

# Take a Sip of the Juice



## URBAN DREAMSCAPE

William Radcliffe,  
2A Liberal Studies



JAN 2026

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VOLUME 1

ISSUE 1



## Take a Sip

*Tanraj Dulai, ASU VPA, 5BARBUS History & Political Science*

Some of you may be asking, “Why is the ASU trying to make a student magazine?” I have a question in response: why don’t we have one already? Are we, the artists, the writers, the poets, really going to let the engineers, scientists, and mathematicians beat us in our own arena? They barely even shower (This is a joke (for legal reasons) I love the STEM focus of this school...) But this isn’t about MathNEWS (will accept anything), the Iron Warrior (Boring), or Dark Matter (Honestly pretty good, but I was mean about the other ones so pretend I said something quippy), this is about Orange Juice (The thing you’re reading right now).

Orange Juice was founded by the University of Waterloo Arts Students’ Union to publish the voices of Arts students at UW. While we accept works by all students at UW, we will only take pieces of concern to the Arts.

There are three major sections where we will accept student submissions.

- Journalistic Pieces: Op-Eds, editorials, interviews, exposés
- Creative Writing: Poetry, short stories, satires
- Arts and Culture: Reviews, recipes, campus life



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## ASU 101

*Collected from Arts Students Union Sources*

The Arts Students Union (ASU) is the official representative body of all undergraduate Arts Students at the University of Waterloo, with the exception of students studying in the School of Accounting and Finance (See AFSA). The roles and responsibilities of the ASU include: To secure and promote the interests of all members of the ASU; To ensure all societies and organizations under the ASU act in the most effective and efficient manner in the interest of their constituencies; To establish and promote unity and communication among all

students, societies, organizations, and Academic units within the Faculty; To sponsor, co-ordinate, and execute social, educational, cultural, athletic, and academic endeavours for all members of the ASU; To represent its members and express their interests on those governing bodies and other organizations within the University that are deemed relevant to the ASU by its student stakeholders; To establish and maintain friendly connections with inter-faculty, campus-wide organizations, such as student societies, and services.

Currently, the ASU has ten executive members. You can reach them here:

ASU  
[ask-asu@uwaterloo.ca](mailto:ask-asu@uwaterloo.ca)

ASU President  
Rae Lam (See Page 3)  
[pres.asu@uwaterloo.ca](mailto:pres.asu@uwaterloo.ca)

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# ASU Exec Reports

A crucial function of the ASU is our subsocieties. The subsocieties of the ASU represent different fields of study within the Arts Faculty, and hold a lot of fun events. Learn more about our active subsocieties here:

## Anthropology Society

*Instagram: @uwanthsoc*  
*Email: uwanthsoc@gmail.com*

## Arts and Business Society

*Instagram: @arbussociety*  
*Email: arbussociety@gmail.com*

## Le Cercle Francais

*Instagram: @uwcerclefrancais*  
*Email: cerclefrancaisuw@gmail.com*

## Communications Arts Society

*Instagram: @uw.cas*  
*Email: commartsoc@gmail.com*

## Economics Society

*Instagram: @uweconsoc*  
*Email: uw.economics.society@gmail.com*

## English Society

*Instagram: @uwenglishsociety*  
*Email: uwenglishsoc@gmail.com*

## Gender and Social Justice Society

*Instagram: @uw\_gsjs*  
*Email: uwgsjsociety@gmail.com*

## Global Business and Digital Arts Society

*Instagram: @gbdasoc*  
*Email: gbdasoc@wusa.ca*

## History Society

*Instagram: @uwhistory*  
*Email: histsoc@uwaterloo.ca*

## Human Resources Society

*Instagram: @uwhrsociety*  
*Email: uwhrsociety@uwaterloo.ca*

## Legal Studies Society

*Instagram: @uwlegastudiessociety*  
*Email: legalstudiessociety@gmail.com*

## Music Society

*Instagram: @uwmusoc*  
*Email: uw.musoc@gmail.com*

## Peace and Conflict Studies Society

*Instagram: @pacs.society*  
*Email: pacs.society@uwaterloo.ca*

## Philosophy Society

*Instagram: @uwphilsoc*  
*Email: philsoc@uwaterloo.ca*

## Political Science Students Association

*Instagram: @uw\_pssa*  
*Email: pssa.uw@gmail.com*

## Psychology Society

*Instagram: @uw\_psychsoc*  
*Email: psychsoc@uwaterloo.ca*

## Sexuality, Relationship, and Family Society

*Instagram: @uwsrfss*  
*Email: smfsociety@uwaterloo.ca*

## Society of Fine Artists

*Instagram: @uw\_sofa*  
*Email: sofa@uwaterloo.ca*

## Sociology Society

*Instagram: @uwsoc*  
*Email: uwsocsociety@gmail.com*

## Theatre Students Union

*Instagram: @uw.tsu*  
*Email: theatrestudentsunion.uw@gmail.com*

**Learn more about  
the ASU here**



## President Report

*Rae Lam, ASU Pres, 3A Communication Studies*

Hi everyone!! My name is Rae, and I am the 2025–26 President of the Arts Student Union. As President, my role is to lead the society as a whole and ensure that the voices, needs, and experiences of Arts students are represented at every level of the University. I oversee the executive team, support each executive in their work, and act as the primary liaison between ASU, WUSA, the Faculty of Arts, and the University administration. Ultimately, my job is to make sure ASU is running effectively, transparently, and in service of students.

Over the past two terms, most of my work has focused on leadership, coordination, and organizational structure. This includes overseeing and supporting the other executive members in their roles to ensure our goals are being met and that the ASU operates cohesively. I also regularly liaise with WUSA and the Presidents of other faculty societies to share updates, align priorities, and strengthen inter-faculty collaboration. A major focus of my work has also been to coordinate the finalized, up-to-date version of the ASU Constitution to help streamline the organization of the Arts Student Union and clarify how ASU connects with and supports its subsocieties. Additionally, I have been leading regular Council Meetings between the ASU Executive Team and ASU subsocieties to share updates, address concerns, and improve communication across student leadership.

Looking ahead to the Winter term, my goals include continuing to strengthen relationships with subsocieties, supporting executive continuity, and ensuring ASU remains an effective and transparent representative body. As a non-graduating member, my broader goal at UW is to leave ASU more structured, connected, and accessible for future Arts students.



## VP Internal Report

*Kareenna Mohabeer, ASU VPI, 4B ARBUS Psych*

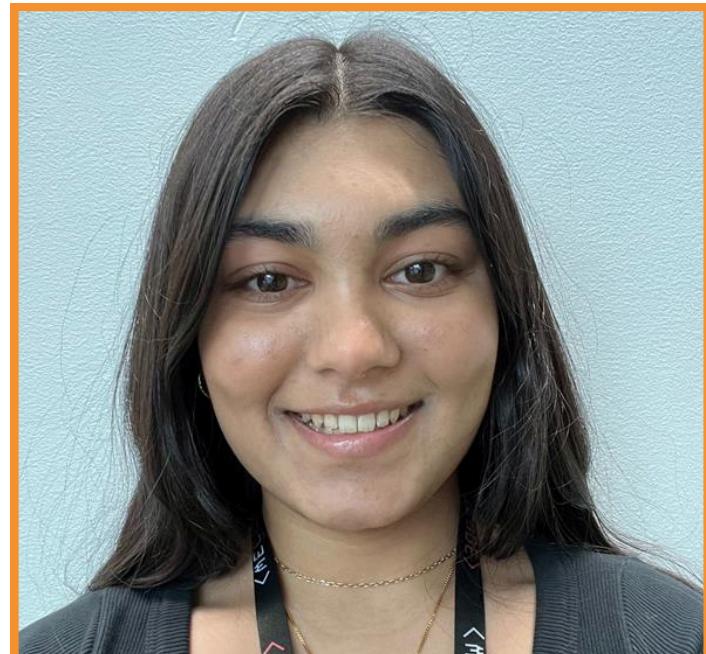
Hi everyone! I'm Kareenna Mohabeer, ASU's Vice President Internal. My main role as the VP Internal is to assist the President in their duties of overseeing the operations of the Arts Student Union. This includes liaising with our subsocieties, coordinating and facilitating ASU meetings, and planning initiatives for our student body.

Outside of my role on the ASU, I also get involved by being a Faculty of Arts Ambassador. You might see me giving tours of the Arts buildings, volunteering at stress buster activities, or talking to prospective students at the Arts open house. Taking part in clubs and committees, as well as attending events, is a great way to better connect with the Arts community. There's always something happening on campus, and whether you are looking for an outlet to pursue an interest or a casual environment to socialize, I encourage you to take advantage of all that Waterloo Arts has to offer!

This Winter 2026 term, I look forward to running and attending events for Arts students. In particular, I hope Arts undergrads get excited for our upcoming Grad Gala as a chance to celebrate yourselves and all the hard work you put in.

I'm always open to hearing from students and clubs about questions and ideas they have for the ASU. Feel free to send me an email anytime at [ypinternal.asu@uwaterloo.ca](mailto:ypinternal.asu@uwaterloo.ca).

I wish everyone a wonderful winter term!



## VP Finance Report

*Arya Razmjoo, ASU VPF, 4A Legal Studies & Communication Studies*

My name is Arya Razmjoo, and I serve as the Vice-President Finance of the Arts Student Union. My role is to ensure ASU and its subsocieties make sound, responsible financial decisions while operating with a high level of transparency among each other. This includes building and overseeing the ASU budget, reviewing and approving cheque requests, funding sub-societies, and working closely with WUSA to ensure a successful audit process. Since being elected through a by-election in September, much of my work has focused on bringing ASU up to date on its financial responsibilities and strengthening internal systems. Early in the term, I ensured that all outstanding cheque requests on the ASU side were processed. I also developed both the Fall and Winter term budgets and am currently working on the Spring term budget, which had previously not been finalized. Establishing this budget enables more consistent, forward-looking financial planning throughout the year. I have placed a strong emphasis on improving financial transparency and accountability for sub-societies. This includes requiring regular termly budget submissions and more transparent and explicit reporting on spending. To better support program societies, I also created a new \$20,000 fund dedicated to funding sub-society events and initiatives. As we move forward with the Winter 2026 term, I am currently working to implement a new cash management system and formalize written financial rules and procedures for ASU. Overall, my focus has been on building long-term financial stability, clearer processes, and stronger financial governance for the organization.



## VP Academic Report

*Tanraj Dulai, ASU VPA, 5B ARBUS History & Political Science*

Hello Arts!! I am Tanraj Singh Dulai, and I am the 2025-26 ASU Vice President Academic! So what is a VPA? A question I'm sure you're asking because I also wasn't quite sure when I decided to run for the role. The VPA is an academic advocate for the students of the society. In the role of VPA, I liaise with WUSA, the Faculty of Arts, and the University. While I love a good committee, I also serve as your policy advocate. If you are facing a university policy issue, such as a plagiarism accusation or a problem with a professor, and you do not feel comfortable pursuing it on your own, I can act as your advocate.

So, now that you know what I'm supposed to do, what have I done? Over the Spring and Fall terms, I focused the majority of my work advocating for student voices in the Arts Faculty Re-Org. (See Page X for more info) This included the creation of the Arts Undergraduate Advisory Forum (AUAF), a co-chaired forum led by Associate Dean Undergraduate Experiences, Richard Eibach, and me, with members including academic representatives from each Arts major, minor, and program. I also worked on strengthening the relationship between the Arts Student Body and the Arts Faculty. Over the Winter Term, I hope to continue serving the students of the Arts Faculty at UW, and I hope that I can increase the amount of student agency in our academic futures.



## VP Retail Report

*Dhruthi Pathuri ASU VPR, 2B Psych*

Hey there! I'm Dhruthi Pathuri, and I'm currently heading into my 2B term in Psychology. I'm also the current ASU Vice President of Retail. My chunk of responsibility in the ASU is to manage the Tuck Shop in Arts Lecture Hall (AL 120). My role involves a myriad of responsibilities, including managing volunteers, replenishing inventory, taking in suggestions from the Arts community on how to improve the ASU and the Tuck Shop, and creating a bright and joyful space for everyone who wishes to take part, volunteer or not. I'm also in charge of the ASU poster system, so if you have any questions about that or anything else related to my role, feel free to email me at [vpretail.asu@uwaterloo.ca!](mailto:vpretail.asu@uwaterloo.ca)

I have been heading the Tuck Shop since May 2025, and over the last two terms, I've been in charge of keeping the Tuck Shop open on a regular schedule, our standard hours being Mondays to Fridays, 10am-4pm. Due to the dedication of my delightful volunteers, we've brought in over \$3,000 in revenue, which supplement our existing Arts funding for initiatives for the Arts community.

In the Winter, I'm really excited to seek out first years who are interested in getting involved in the shop, so they can continue getting involved in the ASU in the years to come. We're also looking forward to bringing in more products, and releasing some ASU merch for everyone, featuring Capy, our beloved mascot :)



## VP Social Report

*Sophia Dasrat ASU VPS, 2B ARBUS Legal Studies*

Hi Warriors! I'm Sophia and I am the VP Social for the ASU. I'm currently in my 2B term of honours Arbus with a major in legal studies, and am also currently pursuing a legal co-op position. My role in the ASU is to organize and plan student events that are engaging, fun, and sometimes educational throughout the semester for art students. I also create promotional material for our Instagram for events alongside physical promo such as posters you might have seen around campus. Last semester we had some really fun events like the Winter Semi Formal and our LinkedIn Headshot event. I also head the events committee, which is a body of students that assist and volunteer in the planning and the execution of events. This committee grows every semester and gives students a chance to join something low commitment that can connect them to others in their faculty. For the semi formal and other similar larger events, there is usually a separate committee of students dedicated to mitigate tasks. So there's always a chance for students to be involved! Another part of my job is also to communicate with other facilities when intersociety tournaments or intramurals arise such as last year's intersociety volleyball tournament.

This upcoming term there are many more fun events! With our annual grad gala approaching soon this semester will be packed with all kind of fun activities and events for students to do, so keep a look out on our Instagram!



## VP Comms Report

*Rebecca Kim ASU Co-VPC, 3B Social Development Studies  
Sherin Sara John ASU Co-VPC, 4A Psych*

Hello everyone! We are your 2025–2026 Vice Presidents of Communications, Rebecca Kim and Sherin Sara John!

What does VP Communications do?

VP Comms is responsible for collaborating with subsocieties under the Arts Faculty to promote events, programs, and initiatives, and to keep Arts students informed and engaged. We work closely with the Vice President Retail to promote the Tuck Shop and its related events, as well as with the Vice President Social to support and publicize ASU-wide events.

Rebecca

Over the Spring and Fall terms, I've helped create marketing materials for various ASU initiatives, including the ASU By-Election and the Toronto Harbourfront Cruise, which were promoted on the ASU Instagram (@uw\_asu)! I've also worked closely with Arts subsocieties to support Council Meeting preparations and have actively assisted clubs and societies in promoting their events through ASU's social media platforms.

Sherin

I'm currently working on getting the ASU website updated so that information is clear and easy to find. I also help coordinate and schedule meetings, send out emails regarding updates and reminders, and respond to and maintain communication with anyone who reaches out to us via email. I also stay in touch with other faculty societies to support collaborations and initiatives.



## Second Year Rep Report

*Rubaani Singh ASU SYR, 2B ARBUS Econ*

Hello Arts! My name is Rubaani Singh, and I am your Second-Year Representative for the Arts Student Union. As a Second-Year Rep, my role is to represent the academic, social and transitional experiences of students as they navigate the early years of their Arts degree.

Being involved in the Arts Student Union has given me the opportunity to better understand how student representation works and how student perspectives are brought into conversations that shape the Arts community. As a Second-Year Representative, I aim to stay engaged, listen to student concerns and contribute thoughtfully to discussions as they arise. Even in general, being part of the ASU has been a meaningful way for me to stay connected to our community and support a collaborative, student-focused environment. I strive to bring a practical and relatable perspective to ASU conversations.

Looking ahead to the Winter term, I hope to further strengthen connections between us second-year students and the ASU by encouraging greater engagement with available resources, initiatives and opportunities. More broadly, my goal at UW is to continue developing both academically and professionally, build the skills needed for long-term career success and make the most of the opportunities available throughout my undergraduate journey.

If you're a second-year student with questions, concerns, ideas or just want to chat about navigating Arts at UW, please don't hesitate to reach out. I'm always happy to support and help in whatever way I can. I'm here to listen, learn and represent your perspectives.



## First Year Rep Report

Becky Chen ASU FYR 1B ARBUS

Hello everybody! I am Becky Chen, and I am the 2025-25 ASU First Year Representative. I'm the person responsible for guiding first years, helping them with anything ASU-related. If you are a first-year reading this, I am here to support you if you have any questions in regards to academics, campus life, sub-societies, events or student resources. I want to make sure your voice is heard and considered! I decided to take on the role of First Year Rep because I'm dedicated to meeting new people and building connections that last beyond first year. I understand how overwhelming the transition to university can be (as I have gone through that myself and am still going through that), and I want to help make that experience smoother and more welcoming for everybody. My goal is to help create a welcoming environment that gives first-year students the best experience possible so that they can feel confident, connected and supported.

Onto myself because I think of myself as a niche person. I am a first-year ARBUS who is undecided at the moment but contemplating between legal studies and poli sci. I am definitely the most brain-rotted out of ASU, as I make so many stupid references that the other executives do not understand. Took them a while to understand what "gooning around" meant and I lowkey still don't think they know what it means (but don't tell them I said that). I try to get at least 6h+ of screentime a day, with one hour being my daily before-bed doomscroll. Outside of being a complete goonette, I am a part of many clubs such as the UW Young Liberals, Hong Kong Student Association and Law & Business Nexus! That's a bit about me :) Anywho, I hope to continue to serve the students of UW, especially the First Years and help shape Waterloo into their second home



## ASU Mascot Report

Capyccino, ASU Mascot, Liberal Studies

Hi! I'm Capyccino, but all my friends call me Capy, and since we're friends, you can call me that too! I was born in 2024, and this is my second year as the ASU Mascot!

The capybara's genus name, *Hydrochoerus*, is, in part, derived from the Greek word for pig or hog: *χοῖρος* (choiros). Classified as rodents, capybaras also closely resemble guinea pigs. Sure, they're no boar. But capybaras are the pig of choice for the Arts undergraduate students in the form of the official Arts Student Union mascot, Capyccino!

Do they really fit in a mug? No, capybaras are actually the largest rodent in the world! But our Capyccino is a special capybara, tinted orange to reflect the Faculty of Arts and named after a favoured coffee, not unlike those available at the ASU's own tuck shop. Like many students, capybaras are most active in either the morning or the evening, or even late nights, when they feel threatened by external stressors. Ever stay up late to make a deadline or study for a midterm? Capy gets it! In addition to his cute mug (wink), he brings forth the renewal of the Arts Student Union as a force for student voices following a lull during the COVID-19 pandemic.



## Everything You Need to Know About the Arts Faculty Restructure

*Tanraj Dulai, ASU VPA, 5b ARBUS History & Political Science*

This Section will be free of my opinions and focus solely on the content of the Re-Org as it pertains to official communications by the Faculty of Arts and the University of Waterloo.

Much has been said about the reorganization of the Arts Faculty. It's time that students are given a chance to comprehensively learn about what it means, why, and how it's happening. As a student representative who sat on a number of bodies where this was discussed, I have the unique opportunity to distill the university jargon and present it in a way that's easy to understand for you.

So the Re-Org, what's happening?

The Arts Faculty currently comprises 15 departments and two schools. Effective July 1st, 2026, the departments will be reorganized so that the faculty will now have six schools: the two that already exist, two departments elevated to schools, and two new interdisciplinary schools. They are as follows (I have added which programs/majors/minors are under each school for ease):

School of Accounting and Finance (Will remain the same)

- Accounting and Financial Management, Sustainability and Financial Management

Stratford School of Interaction Design and Business (Will remain the same)

- Global Business and Digital Arts

School of Economics (The Economics Department will be elevated to a school)

- Economics Majors/Minors, Economic Theory Minors

School of Psychology (The Psychology Department will be elevated to a school)

- Psychology Majors/Minors, Cognitive Science Minors, Human Resources Management Minors

School of Social, Political and Historical Research

- Anthropology Majors/Minors, Classical Studies Majors/Minors, Classics Majors, Gender and Social Justice Majors/Minors, History Majors/ Minors, Legal Studies Majors/Minors, Medieval Studies Majors/Minors, Philosophy Majors/Minors, Political Science Majors/Minors, Religion, Culture, and Spirituality Majors, Sociology Majors/Minors, Canadian Politics and Public Policy Minors, Global Affairs Minors, International Trade Minors, Jewish Studies Minors, Politics and Business Minors, Religious Studies Minors

School of Creative and Critical Humanities

- Communication Arts and Design Practice Majors, Communication Studies Majors/Minors, Creative and Professional Writing Majors, French Majors/Minors, Literature and Rhetoric Majors, Literature Majors, Rhetoric, Media, and Professional Communication Majors, Studio Practice Majors, Theatre and Performance Majors, Visual Culture Majors, Digital Arts Communication Minors, English Minors, Fine Arts Studio Minors, German Minors, Performance Creation Minors, Russian and Eastern European Studies Minors, Spanish Minors, Technical and Professional Writing Minors, Visual Culture in a Global Context Minors

If you do not see your major/minor listed, fear not; it is likely housed by the Faculty or by an Associate College. (For ease, I have listed all those next)

Managed by the Faculty of Arts

- Liberal Studies Major, Cultural Identities Minor, Management Studies Minor

Managed by Conrad Grebel University College

- Music Majors/Minors, Peace and Conflict Studies Majors/Minors, Church Music and Worship Minors, Mennonite Studies Minors

Managed by Renison University College

- Social Development Studies Majors/Minors, Applied Language Studies Minors, East Asian Studies Minors, Studies in Islamic and Arab Cultures Minors

Managed by Saint Jerome's University

- Sexuality, Relationships, and Families Majors/Minors, Catholic Studies Minors, Human Sciences Minors, Italian Studies Minors

Managed by United College

- Canadian Studies Minors, Human Rights Minors, Indigenous Entrepreneurship Minors, Indigenous Studies Minors, Social Innovation and Impact Minors

So why? “The current system is functioning great! Why are we even changing anything?”

Reorganization was formally identified as a goal in the 2014-19 and current Faculty strategic plans. The objective was to organize into fewer, larger academic units to improve administrative and operational efficiencies. This was done in line with actions taken by other universities. In addition, the reorganization is designed to position the Faculty for resilience and renewal across its academic programming and research. Importantly, the new structure will create better opportunities for interdisciplinary collaboration to support new programming, research, and partnerships that respond to evolving educational, societal, and economic priorities.

The goal of the Re-org is to change as little as possible for students while overhauling the university's administrative structure. Students (and Professors) will still identify as students (or professors) of \*Insert field of study\* at UW. Your degree will still list your major and minor as they did before the Re-org. The breadth requirements for your degree will still be the same. The main draw for students (in the interdisciplinary schools) will be that there are fewer professors in administrative roles. Departments have professors taking on administrative and advisory roles, that of chair and associate chair positions, which takes away from their ability to teach courses or conduct research. Under a school, each field will no longer need these positions, as they will be handled at the school level by a director and associate directors. This may lead to other questions:

“With the number of fields in the interdisciplinary schools, will each field get representation at the university admin level?” Yes, the interdisciplinary schools will have area heads, who will advocate for their fields within the school.

“Will I still have an academic advisor for my field?” Yes, while the advisors will now be able to lean on each other for support, and you will be able to see other advisors within your school, there will still be field-specific advisors that can help with degree planning and other support.

“You're talking a lot about the interdisciplinary schools, what about the other four?” SAF and SSIDB will have no changes, nominal or administrative. Economics and Psychology will be changing nominally, and roles such as the chair will be elevated to director in line with the department becoming a school.

Now have more questions? I bet you do! In a collaboration with the Office of the Dean and the AUAF, a town hall has been planned. Where the Dean of Arts, Dr. Alexie Tcheuyap, will be answering questions about the Re-Org from undergraduate and graduate students. Register to attend, submit questions and learn more [here](#):



## Everything I think about the Restructure

*Tanraj Dulai, 5b ARBUS History & Political Science*

I would like to use this as a chance to share some of my personal opinions about the restructure. In November, I gave an interview about the restructuring for Imprint, which sadly was not published in the physical December copy. As such, I have decided to share the answers I gave in the interview.

### 1. What do you see as the main goals of the Faculty of Arts reorganization?

From my understanding, the main goal of the Arts Reorganization is firstly financial, and secondly to play ball with the changing attitude towards the academic study of the social sciences and humanities. As I haven't yet seen the financial elements of the changes, I'll speak more to the second. As someone studying both a humanity and a social science, history and political science respectively, I'm more than aware of needing to justify your field of study to others and that was one thing I gathered from sitting on faculty council presentations on the reorg is this is about showing we are willing to change and we will be doing so before someone else does it for us. This is being framed as an evolution of our faculty, an act of intellectual solidarity and a pathway to interdisciplinarianism.

### 2. How does this change align with student interests and needs?

We are being told, a goal of the ReOrg is to consider more student agency, its part of the strategic faculty. However, I largely feel shafted, like I was used to manufacture the consent of the students. The ASU was not considered in the restructure; our student government structure was largely ignored, even though the reorganization of departments into schools would completely change the structure of our body and render sections of our constitution null.

### 3. What new opportunities could it create for Arts students?

In terms of opportunity, I see this opening a lot of pathways for interdisciplinarianism. The option for the humanities and social sciences to work closer together and blend their ideas. But this is very far down the line; based on the moratorium on curriculum changes, I see it being a change we see around 2030, and not on current undergrads.

### 4. The university says programs won't be cut — do you think students feel reassured by that?

No, the student leaders I've been speaking to are not reassured. Many student leaders and academic representatives are being told there will be no affect on undergrad programming in the reorg, but that largely feels like platitudes that infantilize us, especially as changes will affect us, maybe not in the words on our degrees but the content of our educations.

### 5. How might changes to academic advising affect students?

This reorg will have a large effect on the advising structure of the Arts Faculty. Currently, each department/ field of study has a specific advisor. But in the new school system, it will be expected of all the advisors within the schools to have knowledge of the programming in other fields of study that fall under their school. For example, I as a history student would now be able to visit the philosophy advisor if my history advisor were busy.

### 6. Has the ASU gathered any student feedback on the reorganization? What are students saying?

In my role as the ASU VPA, I have been working with Dr Richard Eibach, an Associate Dean Undergraduate in the Arts Faculty, to create the Arts Undergraduate Advisory Forum made up of student leaders from each field of study in the Arts Faculty, including ASU Sub-Societies and AFSA. This Forum is where I've been showing the faculty that students have concerns about the reorg. From my understanding, most students feel like they are not being listened to or considered in the changes being made, and now feel like their opinions are being asked for too late.

### 7. What role will the ASU play in helping students through this change?

The ASU and AUAF are now working with the office of the Dean and the Arts Undergraduate Office to plan a series of initiatives to make this change within the faculty as smooth as possible, including some social media campaigns and events like townhalls. As VPA, I would like to open myself as a contact for Arts Students to reach out to as a representative of their voice. Email me if you have any concerns. Also, feel free to reach out to your major/minor society, and they can contact me for you.

### 8. What advice would you give students to prepare for the new structure?

To use this change as a chance to make a change. Force the faculty to make true on promises of increasing student agency. Go to your professor's office hours, make them aware you care about your academic future, join your major society, involve yourself with WUSA or the ASU and show that the students united are a force to be reckoned with.

### 9. What improvements do you hope to see for students after the reorganization?

I hope to see the Arts Faculty follow through on promises made of interdisciplinarianism. The "Faculty of Arts" is the eldest type of university institution; the study of the liberal arts, or the social sciences and humanities as they are now called, is the building block of modern academia. I would be saddened to see any more fields of study being reduced, as we've seen with some of the language programs. I hope all of our fields are able to flourish without convalescence to newer ideas of what we ought to be, that the STEM university will let us study without the insertion of AI or other unnecessary technofications.

## Why Heated Rivalry Became Crave's Biggest Hit

Abigail Morosin, 4A Communication Studies

Like many chronically online, multifandom viewers, I spent my winter break completely drowned by the new Crave original *Heated Rivalry*. It occupied a constant space in my thoughts, taking over everything I watched, read, and scrolled past. I can't remember the last time a television series kept my attention like this. Not in a loud, spectacle-driven way, but slowly, deliberately, and with an almost frightening emotional precision. From the first episode, despite its measured pacing, it was immediately clear that this was a project made with extraordinary care.

Based on Rachel Ried's hit book series, *Game Changers*, *Heated Rivalry* follows two all-star MHL (Major League Hockey) players, Shane Hollander, played by Hudson Williams, and Ilya Rozanov, played by Connor Storrie. The story follows these players as they navigate love, lust, and competition over nearly a decade. While the premise might suggest a familiar sports romance, the series resists expectation. Its pacing is slow, its tone restrained, and its emotional stakes grounded in moments of calm. The six-episode series, recently renewed for a second season, features a small budget, stars relatively unknown actors, and has received outstanding attention from major publications and online audiences alike. *Heated Rivalry* has become Crave's biggest original series ever, with nearly 400% viewership growth, generating huge social media buzz, with Episode 5 tying *Breaking Bad*'s perfect IMDb score. That level of response does not happen accidentally. The show's success feels less like a marketing fluke and more like the result of a deep intentionality. It suggests that viewers have been waiting for something like this, even if they did not yet have the language to name it.



What struck me most, and what continues to linger, is the sheer level of care embedded in every element of the show. The lighting is soft and deliberate, often emphasizing intimacy rather than drama. Dialogue is sparse, and silence is allowed to carry meaning. Emotions are communicated through facial expressions, body language, and hesitation rather than exposition. Shane Hollander's character, in particular, speaks volumes through his face when he cannot articulate what he feels. One scene that I keep going back to takes place in the finale episode, while in Shane's cottage, sitting on the couch with Ilya. His eyes fill with tears at the thought of Ilya being with someone else, although they never quite fall- a moment that captures how deeply the show understands restraint. Ilya, shaped by cultural expectations of emotional reserve, seems fluent in this unspoken language. Their longing is mutual, and so is their uncertainty. No one is positioned as the object, and no one is the audience. They need each other equally, and they ache in the same ways.

This balance is one of the hardest things to articulate about *Heated Rivalry*, but also one of its most radical qualities. Shane and Ilya occupy the same space, the same league, the same physicality, the same social standing. The gendered power dynamics that structure heterosexual romance simply do not apply. There is no assumption that one partner must be softer, more accommodating, and more self-sacrificing than the other. Both men are allowed to be strong and vulnerable at once, masculine without emotional restriction. In a genre that often relies on dominance or imbalance to generate tension, *Heated Rivalry* finds its drama elsewhere: in timing, fear, and longing.

This may also explain why *Heated Rivalry* has resonated so strongly beyond queer audiences, particularly among straight cis women online. Much of the discourse surrounding the show has focused on the physical attractiveness of its leads or the level of explicit content carried over from the book. While these elements draw initial attention, I believe they miss the larger point of why this show has gained popularity. What *Heated Rivalry* offers, and what so many viewers are responding to, is a vision of love without structural inequality. Women, who are often socialized into relationships marked by imbalance, control, or emotional shortcoming, are witnessing something liberating: two partners meeting as equals. This dynamic not only broadens our understanding of what love could look like when gender stops interfering, but also creates a kind of 'spectator without risk' experience. Straight women, in particular, find safety in this portrayal of equality, which allows them to engage with the narrative without the threat of traditional gendered power struggles. In this way, the show gently broadens our understanding of what love could look like when gender no longer interferes.

As a viewer who did not read the books beforehand, I spent much of the series bracing myself for something devastating. This anticipation speaks less to the show itself and more to what queer audiences are conditioned to expect. A violent outing, public humiliation, alienation, and shame. These moments are created to force empathy and emotional investment, encouraging viewers to bond with characters through shared suffering. But, *Heated Rivalry* resists this formula entirely. Instead, it offers an earnest portrayal of compassion, love, lust, and consideration. It is not a story about suffering, but about self-realization. By refusing to agonize over its characters' legitimacy, the show insists that queer love is compelling on its own terms. At the same time, the show's popularity has sparked discomfort within parts of the gay community. Some have described *Heated Rivalry* as a watered-down or sanitized version of the gay experience, shaped for mainstream appeal. While queer identity is undeniably complex and deeply personal, it is also diverse. No single narrative can, or should, stand in for an entire community. The expectation that queer stories must center suffering in order to be authentic ultimately narrows the scope of what queer life is allowed to look like. Yet, whose realities are being centered in these portrayals? Is it possible to create spaces where multiple truths coexist, ensuring each story adds to a richer understanding of queer experiences? Queer joy is not inauthentic simply because it is gentle, and perhaps *Heated Rivalry* invites us to explore this very notion of authenticity from various angles.

At its core, *Heated Rivalry* is deeply human. It reminds viewers, queer or not, that the desire to be loved, understood, and chosen is universal. In a cultural moment saturated with cynicism, this series offers something tender but no less powerful. It asks us to sit with these characters, to recognize care as something radical, and to imagine what love might look like when equality is not an aspiration, but given.

If there is a takeaway beyond the screen, it is this: art that moves us is asking something of us. Whether we are queer or not, we can choose to alchemize these emotions to support queer communities in real life, to challenge the narratives we've been taught about love, and to imagine something different. In a world that often feels overwhelming, *Heated Rivalry* offers a rare and important reminder of queer joy. As I reflect on the series that took over my winter break, I realize it's more than just a seasonal binge. This is a story that will remain with people for years to come, hopefully urging a deeper look at love and equality long after this series ends.



## The Treasure of Freedom: How an Anime flag came to symbolize Gen Z solidarity

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\*Mild spoilers ahead\*

With the current political environment we are all unfortunately experiencing, it's not shocking that Gen Z has finally begun to mobilize. Mass demonstrations against issues like corruption, authoritarianism, and rampant human rights violations have spread across the world since the decade began, with a large number happening in 2025. Starting with Bangladesh and expanding to countries like France, young people have been demanding change and accountability in greater and greater numbers. Taking to the streets and in some cases completely toppling their governments. To accompany this desire for change and freedom, you can see a particular pirate flag depicting a Jolly Roger in a straw hat representing the Straw Hat pirates from the massively popular Anime, One Piece. The Straw Hat flag can be seen in protests from Nepal to Bulgaria and is now being used as a generational symbol of solidarity and freedom in mass demonstrations around the world.

I've been reading One Piece since I was in elementary school, and since then, anime and manga have become a global phenomenon, and One Piece itself has reached a massive global audience. (If only I was so lucky). This makes the use of this symbol during these protests even more significant, as the pirate flag is now easily recognizable and widely understood by people in our generation, communicating ideas of solidarity and the desire for freedom. If you haven't read or watched One Piece, you might be wondering how this symbol from a 'cartoon' could grow to have so much global significance? The answer lies in the themes of freedom and justice that are baked into the core of the series.

One Piece follows the character of Luffy, a seemingly simple and uncompromisingly moral young person chasing his dream of becoming the "King of the Pirates." He sails with his crew in order to attain this title by acquiring the legendary treasure known as the One Piece. It's not surprising that a generation of young people facing worsening economic conditions and lower levels of opportunity would be inspired by a young person vigorously pursuing a lifelong goal. Luffy himself admits that this pursuit is inherently tied to freedom, seeing the King of the Pirates as the "freest man on the sea." In this world, people everywhere have taken to the sea with the hope of finding the legendary treasure, and the image of hundreds of ships setting sail for adventure cannot help but conjure ideas of freedom that parallel struggles happening in our own reality.

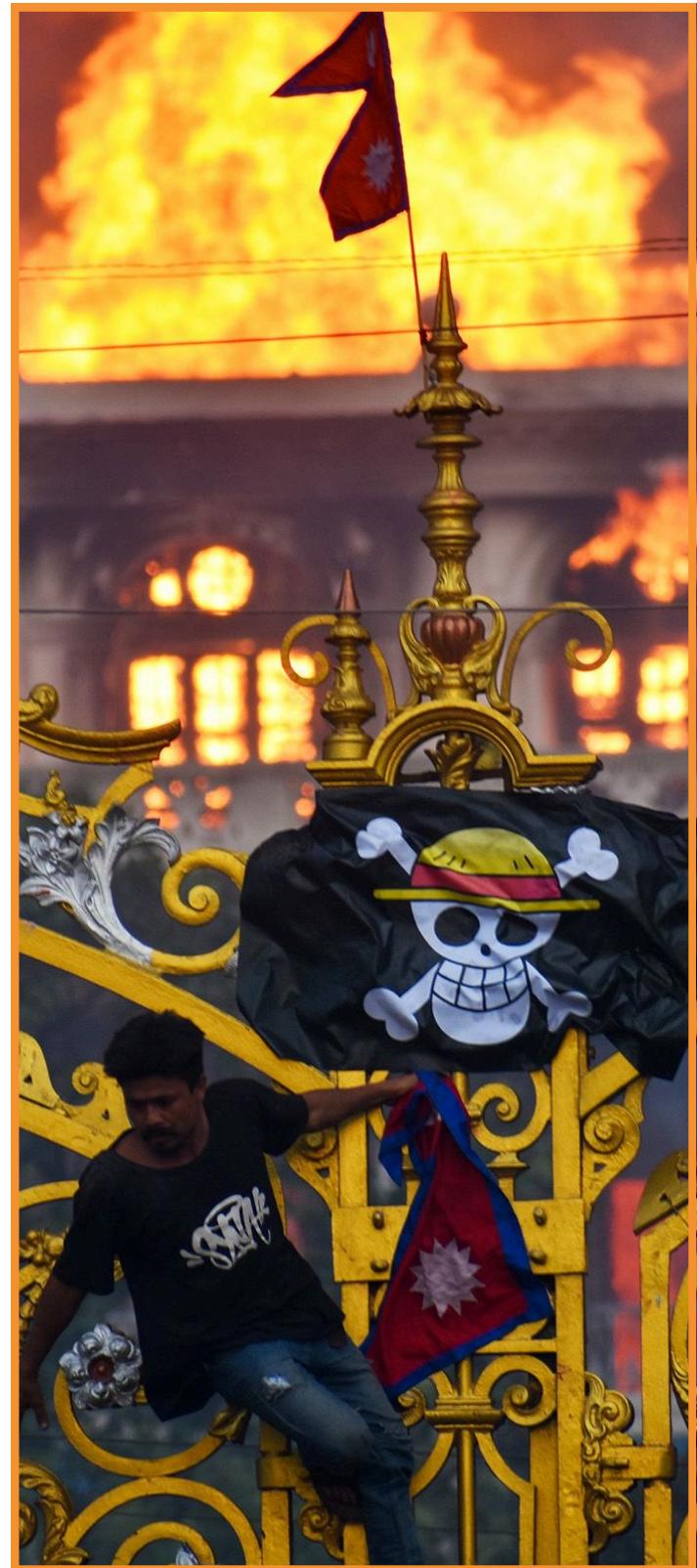
It's not just his own freedom that Luffy desires, but freedom and justice for everyone he meets. Luffy is constantly embroiled in civil wars and uprising against corrupt rulers throughout his adventures, uncovering plots to overthrow legitimate governments and exposing shadowy rulers oppressing populations. One Piece often shows how people are affected by war and greed, showing starving masses of people seemingly forgotten by the powers at be, being rescued by a rogue pirate crew. Luffy himself seems unable to deny helping these people, dropping everything at any sense of oppression or exploitation.

These actions quickly make him the enemy of the "world government," an autocratic organization that runs global affairs through their massive global military force known as the Marines. The idea of a superpower dominating the world through military might, including through the use of massive warships, raises comparisons to our own reality. It resembles the hegemonic military control of the United States and its gunboat diplomacy. Luffy's own resistance begins to make sense as we learn about his familial ties to the leader of the Revolutionary Army, which seeks to fight the world government and aid rebellions around the world.



There are endless examples from One Piece's near thirty-year run where Luffy is shown to be wholly uncompromising in his dedication to freedom. When Luffy finds out one of his crew is being exploited by a shadowy intelligence agency belonging to this world government, he has their flag burned and declares war on the entire governmental system. He is also disgusted by the world government's sanctioning of slavery through the ultra-rich elite class of the celestial dragons. This wealthy class believes themselves to be superior to all other beings. When he sees the barbarity of their slave auction, Luffy delivers the most satisfying punch in the series as he lays out one of these celestial dragons, despite knowing that if he did, he would face near-certain death. Time and time again, we see Luffy unflinchingly side with the oppressed. For him, it's clear that freedom is something to be fought for without question. When reading One Piece, you easily get the impression that all Luffy really cares about is friends, food and freedom, which I can't lie, is pretty based.

We currently live in a world where our own elites seem to believe they can do whatever they want. Corruption and greed is clearly visible in pretty much every government on earth, including our own. Politicians make deals with billionaires, and wars spread like the wildfires in our own country. With conditions like this, I'm not surprised people have reached for a flag representing freedom as they face down the military and political might of their own oppressors. Happy New Year, and keep fighting the good fight, wherever you are and however you can.



## Current Events Op Ed

Jack McMillan, 3B Political Science

The pace at which geopolitical incidents occur and evolve in the modern world makes it incredibly difficult to accurately predict what may come next. Between the time this opinion piece was written and when it was published, I am sure that major advancements in the situation discussed, and other incidents themselves, will have already taken place. Just earlier this week, an ICE agent executed a US citizen in her car. Eerily, today, two more people have just been shot by federal authorities in Portland. To quote Andor, “the pace of oppression outstrips our ability to understand it”. That being said, it didn't take long for 2026's first, and surely not last, unprecedented political incident. Venezuelan President Nicolás Maduro's arrest and abduction by United States special forces has elicited shocked responses from around the world. Canada, the US, many allies, and NGOs have condemned Venezuela's elections under Maduro as fraudulent since 2018. However, regardless of one's opinion in regards to the legitimacy of his government, the United States actions in Venezuela clearly demonstrate that all bets are off, and that the Trump administration will do anything in its power to achieve its goals. Despite the somewhat non-committal posturing of the Carney government, the conclusions to be drawn from this incident have dire implications on Canada and its allies. This is apparent in a surface level examination of the justifications for military action in Venezuela, namely, accusations of narcoterrorism. Preceding the Maduro abduction, the US performed numerous strikes on boats alleged to be trafficking illicit narcotics from Venezuela to the United States. At the same time, Trump and his allies made clear their belief that Maduro sat at the top of the “Cartel de los Soles”, a catch-all journalistic term for drug trafficking activity within the Venezuelan military and government, rather than an established cartel or organization.

The narcoterrorist justifications for Maduro's capture and arrest may remind us of the claims of the Trump administration that ceaseless amounts of fentanyl and narcotics are flowing over the Canadian border into the United States. Despite the statistical falsehood of these claims, their implication in the context of the United States's actions in Venezuela, as well as alongside Trump's 51st state rhetoric and the ongoing trade war between the US and Canada, can be seen as nothing short of sinister. Clearly, the Trump administration is of the opinion that alleged narcoterrorism warrants airstrikes and special operations in a foreign nation. So far, in the face of economic warfare through tariffs, the implication of annexation through 51's

state rhetoric, as well as threats to the sovereignty of Canadian allies such as Greenland, Canadian politicians have done their best to, for the most part, remain compliant and cordial, in an attempt to appease those in control south of the border. The 25% retaliatory tariff rates applied on American steel, aluminum, and automobiles remain perhaps the most practical of responses to the Trump administration's foreign policy rhetoric so far. However, as evidenced by the events in Venezuela, and the annexation rhetoric being directed towards Denmark and Greenland, Canada can no longer afford reciprocal and reactive responses. For the Canadian government to continue diplomatically engaging with the United States in the same passive, reactive, wait-and-see manner will only demonstrate to the Trump administration Canada can be treated as a pushover in the face of American imperialist foreign interference. Emblematic of this, the disproportionate responses elicited from the United States by some of the more pushy Canadian tactics are telling. For example, the meltdown which occurred in response to the Ontario Government's Reagan speech superbowl ads illustrates an administration that continues to thrash and froth when confronted with its own contradictions. Additionally, the U.S. Ambassador Pete Hoekstra's fiery and expletive-ridden rant at Ontario's trade representative, David Paterson, displayed plainly the contempt and arrogance with which the Trump administration operates, even in the highest level of diplomatic meetings with its supposed allies.



Recently, the Trump administration has increased its rhetoric regarding its desire to annex and control Greenland, a territory of yet another supposed American ally, Denmark. As of the 6th of January, Politico reported that President Donald Trump is considering a variety of options in order to acquire Greenland. This includes the use of military force. The implied use of military force to secure US ownership of Greenland would have catastrophic implications on the order of global politics, likely resulting in deep fractures in the NATO alliance. Meanwhile, the economic implications of any US control over Venezuela, particularly their oil resources, could be devastating to the Canadian economy. Venezuela produces heavy crude oil, similar to Canada's heavy crude bitumen, which made up roughly 65% of Canadian oil production in 2023. If hypothetical American control over Venezuela and its oil industry were to rapidly scale up its production, Venezuelan heavy crude oil could potentially reduce dependency on Canada heavy crude, decreasing Canadian oil market share and profits. For his part, Carney has attempted to silence these worries by claiming "Canadian oil will be competitive because it is low-risk, clearly low-risk, low cost - the marginal costs, there's been huge progress on getting down the costs, and low carbon, which is what the Pathways project carbon capture will bring". It is certainly true that investors prize stability, however, the true economic impact on Canadian oil will only be comprehensible down the line. Considering all these factors together, it is obvious that the Canadian government and its allies must take concrete and definitive stances against American imperialist action. It is clearer than ever before that the Federal government must take action to ensure the protection of Canadian sovereignty, rebuild national defence capabilities, and further decouple, economically and politically, from the United States. On this note, Carney's trip

to China will be a litmus test for the direction his government will take in regards to defending Canadian sovereignty, and moving past reliance on the US through an expansion of diplomatic relations with untraditional allies. Regardless, one would hope that his actions don't result in the Prime Minister becoming the next world leader on an unexpected trip to a New York penitentiary, but clearly such an absurd hypothetical can no longer be treated as such.

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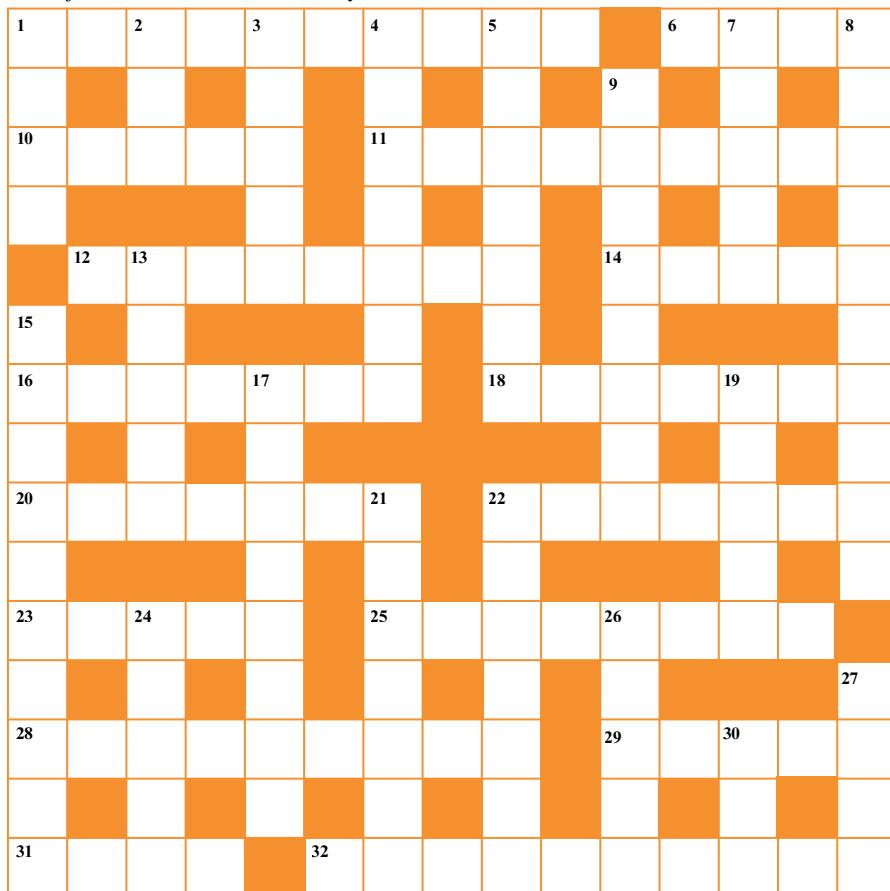
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## January Crossword

Tanraj Dulai, 5b ARBUS History & Political Science



### ACROSS

1. The iconic final words of Myrtle Snow on AHS, or the Spanish luxury brand
6. Porcellino's Feet
10. The dream career of a THPERF student
11. The 'science' studied in Arts
12. The mascot of the ASU
14. Potential assignment in FR courses
16. Comes in Black or on the seventh day
18. Home to courses about Rock N Roll, Modern Family, and the Internet
20. Where one might play cards in Macau, Vegas, or Monaco
22. What one may call the crows on campus

23. The outdated friend of IBID
25. Home to courses about Greece, Rome, and the Near East
28. One with multiple days on Snapchat, Duolingo, or even Tik Tok
29. What Legal Studies students prepare for
31. 2026
32. A New English creamy seafood dish

### DOWN

1. The mascot of the Arts Faculty
2. Shortform for works studied by English majors
3. One with great enthusiasm for and knowledge about a particular subject, especially one of specialist or niche interest

4. The democratic removal of an elected leader
5. He's bigger than David
7. Whales that hate billionaires
8. The act of altering data
9. The feeling you get in exam season
13. A program combining your favourite arts majors with business principles
15. The study of the mind, brain, and behaviour
17. What one might do to a text or a bibliography
19. An ancient Mesoamerican civilization
21. Theres one for History, English, and Fine Artists
22. What character is used for APA intext citations
24. The Khan who's every woman
26. Only half the GOAT
27. How one might describe AI creations
30. Wedding words

## Sudoku

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

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