation in North Dakota has significantly

risen since work began on the Bakken oil fields in 2008. In the tribal police department reported more murders, fatal accidents, sexual assaults, domestic disputes, drug busts, gun threats, and human trafficking cases than in any year before (Murdoch). These statistics help illustrate the dangers infrastructure projects can bring to Indigenous communities.

Crime statistics show that infrastructure projects are putting Indigenous women at risk, as do reports of individual cases from

Indigenous communities. For example, the Enbridge pipeline project has been linked to several crimes and cases involving Indigenous women. In 2020, two Enbridge workers were arrested in Minnesota on charges of human trafficking (Rieger). While it was not mentioned whether any of the victims were Indigenous, this case does show how the pipeline project indirectly endangered women in the community. The Bakken oil fields have also been directly linked to several cases involving Indigenous women from Fort

Berthold reservation. For
example, in one article a tribal
officer discussed a case in which

place. The influx of workers combined with rotational work shifts leads to an increase in crime, drug and alcohol use, and violence. This makes sense because man-camps often 1,000 or 4,000 men into a small location where they have nothing

boom
her, her family and friends with
racial slurs and threats multiple
and Zoledziowski).

She and other protesters wanted
to prevent history from repeating
itself and help Indigenous
women and girls feel safe in their
own communities.

Racial tensions also
endanger women during protests
of infrastructure projects. There
have been reports of activists and
supported being harassed by law
enforcement and by supporters of
the pipeline projects, and many
of these attacks are racial in

nature. For example, protestor
Angeline Cheek described how
she feared for her life while
protesting the Keystone XL
esidents
threatened to scalp Cheek, while
local farmers watched the
marchers with guns pointed to
the sky Bleir and
Zoledziowski). Additionally, the
United Nations Committee on the
Elimination of Racial
Discrimination issued a
statement following protests at

for help. This amplifies the danger that infrastructure projects bring to Indigenous communities.

women attempted to explain the

When infrastructure projects are being protested, the danger to Indigenous women and girls can extend beyond the community itself. For example,

were taking place, people across the country discussed it and participated in protests of solidarity. In Winnipeg, when a bus was delayed due to one of these events and passengers complained, an Indigenous

Reproductive and Bodily Health

Infrastructure projects that impact the environment can lead to detrimental effects on the lives of people in Indigenous communities. The long-term effects of infrastructure projects and environmental degradation may not be seen until it is too late. The Indigenous community

concern over 1,000 litres of contaminants that were spilled into their traditional territory by a Coastal GasLink work camp (Follet Hosgood). And they have

reasons to be concerned.

Environmental contaminants could lead to numerous reproductive and health issues, of toxins in breast milk, placenta cord blood, blood serum, and body fat, as well as infertility, miscarriages, premature births, premature menopause, [and] reproductive system

When infrastructure projects are approved, the potential impacts on the health of community member612

Emotional Trauma

The loss of women and girls is something that will impact a community forever, especially when they are violently attacked or go missing, leaving family and friends to wonder what really happened. As Natu Bearwolf, a MMIW support worker in B.C., not far from where Frances Brown went missing, explains, "It doesn't matter how much time has passed since a loved one has gone missing in that the community, the families, the friends are still hurting,"

(Bellrichard). It is a loss they will carry for the rest of their lives.

In addition to the grief and trauma of lost loved ones, Indigenous women must deal with fear and anxiety that they as an Indigenous woman and know that you are at an increased risk of violence. As one Indigenous teenager, being following, having as an Indigenous gi community where infrastructure

projects are occurring, where man-camps have increased the incidents of violence and sexual assault, means knowing that you are in danger. It is a weight that no one should have to bear.

Conclusions and Implications

The research available on this topic reveals a link between infrastructure projects in Indigenous communities and the issue of Missing and Murdered Indigenous Women. Projects such as the Coastal GasLink, Keystone XL, and Enbridge pipelines put Indigenous women

at risk. There are higher rates of violence and sexual assault and more missing person and homicide cases involving Indigenous women in communities where these projects occur. Man-camps bring an influx of crime, violence, and drug and alcohol and put community members at risk. Racial tension and animosity

degradation can lead to long term health impacts. The impact of infrastructure projects on Indigenous women must be considered before projects are approved.

Future studies could aim to investigate the link between man-camps and Missing and Murdered Indigenous Women directly, so the urgency of this issue could be better understood. Studies could also investigate whether pre-employment training courses, such as anti-racism awareness training, provided to temporary workers before they

enter Indigenous communities could help to reduce racist attitudes and the negative impacts associated with these projects.

It is clear more pressure is needed to address the link between infrastructure projects and MMIW, yet the government has failed to take steps towards ending this issue. Infrastructure projects continue to occur without prior consultation or consideration of the findings of the National Inquiry into Missing and Murdered Indigenous Women and Girls. Until this

changes, and because of all that is at stake, it is easy to understand why Indigenous groups feel the need to organize protests and blockades. They want to make their voices heard and make sure the issues are understood when infrastructure

projects take place in their communities. Indigenous resistance movements protect more than land and environmental rights they also help to protect Indigenous women and girls.

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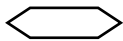
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Aanuoluwapo Aribilola:
Black Cultural
Appropriation
(Blackfishing) in Popular
Culture and Main Media

Aanu is a University of Winnipeg student pursuing an undergraduate bachelor's degree in Theatre and Film with a minor in English. While performing and visual arts are her primary interests, she has recently discovered her love for writing, with this article being her first published work. She hopes to gradually rule out ignorance about such societal topics through her

and typical lack of understanding of cultural appropriation, many have been averse to discussing it creating misunderstandings and less education on the topic.

However, in recent years, movements advocating racial justice (such as the "Black Lives Matter" movement) have sparked more conversation surrounding this topic, leading to questions being raised to gain more insight into Black cultural appropriation.

Why is cultural appropriation rampant in popular culture? What is so problematic about stealing from black culture? Are

appropriation and appreciation of black culture different? This essay will explore and discuss the concept of Blackfishing and how it is portrayed in popular culture and main media.

While Black cultural appropriation, or Blackfishing, exists in various industries and aspects of society, there is no doubt that popular culture and the contemporary media are among the many platforms on which it regularly occurs. This is because Black culture is a significant part of popular culture itself; therefore, appropriators of



that they are simply ripping off the culture by hopping on a trend that is part of the culture of a systematically oppressed group. This will further clarify the belief by many Black people that "people desire Blackness, just not on Black women" (Thompson, Ins). Some other people that may be blind to the issues of cultural appropriation or may view it as a trivial issue usually "believe that it is supposed to help the dominant culture learn, but that is not the case" (Jung-).

If appropriately examined, the problem stems from the fact that it is the people who do not own nor understand the Black culture that appropriates it, therefore, leading to a "misinformation about the culture" (Jung-Allen, s is harmful to the people who genuinely want to learn and appreciate the culture and the Black community itself: the owners of the culture being appropriated. Cherid adds that "it is an attack on the viability or identity of cultures or their members" (360).

Another problem that involves Blackfishing is that the appropriators, when "wearing or doing something that belongs to another culture, it is seen as trendy, hip, or even progressive and inclusive" (Jung-Allen, praise from the society and main media that these appropriators receive allows them to gain a general likeness or social advantage, thus appealing to the Black audience and popular culture. On the other hand, when Black people who own the culture do the same thing, it is

regarded as unprofessional or improper. For example, Jung Allen highlights how Zendaya, a prominent Black actress, attended the 2015 Oscars with faux locs (a hairstyle traditionally worn by Black people) and was shamed for it. However, "when Kylie Jenner (a White woman) wore the same faux locs in a cover story photoshoot in Teen described as raw, groundbreaking, fresh, and edgy" (Jung- emphasize here is that "there is a

specific dynamic in American society that implies that aspects of racial culture must be validated by those with status for them to be considered positive or valuable" (qtd. in Karimi). This dynamic has affected the society, especially the Black community, as their culture is now being

without giving them any credit or recognition for creating those dances. Many of these White TikTok-ers are then celebrated and offered preferential treatment by the general public and prominent media (beyond small media platforms), as if they were the creators of the dance. Pruitt-Young explains that "Black art forms, Black dance forms have been appropriated, watered down, repackaged and used to make money by White context of that longer history of basically stolen labor and stolen

creativity, then you start to see why it matters to people and why it's important to people to be credited for the origins of these

This is where the commodification of Black culture is most evident "once questions of intellectual property and ownership are brought into play" (Cherid 361). Non-Black capitalists see an economic opportunity once Black people are exploited from their ownership rights. Cherid covers this issue, as she states that "the

commodification of Black culture is a superficial show of tokenized representation that serves to obscure the ways in which this process has not only failed to create deep social changes but has effectively enacted existing power dynamics" (360-361). She further argues that Blackness through its commercialized culture is associated with the past and continuous processes of racialization that are expressed through "voyeuristic consumption" (Cherid 361). This is a valid argument as power

dynamics, as highlighted earlier, exist in the appropriation of a systematically oppressed race's culture.

It is also commodification that draws the line between appreciation and appropriation of culture. Appropriation involves disrespecting, ridiculing, exploiting, and copying the influences of Black culture and using it for personal (commercial and social) gains. According to Tina Charisma, "the important aspect of determining cultural appropriation is when borrowing



investigation. *Ten-Days in a Mad-House* was an important piece of reporting which gave voice to patients and significantly impacted the field of investigative journalism.

Summary

Bly recounts her experience chronologically. After receiving and preparing for her assignment, Bly entered a Temporary Home for Women, where she intentionally alarmed the other women so they would contact police. She maintained a story of

forgotten ident()-9(stor)-9(y)20(of)] TJETQq0.00000751 0 504 612.12 ref204 t 72.024 1

reported. However, a grand jury believed Bly, leading to positive

New York World newspaper to investigate conditions at um.

had lasting impacts worldwide.

known as Roosevelt Island, is

Background and Context

Nellie Bly (May 5, 1964-January 27, 1922), born Elizabeth Cochran, was a celebrated female reporter in the late nineteenth century (Vaughn 84). Bly published several pieces prior to this one, including a report of life under dictator Porfirio Diaz in Mexico (Maranzani). In 1887, she was asked by editors at *The*

River. Purchased by New York City in 1828, it housed a prison, workhouse, hospital, poor house, smallpox hospital, and an asylum throughout its history (National Park Service). Bly investigated 1887. At this time, it was overcrowded, with over 1,600 patients in a building meant for 1,000. Due to budget cuts, patient

care was lacking, and the site was staffed by only sixteen doctors (Maranzani) highlighted the dismal conditions and the cruel attitudes of staff at the facility.

This report was written in a time when psychiatry was used as means to control women.

Women did not have an equal

the years of 1850-1900, women were placed in mental institutions for behaving in ways male

account helps illustrate this

misogynistic attitude. Many of the women she met were sent to the institution for reasons that would not stand today.

seriously by readers for a number of reasons. Her previous experience as a reporter and the

likely to believe her account.



continued to write similar investigative pieces. She ultimately helped move them front page, from society news girl stunt reporting became a recognizable genre in the popular press of the late 1880s and early (Lutes 220). Bly a voice for women there, but also helped other women move into the reporting field and generated helped carve a place for women an interest in sensational news world. investigative pieces. This to make their voices heard in the news world.

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Anna Schaible-Schur:
Star-Spangled Ratings:
The Anthropocene
Reviewed

Anna graduated from The University of Winnipeg in spring 2022 with a Gold Medal Honours degree in Rhetoric, Writing, and Communications, and a minor in Modern Languages. She spent the last year working as CBC Manitoba's Communication Assistant, The University of Winnipeg's Exchange Student Assistant, and an English Department creative writing Teacher's Assistant.

his novel writing, back in 2007,
John and his brother Hank Green
started the popular YouTube
channel *vlogbrothers* with videos
that have been viewed more than

In 2011, the brothers went on to
develop and host the popular
educational YouTube channel
Crash Course

2006 recipient of the
Michael L. Printz Award, a 2009
Edgar Award winner, and has
twice been a finalist for the Los

What started as a podcast
internet audiences grew into *The
Anthropocene Reviewed* book.

Green takes the writerly advice
another level in this nonfiction
need to organize meaning and be
aware of our surroundings. In the
introduction to the book, Green

the Anthropocene, there are no
disinterested observers; there are

*The
Anthropocene Reviewed* 5). As a
participant in the Anthropocene,

Green organizes his reviews in semi-chronological order to create a narrative of maturing, reminiscing, and living life for the little things. Green is also writing from a precise moment during the pandemic that serves as a time capsule of lockdown anxieties.

The podcast origins of many of the essays in the book lead to a conversational tone and accessible language. The essays average six pages long (the longest ten pages), which makes for an easy read to pick up at different points in the day. With

forty-four different essays on a range of topics from art, philosophy, science, history and more, Green caters to the broad interests of his audiences. As Green reveals stories from his childhood, like watching Halley's Comet with his father to drinking audiences can relate to the all too human emotions and nostalgia formed by the nonfiction format. Due to the story's relatability, the book makes for a suitable gift or holiday read.

The structure of the nonfiction novel also lends itself

to adaptation for class assignments or personal musings.

Green's observations make you examine what you pay attention to in your life. Green quotes his personal friend and writer Amy Krouse Rosenthal when saying, "the all-caps phrase signalling that by becoming aware of what we focus on, our experiences become richer (*The Anthropocene Reviewed* 6).

detailed observations, like when

he discusses marriage in the

make me want to have similarly complex conversations with my friends.

The Anthropocene

Reviewed has a similar tone to novel *How To Do Nothing*, which came out as Green was writing his book in 2019. *How To Do Nothing* calls on readers to adjust their attention, intersects with narratives about social media, silicon valley and nature, and structures her arguments into

shorter essays. Green echoes
at the perfection of that leaf, I
was reminded that aesthetic
beauty is as much about how and
whether you look as what you

is in short supply, our ability and
willingness to do the work that

The Anthropocene
Reviewed 33). When looking at
another nonfiction writer like

feels underwhelming compared
to the lyrical narration in

The Argonauts or the
experimental structure of *Bluets*.

Where Nelson is poetic, Green
uses a more stream of
consciousness style of nonfiction
that cements *The Anthropocene*
Reviewed as a good book, but not
an exceptional book.

fiction work has been adapted on
screen, like *Paper Towns*, *The*
Fault in Our Stars, and *Looking*
for Alaska, *The Anthropocene*
Reviewed works well in its book
and podcast format (Green

share my hope of hearing more episodes with G ratings in the future.

My largest issue with *The Anthropocene Reviewed* is that a relies on other esteemed writers' quotes like the ones from Donald Hall, Margaret Atwood, and C.S. Lewis, to name a few. While many of Green's messages reignite passions for the people, places, and things around me, I more frequently than his.

However, I will commend him for tying the quotes into his narrative. In the process, he introduced many brilliant writers to me. Green admits this weakness in the Postscript, book is filled with quotes - maybe over- (*The Anthropocene Reviewed*)

would have found the book more
compelling and rated it higher.

The Anthropocene

Reviewed might be more aptly

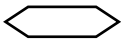
titled:

read the book over the course of a week and then set it aside for another week before coming back to review it, and these stories have remained poignant abilities.

I will be the first to admit that I am a harsh critic. Over the past two university terms, only four books have managed to get five-star ratings from me: *Emma* by Jane Austen, *Hamnet* by *Animal Farm* by George Orwell, and *Don't Call Us Dead* by Danez Smith. But these also expose my biases

toward fiction and the classics. *The Anthropocene Reviewed* gets the job done. The book allows readers to think about their own experience in the Anthropocene, making it a recommendable, if not a remarkable book. It successfully presents an relatable and heartfelt while remaining diverse enough to appeal to various demographics. In my opinion, anyone can take something away from this book. We are not so far removed from the pandemi worries feel irrelevant, and his





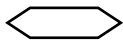
reserve (Fisher River Cree Nation). My grandparents, my mother, my aunt, and my uncle are all members, though only my grandparents live in the community.

In 2020, Fisher River made headlines when it opened the largest solar farm in Manitoba. In the midst of a global pandemic, this news gave me a brief surge of hope and pride, but it also made me realize something: Despite my family connection to Fisher River, I know very little about its history, or its present for that matter. The

solar farm inspired me to and development, and try to understand the odds that this community overcame on the way to where it is now. I was hopeful to speak with my grandfather, a community elder, to get some context for where the story of Fisher River begins.

HISTORY OF FISHER RIVER

room, sitting on their long gray sectional. The walls and shelves



for large-scale agriculture, but small gardens combined with hunting and fishing were enough to keep the community

he explains.

At the turn of the 20th century, there was essentially no unemployment in the community, or any need for government welfare; if someone enough to eat, those who did would assist them. This interdependence is an integral part of Cree values, and Stan

expresses it best with a quote
what you need, and what you

However, these methods of self-sufficiency began to conflict with the policies that the Canadian government placed on
ple]

says. To leave the reserve, community members needed to get permission from the Indian Agent. This became a roadblock for trappers, who had traditionally been semi-nomadic, and for workers seeking

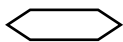
employment down south in the prairies. The government also made school attendance mandatory for Indigenous children, which meant that they could no longer help on the traplines. Whereas trapping had once been a task that the entire family undertook, now only men were able to leave town, while mothers had to stay behind to care for their children.

everyone obeyed the government

6th

age, most boys in the community would drop out of school even though doing so was illegal and work the trapline with their fathers. This was often necessary to keep families fed, but it also young men from opportunities for employment or post-secondary education. Those who did stay in school often did so at the expense of learning traditional skills, which had no value in the eyes of the Canadian government.

When Stan was growing



that retained profits and control by lending tools and supplies to their employees, and opened the door to wage negotiations.

Eventually, some fishers were even able to create their own Indigenous-led enterprises.

This allowed Fisher River to keep a larger cut of the profit, and also marked the return of intergenerational traditions,

where older fishers would pass knowledge and skills on to their children. Today, my grandfather says, the majority of fishing licenses on Lake Winnipeg are owned by Indigenous peoples,

with about 140 licenses between Fisher River and Peguis. Fishing the lake something that the Cree have done for centuries has remained a unique source of economic stability amidst a history of struggles.

A TOUR WITH DOT: THE REALITY OF FISHER RIVER

viewed my grandfather. My grandmother asks if I want to go for a drive around the community. She says a Métis fishing community next

to Fisher River

me about the businesses we pass on the way back. I happily agree.

Dot McKay is my grandmother. She grew up in Gladstone, and has worked as a schoolteacher in a number of Indigenous communities across Manitoba, including Fisher River. She met my grandfather while both of them were working at a school in Norway House. She moved back to Fisher River with him, and they raised their children there. My grandmother is a friendly, caring person, with enough patience and wit to keep

mischievous personality. Within Fisher River, she is quite well-known many community members were students of hers decades ago.

As we drive to Fisher Bay, Dot explains that many of the people who live there are related to residents of Fisher essentially just a line of properties on the lakefront but I notice when we arrive that the houses here are quite elegant, with large windows and elaborate Halloween decorations.

According to Dot, the local fishing industry has brought a lot of income to Fisher Bay.

Looking at the houses, I remember something that Stan had said; with the success of fishing, Fisher River was able to invest in other industries, including carpentry and housebuilding. The on-reserve lumberyard was a particularly important development; now workers can get their supplies within the community, instead of waiting days for lumber orders from off-reserve. My grandfather also told me that, when he was a

child, the vast majority of homes in Fisher River were log cabins, often hand-built by residents.

However, the Canadian government offered the community partial funding for the construction of contemporary wood-frame houses, which proved less sturdy and more difficult to heat than the log houses they replaced.

On our way back, we pass by the school. Dot points out the residences next door where many of the teachers live, and reminisces about when she lived there herself. We also pass the



station; the motel, developed only a few years ago; the local car wash; a brand-new fitness centre; the business centre, soon to have its own Chinese restaurant that shut down during the pandemic, but whose owner began catering band meetings and elder gatherings to stay in business. Listening to the stories that my grandparents know about each business in the community, I start to understand something about the way that they fit into

of goods and services they are vital parts of the community, almost like organs in a human body. I think again about what my grandfather said the day before, about the Cree philosophy of putting your community before your personal gain.

Eventually, we reach the destination that drew me into this project. Pisim Wastinohk Kistikewin: the solar farm.

wooden platform for looking over the fence, but even so the black panels stretch beyond my range of vision. I take

a picture, and admire the stretch of land, trying to imagine how much power it creates. I would later learn that each section of the solar farm can power approximately 500 homes. I know at this point that I want to learn more about the solar farm, and how it affects the community. Fortunately, I have an opportunity to speak with one of the councillors who approved the building of this green-energy plant.

**BARRY AND THE SOLAR
FARM: THE FUTURE OF
FISHER RIVER**

commercial casinos that some other reserves have. It mainly serves the local community, offering the people of Fisher River a space to play VLTs and bingo. When we walk in, I notice that there are chairs and tables stacked up against a wall; due to COVID-19 regulations, the centre has had to reduce its capacity. Barry calls us over, and we sit down to talk in front of his office.

Barry Wilson is currently the proprietor of the Fisher River Community and Gaming Centre. Before that, however, he served

on the band council for ten years, starting in 1999. Barry tells me that he was more or less elected to the band council in an election, he rose to the challenge of leading his community.

When Barry first took over as chief of Fisher River was in a difficult financial position, and relied heavily on government investment. Over the course of his career, however, the community began to see some positive changes, as newer and





the window, at the sea of poplars
and evergreens green turning to
yellow, yellow turning to brown,
as winter silently approaches.

This time I stay awake until we
reach the city.

**MYSELF: THE
IMPORTANCE OF FISHER
RIVER**

been typing away at this project
on my laptop for a few days,
listening to folk music, and while
I work, I weigh the information

importance to the passing of
knowledge. When someone
particularly an elder like my
grandfather tells you a story,
you learn to find meanings that
run deeper than the words
spoken. So what does the story of
Fisher River mean?

At first, I thought that my
goal might be to uncover some
universal truth about reserves
across Canada. However, that
proved to be a paradoxical task.
On one hand, Fisher River has
many things in common with
Indigenous communities across

the country struggles related to government policy are something that most reserves can relate to. But on the other hand, Fisher

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Ana Ilagan: Beginnings

Ana Ilagan is a Rhetoric, Writing, and Communications student. She migrated from the Philippines to Canada seven years ago and is interested in exploring Filipino-Canadian identity. In her free time, she likes reading books, writing, and listening to BTS's music.

beginning of things, and harder

in reflection of her early twenties

in a new city, tells the readers a

story of beginnings, of becoming

lost, and eventually finding

herself as she settles and

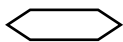
evaluates what New York means

then excited, then curious, then homesick again and that was why, as Didion says, it was hard to see the ends.

That was also true for my father, Chris, who flew to Canada from the Philippines back in 2014 with only \$100 and a handful of hopes and dreams in his pocket. Now, several years later, he reflects on how he began, again and again, one job after another. Sometimes taking on multiple jobs all at once. The beginnings never seemed to end for him, once a poor boy who grew up in the slums of Metro

Manila. He kept beginning and beginning for far too long.

I remember him telling the story of how he got to Canada. One autumn night, the chill of November pressed against the glass door behind him as he sat with us myself, my two siblings, and my mother, around the dinner table and became the narrator of his story.



have the lowest amount of savings upon arrival. My dad was no stranger to this. He told us about having to borrow money from Chinese loaners back in the Philippines to finance the immigration process.

sakanila noon, kasi mataas ang



We had lived there most of our
from electrical appliances, to
clothes, to textbooks from my
, to stuffed
toys I got from my first
birthday were sold or given to
random people in our
neighborhood. I was fifteen years
old when we had that garage
sale. By that time, my family and
I had already gone through all the
bureaucratic processes required
to migrate, but I had never felt
the magnitude nor paid attention
to the reality of our migration
until I came home from a night

out with my friends the same
night my mother had finished the
garage sale. The fluorescent light
reflected brighter on the ceramic
tiles in our living room because
we had little furniture. I looked
around the house, which
somehow looked calmer while
the crickets of the humid summer
night grew louder. I felt panic
seizing me. It was as if all the
stuff that was once in that house
hovered above me and
compressed into a big, awkward
ball of odd things. Then, like the
gravitational pull of the sun, it
fell upon me as I realize that that

was it. I was about to leave home
for good. My grandmother, the
person who was most pained by
my family

sponsorship programs that allowed, not only individual workers, but families to migrate to Canada. One of these programs include the Manitoba Provincial Nominee Program (MPNP), where my dad applied to under a sponsorship from his sister Cristina, who had resided in Winnipeg for a several years with her family.

My dad and Miguel had stayed in our *tita* for six months before my mom, Maegan, and I finally arrived in Canada in June 2015. It was a short time apart, but my family

was used to distance and separation.

Before my parents had decided to migrate to Canada as a family, my dad worked as an Overseas Filipino Worker (OFW) on and off for several years as me and my siblings grew up. He worked in Singapore for 2 years when I was in my early teens. Before that, he worked in the Philippines for a few years, but never held a position at one company long enough for me to finish a school year. Even though we were in the same country, he would be working in Metro

Manila, the big city, where there were more job opportunities, while me and my siblings stayed in the countryside with mama and papa, our grandparents. They were the parents that I grew up to recognize, which is expected, because my parents left me with them when I was just 2-months-old. They did the same thing to Maegan and Miguel, who are five and six years younger than me, respectively except they were already 3 and 4-years-old **when** our parents left them to mama and papa.

bought from Walmart, the dollar store, or yard sales, that OFWs send back to the Philippines for their family and friends).

Meanwhile, my dad quietly suffered through cold and lonely Canadian winters alone.

In 2008, my dad returned to the Philippines because his work visa expired. But soon after, in 2010, he left again for Singapore and worked as a cargo loader in Singapore Changi Airport. He went back home to the Philippines in 2012 and worked different jobs from being a hardware store manager, a sales

representative for Coca-Cola, and a product distributor for my

I consider 2012 a new beginning for our family. During the time we spent with our dad that year after he lived in and out of the Philippines, I got to know him better as a person and as my father. It was the year our dad lived with us in our period. It was novel to me: waking up in the morning to see my *actual* excited, elated even, to have him home. I watched him every day,

not through a screen, but right in front of me.

He owned a big green motorcycle back then, the ones that roar as they pass by. He had a big dragon tattoo on his right arm, and he wore earrings on his left ear. He looked like a thug and because of that my grandparen

I remember my stringent grandmother telling him,

Beginning and beginning with no end in sight.

My mom, on the other hand, was the complete opposite of my dad. In 2012, while my dad kept starting new job after new job, my mom had been promoted multiple times in our local Coca-Cola plantation where she was in charge of sales and teams of people worked under her management. Coca-Cola paid her more than half a million pesos every year, which was well above the upper/middle-income range in 2012, according to [Rappler](#). My dad earned

significantly less than that. But eventually, everything changed when we moved to Canada. For the first time in a very long time, my family and I lived in a house without our grandparents in 2015. It was time to figure out our family dynamic, one that family separation and poor socio-economic conditions had deprived us of for so long.

I remember the awkward setting we had in Auntie Lipton and Wellington. The concept of a basement was something new to us there are

no basements in houses in the
Philippines. But in Auntie
Cris
was all my family could have.
My parents and Miguel shared
the queen bed, while Maegan and
I slept on the floor, with only two
layers of comforters to separate
us from the cold carpet.

We were poor when we
arrived in Canada in 2015. My
mom, who before had people
following all her orders, was now
jobless. My dad worked as an
emergency technician in a
company called Priority

From 2018 to 2019, my dad gradually took on more and more jobs. He worked as a realtor, but still continued delivering food for DoorDash, KFC, and now Skip the Dishes. He also worked night shifts as a merchandiser for M30 and Pepsi. Because he worked so much, he developed gout, because of which he sporadically became immobilized for a week at a time. I asked him why he had to do that to himself. I learned that there was a large shadow of debt behind him and that his father was dying from cancer. He told

me about how he was so broke during those two years.

One time, he was standing in line at a Tim Hortons after getting gas. He stared at the card machine that asked him to pay \$3 for coffee. He fumbled for his debit card, because his credit cards had been maxed out. He tapped the rectangular plastic on the machine, but it answered disapprovingly with a heavy beep. His debit card got declined for \$3 at Tim Hortons. He had to cancel the order because he had no money to pay for it.



LePage and earns nearly as much as my dad does. Soon, we will be moving to a newer neighborhood and live in a bigger house at South Pointe Park.

Sometimes I look at my in her room in our old apartment leave the door slightly open.

remember how my dad could talk or smile for a week when he got sick because of exhaustion

remember, what sticks out to me

most is the one conversation we had in a car ride.

My dad would often talk sporadically about his life on our short car

me up from work. One day, with the hum of other cars and people in the background, he sat in the

their country, it will be hard to see the ends of it because it is never an easy experience. My this. Though it is an inspiring story, it reveals the hardships that many immigrants face. His journey was a series of beginnings, but I realize that it is a fruitful journey because he kept

beginning. Now, faced with my own beginnings as an immigrant and as an adult learning new things, I will remember my father and keep beginning.

Alvena Ali Wasim: High Ceilings and Persian Rugs

*Alvena is majoring in Rhetoric,
Writing, & Communications and
wants to become a writer in the
nonfiction genre. She enjoys
listening to Pakistani music. By
learning the literary devices used in
communicat34.20 G.-4(ear)-3rng*



She changed the topic as soon as she thought I was out of earshot.

Despite little utility, the fans in the high ceiling rooms were always left running. Mainly because the sound provided a psychological relief from the humid and motionless air. The slower the fan oscillated, the louder its metallic blades clanked. Like a wind turbine that is in a perpetual state of lethargic motion, impossible to tell whether it is speeding up or slowing down. In many ways, the

occupants of these homes also live in a suspended state.

For years I had seen my mother cut corners everywhere she could. My father, on the other hand, would sit back and smoke his cigarettes no matter how hot it was.

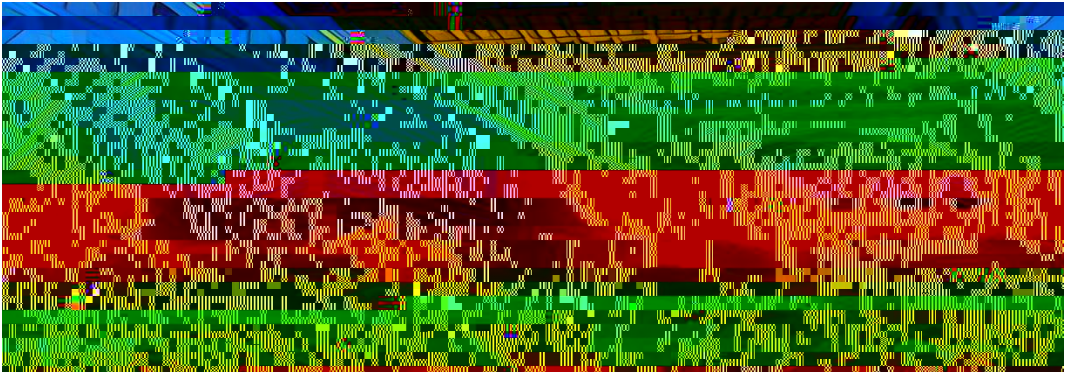
I tried telling my father that I was writing a personal explain it to him. I was barely able to explain to him why I was getting a degree in communications.





well. I cannot separate my idea
of a home from all the memories
I have of my family and the
places we spent our time
together. My father might not get
a chance to build a home again,

but he instilled in me a sense of
home which is in part, the need
for a practical dwelling, yet a
desire for high ceilings and
Persian rugs.





Malaihka Siemens: Post-
Secondary I

it, I started questioning if this is
really what *I wanted*. I felt like I

guilt that knotted inside of me
was almost too hard to stomach. I
wondered; would it be wrong if I
chose a different path? This
daunting decision was baring its
teeth in front of my confused,
sixteen-year-old self. I had no
clue how I would even afford
university.

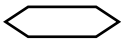
The pressure to be the
first to graduate high school and

passion of fire and chase

with her, only this time she had an unexpected proposal. Her arm was extended out to me with a pamphlet in her hand, it had enticing images of smiley teens and bright colours all over. My grad coach smiled and said I should really think about this opportunity, a full scholarship for Indigenous students to get their B.A and B.Ed. degrees. It sounded too good to be true, and too

good for *someone like me.*

After some time, I decided I was going to take a leap of faith and apply to the program. It truly was the opportunity of a lifetime. Time sped up as I went from writing the required essay, to sitting in the interview, to getting the news I was in. My mom was so proud and happy, my family threw a surprise party for me. I had that knot in my stomach, but now for a different reason. I was with completely new people but in a way, I was more comfortable



Assistant certificate behind me. I started working in an elementary school for my practicum. I had a lot of emotions running through me, including this feeling of what I found out was called imposter syndrome. To my understanding,

faking everything, and none of your success is actually because of you. My belief is that many BIPOC experience this because we are living in a westernized, Eurocentric world. One where our education is not structured in a way to fit us, and systems are created to suppress us. I realized

my thoughts and self-image were exactly what colonialism wanted them to be. This is what colonization and cultural genocide intended; for me and many other Indigenous people to not be proud, to not take up space and to feel *less than*.

Now, I am 19 and have almost completed my first year of university and practicum. There will always be someone doubting us or questioning our worth, so we must believe in ourselves. That battle I had internally was the push and pull of what I knew I should believe

and what others believe about my people. I now know that I do not have to be sorry for being successful. This is something I want all Indigenous and non-Indigenous youth to know. That our existence is not by accident and our lives are not any kind of burden. I have learned to ground myself in my identity and not discredit any work I do. I am no longer in competition with anyone and I have learned to prove. I take my time and take up space as an Indigenous student who is operating in a society that wants me to feel like