

Take a Sip of the Juice



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ASU Elections
AUAF & AEF
The Artlympics
The Feminist Think Tank



VOLUME 1  ISSUE 2

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ASU VP Finance - Arya Razmjoo
ASU VP Academic - Tanraj Singh Dulai
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Juicer Credits

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Creative Editor - Joelah Etti-Balogun
Arts and Culture Editor - Angela Li



Orange Juice was founded by the University of Waterloo Arts Student 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 Arts Students.



Submit Work Here

A-S-YOU: ASU 2026/27

Tanraj Dulai, ASU CRO, 5B ARBUS History & Political Science

Over the past year, much has been said about the Arts Student Union. As a representative of that Union, I have but one thing to say, "If you think it's that easy, why don't you do it?"

That is to say, why don't you run for a position on the Union? Now, first things first, the President of the ASU must be a returning executive, but all VP positions are open to any member of the ASU. So let's see what those positions are and whether you'd be a good fit.

NOMINATIONS PERIOD: February 9th to 22nd

CAMPAIGNING PERIOD: February 23rd to March 3rd

VOTING PERIOD: February 27th to March 3rd

For more information visit @uw_asu on Instagram

Vice President Finance

Roles and Responsibilities:

The VP Finance is responsible for all budgets, financial records, financial status reports, and all other financial matters pertaining to ASU and its sub-societies.

Words of Wisdom from Arya:

Being VP Finance can sound intimidating—especially to art students who proudly say they “hate math.” But this role isn't about doing disgusting algebra or solving equations for fun. It's about learning real, practical business skills: building budgets, making strategic decisions, and figuring out how to turn ideas into funded projects. You gain a clear picture of how an organization actually runs, and you play a direct role in making opportunities possible for other art students. If you're willing to learn and ask questions, the work is surprisingly empowering—and incredibly rewarding.

Vice President Internal

Roles and Responsibilities:

The VP Internal assumes the powers and duties of the President in their absence. They oversee, under the advisement of the President, all policies and procedures pertaining to the ASU and its constituents, including elections and existing subsocieties. The VPI is also an ASU representative and liaison in all matters relating to WUSA, the University, and subsocieties under the ASU.

Words of Wisdom from Kareenna :

A vital part of being the VP internal is interacting with others- whether it's subsocieties, the rest of the ASU team, or everyday faculty of arts students. Consider running for this role if you enjoy expressing your opinions, making your ideas heard, and aren't afraid to speak up about matters of importance to the arts community.

Vice President Academic

Roles and Responsibilities:

The VP Academic is an academic advocate for the students of the Arts Student Union. They liaise with WUSA, the Faculty of Arts, and the University. The VP Academic also serves as the policy advocate for all ASU students, so if a student is facing a university policy issue, such as a plagiarism accusation or an issue with a professor, and they do not feel comfortable pursuing it on their own, the VP Academic is there to advocate for them.

Words of Wisdom from Tanraj:

Being VPA is admittedly an overwhelming role, one with many meetings, an abundance of rules of procedure, and much liaising. However, it is also rewarding. To be able to advocate for students, in even the smallest of ways, makes the work worth it.

Vice President Retail

Roles and Responsibilities:

The VP Retail operates the activities that pertain to the Tuck Shop in AL 120. This involves procurement of inventory, managing the volunteer workers, marketing and shop initiatives, and related duties.

Words of Wisdom from Dhruthi:

Being VP Retail for the ASU has been a super rewarding experience for me. It's a position that postures you to be able to interact with the Arts community, manage a lovely little shop, and meet so many wonderful people along the way. The role involves a lot of moving parts, especially at the beginning of each term. My advice is to delegate, communicate with the teams you work with, and manage your time! With enough practice and diligence, managing the Tuck Shop in AL is a very gratifying experience.

Vice President Social

Roles and Responsibilities:

The VP Social is responsible for the organization of any and all major social activities for the ASU, making sure each event runs smoothly and everyone involved has a great time!

Words of Wisdom from Sophia:

VP Social is all about turning ideas into fun events and chaos into something amazing, while also putting out tiny fires all at once. Multitasking became a daily skill and leading the events committee proves that good vibes + good planning = great events.

Vice President Communications

Roles and Responsibilities:

The VP Communications, collaborating with the President and VP of Retail, recommends marketing, communication, and promotional strategies for ASU, and is in charge of communicating with subsocieties and suggesting, along with creating, any marketing materials. They are also in charge of keeping up-to-date records of recognized clubs and societies, along with their exec lists, club room numbers, and contact information.

Words of Wisdom from Rebecca:

This role isn't about being perfect; it's about being passionate to help fellow Arts students stay informed and engaged in events and activities in a fun and purposeful way. You'll learn to combine creativity, responsibility, and communication, which are skills that are invaluable in any group setting. Don't be afraid to take on a role with more responsibility because the rewards you gain from it are well worth it.



Arts Undergraduate Advisory Forum

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

During my tenure as Vice President Academic, it became clear to me that there was a lack of transparency. In an effort to correct this, I have, in collaboration with the Office of the Dean and the Arts Undergraduate Office, established a new forum: The Arts Undergraduate Advisory Forum (AUAF). Fostering student agency is one of the priority areas in the Arts Strategic Plan. Accordingly, the AUAF will function as a regular communication channel between Arts student leaders and the Dean's Office to engage students' agency in shaping Arts education and culture at the University of Waterloo.

The key goals of the AUAF are as follows

- Seeking input from student leaders about Faculty of Arts initiatives, including plans for new Arts programming, student engagement events, and responses to university-wide changes.
- Providing a forum to discuss interests and concerns about student experience within the Faculty of Arts and the University of Waterloo.
- Engaging students in advancing goals related to the Arts Strategic Plan's priorities for change in the areas of interdisciplinarity, positive social impact, and student agency.
- Promoting transparency in administrative matters relevant to students' experiences.

There are two co-chairs to this forum, the Vice President Academic of the ASU (for this term, myself) and an Associate Dean, Undergraduate of the Arts Faculty (For this term, Dr Richard Eibach).

The forum's membership is then divided into voting and non-voting members.

The Voting Members are representatives from each of these student bodies, allowed one vote, even if they send multiple representatives. They are as follows:

- Accounting and Finance Student Association
- Anthropology Society
- ARBUS Society
- Arts Student Union
- Black Studies
- Cercle Francais
- Classics and Medieval Society
- Communication Arts Society
- Conrad Grebell Student Council
- Economics Society

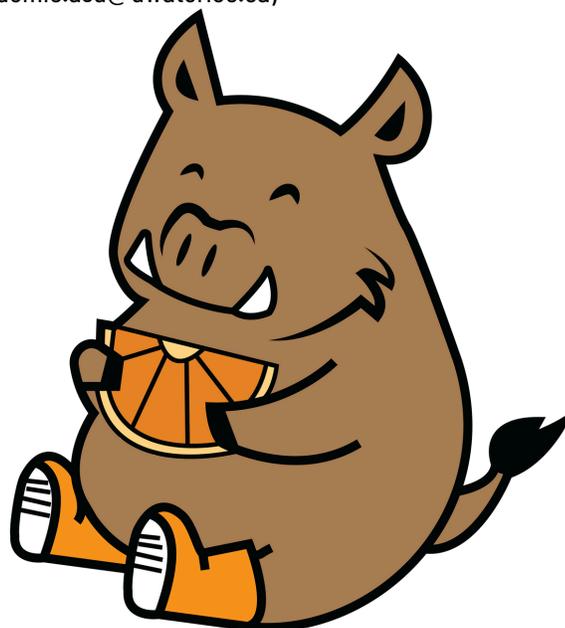
- English Society
- GBDA Society
- Gender Social Justice Society
- Germanic and Slavic Studies Society (Seat Unfilled)
- History Society
- Human Resources Society
- Legal Studies Society (Seat Unfilled)
- Music Society
- Peace and Conflict Studies Society
- Philosophy Society
- Political Science Students Association
- Psychology Society
- Religion, Culture and Spirituality Society (Seat Unfilled)
- Renison Academic Student Committee (Seat Unfilled)
- Sexuality, Relationship, and Family Society
- Social Development Studies Society (Seat Unfilled)
- Society of Fine Artists
- Sociology Society
- Spanish Latin American Studies Society (Seat Unfilled)
- St Jeromes Students Union
- Theatre Students Union
- United College Student Union

The non-voting members include:

- Associate Dean, Undergraduate of the Arts Faculty
- Arts Undergraduate Senator
- WUSA Arts Director

Now, why am I telling you about this? The AUAF was founded to hear the concerns of Arts students on matters relating to academics, the faculty, and the university. As such, we would like to open this forum to student-submitted topics.

Submit a topic by emailing either your major/minor/program society or directly to the ASU VPA email (vpacademic.asu@uwaterloo.ca)



The Arts Endowment Fund

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

The Arts Endowment Fund (AEF) was established in February 2006 following a student referendum. In the referendum, students in the Faculty of Arts at the University of Waterloo agreed to a refundable fee of \$12, which would appear on their fee statements every term. The money raised through this Voluntary Student Contribution (VSC) is pooled, and a portion is set aside to earn interest. The rest can be used immediately to fund student initiatives. This VSC was collected for the first time in September 2006 from all undergraduate students in the Faculty of Arts, including those registered through St. Jerome's and Renison, but excluding students registered in the School of Accounting & Finance, which has its own fund.

The Board of Directors is the body through which Arts students control the overall direction of the AEF and how its money is spent. There are 11 voting members of the Board of Directors. Seven are undergraduate students. The remaining four are the Dean of Arts (or designate), a staff representative, a faculty representative, and an alumni representative.

Each term, the AEF opens itself up to proposals for funding from student groups under the following guidelines

- The AEF Committee gives priority to proposals that will have the greatest benefit for undergraduate Arts students at the University of Waterloo over the longest period of time. Proposals may include (but are not limited to) the purchase of equipment, conference attendance and operations, publications, and student-led initiatives. Projects with a proven educational benefit are of particular interest.
- Applicants must be undergraduate students in the Faculty of Arts at the University of Waterloo or the affiliated University and University Colleges, who are Full Members of the Arts Endowment Fund, having paid the per-term fee in support of the AEF. Students in the School of Accounting & Finance do not pay the AEF fee and are not eligible to apply for funding support.
- Approved project funding is a one-time allocation. The Arts Endowment Fund does not fund multiple-year commitments.
- Applicants are encouraged to review approved proposal samples (available on the AEF website) prior to completing a submission.
- The Arts Endowment Fund does not provide funding support to charitable organizations or charitable activities.

- Applications for funding must be submitted at least one (1) month prior to an event.
- The AEF Committee will not consider retroactive payments for events that have already occurred or purchases already made.
- Expense claims, where applicable, must be submitted within one (1) month of the event or purchase, consistent with policy established by UW Finance.
- Applicants will be required to provide a report on their project.

Proposals to the AEF are open until February 23rd. If you have questions regarding the AEF funding guidelines, please contact us at aef@uwaterloo.ca.



WATERLOO | ARTS
ENDOWMENT FUND

Submit Proposals here:



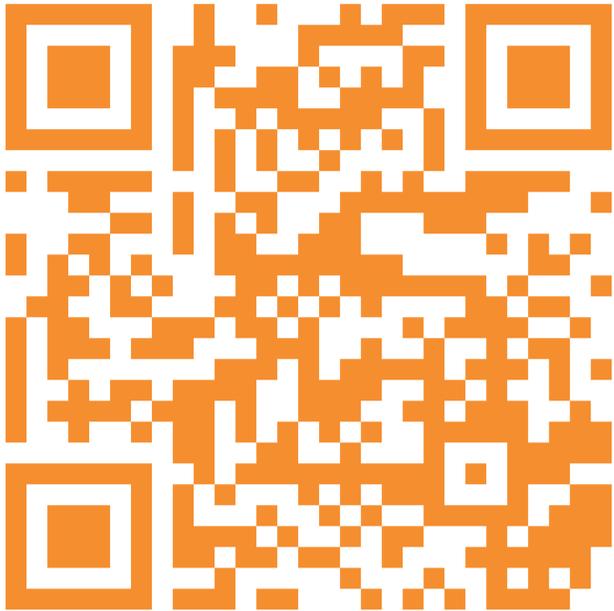
The Artlympics

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

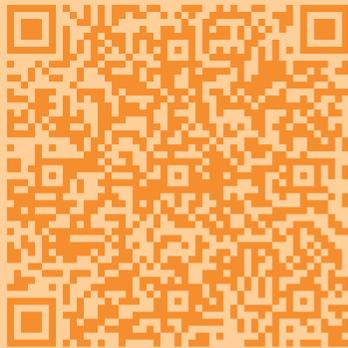
As athletes from across the globe make their way to Milan to defend the glory of their nations in the honourable arena of sport, we at Orange Juice have arranged our own games, the ARTLYMPICS!

The Artlympics will pit the ASU subsocieties against one another in a series of games designed not only to advertise the arts but to humiliate the hardworking executives of the societies. May the Odds ever be in their favour!

Follow the Artlympics on our Instagram:



Orange Juice is for Arts by Arts, so if you have any opinion on the Juice, submit it here.



Feminism Loves You, Too - A Closer Look at UW's Feminist Think Tank

Kylie Soares, 2B Honours English

When I attended the meeting for their monthly Reading Group, members of the collective Feminist Think Tank were discussing *We Will Not Cancel Us*, a contemporary feminist novel by Adrienne Maree Brown. The floor was open to conversation, and I wasn't sure if my place at the meeting was to be anything more than an observer. However, despite never having read the book or attended their reading group meetings, I was encouraged to share my perspective and join the conversation. I felt as though my presence and my input, regardless of how uninformed it had been, were valued[AL1]. This, I believe, is reflective of the intention that Feminist Think Tank applies to their organization at every level, doing the work that they set out to do in our UW Arts community and connecting students through open and inclusive discussion.

Feminist Think Tank is a collective of UW students and faculty, and a community-specific division of a multi-national feminist research group, SIGNAL (Strategies for Intersectional Gender-Justice, Networked Action, and Liberation). The co-opted term, "think tank," a descriptor typically used in masculinized discussion spaces, encapsulates the work that this collective hopes to accomplish. Co-organizer Dr. Brianna Wiens states that the group's focus is to bring together individuals who are "feeling daunted by the political moment [and] confused, apprehensive, or excited about feminist social work.". Coordinated by Dr. Wiens and Dr. Shana MacDonald, the collective is particularly interested in discussing the contemporary feminist perspective and the related social issues brought on by the dire situation our current world is facing.

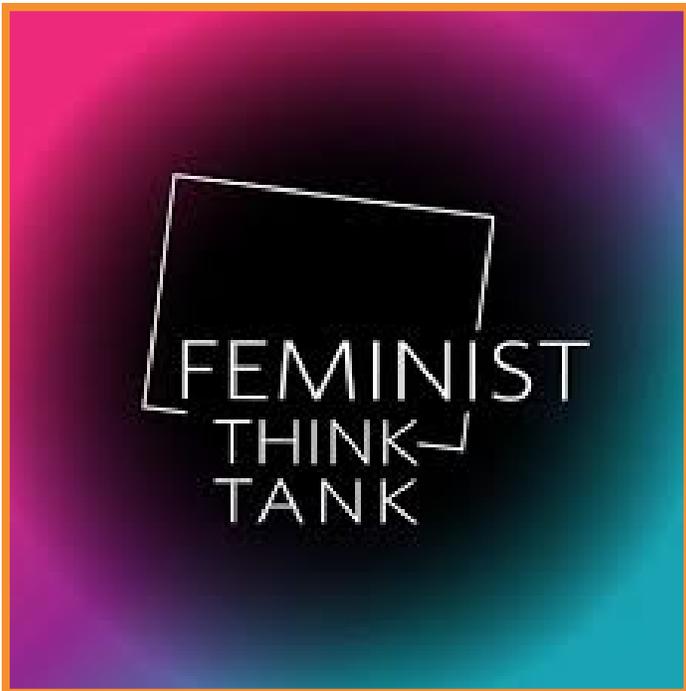
Feminism in recent years has become a topic of contention in a way it never quite has before, a "do-not-tread" word, that has created a more intimidating landscape for those seeking solidarity and community in the current political climate. Feminist Think Tank hopes to reverse some of the damaging beliefs that have been fostered in these extremized spaces, bring feminism to our community in a universally inclusive way, and highlight the real impact of openly discussing these issues. "Feminism is under attack globally, especially by alt-right movements, and there are growing forms of radicalization online. So what we want to do is create a space on a university campus that is centered around love and community, not just education," says Dr. Wiens. "We hope to create this space centered on dismantling systems of oppression as an act of love, so that we can all be in a community without oppression and domination."

The collective meets regularly for discussion and hosts events open to all UW students. Recently, they have been hosting monthly Reading Group events, where various contemporary intersectional feminist novels are discussed at length to prompt conversation surrounding the various topics in feminist culture relevant to the selected readings.

"People see feminists as these very serious, angry people, which is an old trope that often feels pedantic. But in actuality, a lot of the work that feminism does is coming from a place of love," says Dr. Wiens. As feminism becomes more polarizing for everyone in the cultural zeitgeist, it becomes more crucial for spaces like these to bridge the gaps in social understanding. The objective that Feminist Think Tank sets out to achieve is one of connection and community. For those within the University of Waterloo community who seek a place to share their thoughts, questions, and ideas about feminism and our current world, look no further.

For this month's discussion, Feminist Think Tank recommends reading *The New Age of Sexism: How AI and Emerging Technologies are Reinventing Misogyny*, an exploratory thinkpiece by feminist author Laura Bates. The collective invites all members of the UWaterloo community to join the conversation at their next Reading Group meeting on February 27, 2026. Those interested in participating can find more information on past and

upcoming events on their frequently updated Instagram account, @aesthetic.resistance, and their website, feminist-think tank.com.



The MacKinnon Dinner

*Stefan Venceljovski, 4B Honours History and Political Science
President, University of Waterloo History Society*

Every department has its rituals, but only a few become the kind of traditions that feel stitched into the fabric of student life. And at a moment when familiar structures are shifting, departments are being reshaped, and our campus feels caught between what it has been and what it's becoming -- the MacKinnon Dinner stands out as something steady. In a university that moves quickly, where semesters blur and faces change, this annual gala offers something rare: a chance to slow down, gather, and belong; it gives a reminder that amid the deadlines, midterms and the rush of everyday life, community still matters, and that some traditions are worth pausing for, worth keeping. It is one of those events that manages to be both a celebration and a homecoming, a moment where the past and present sit comfortably at the same table in conversation.

And perhaps this year, more than most, it offers an opportunity to form connections across the divides that the re-org is creating, drawing students, faculty, and alumni together in a shared space where continuity and community still have room to breathe.

The Dinner exists because of a professor who understood this idea. Reverend Dr. Hugh MacKinnon, a professor of Medieval History and a beloved figure at St. Jerome's, believed that learning was at its best when it was shared -- over conversation, over good food, and in spaces that encouraged curiosity. The picture painted by those who knew him, those who sat in his lectures, those who had the privilege to be his students, is one of an enthusiastic and affable man who lectured in his Oxford University gown not out of pretension, but out of a conviction that the right atmosphere could elevate the mind; of a man who went above and beyond the call of teaching in order to push his students to be the best that they could be. His students remember him as a teacher who made history feel alive, a scholar whose passion was unmistakable, and a mentor who shaped the department during his time as Chair in the late 1970s.

When Dr. MacKinnon passed away unexpectedly in 1981, the loss reverberated through the university. His family responded with generosity, establishing a memorial fund that soon grew with contributions from colleagues, friends, and former students. Their request was simple and heartfelt: create an annual, formal event that would bring the department together in his honour, celebrating his life, legacy and ethos. And so, in 1984, the first MacKinnon Dinner was held. More than forty years later, the tradition continues, sustained by the undergraduate History Society and the Department, cherished by generations of students who have found community within its walls.

That sense of community is what makes the Dinner more than just a formal night out. It is a reminder that academic life is not only about lectures and deadlines, but about belonging to a discipline that thrives on dialogue, mentorship, and shared curiosity. Alumni often speak of the event with a kind of fondness that lingers long after graduation. "People like Father MacKinnon made a big difference in my life," recalls Daryl Smith (BA '69, MA '70). "I think about History at Waterloo every day." His words echo the experience of many who have passed through the department.

This year's theme, "Us as Archives: Student Life and History in Waterloo Academia," invites attendees to think about themselves as part of the university's ongoing story. Archives are often imagined as dusty rooms filled with old papers, but in reality, they are vibrant, living spaces where memory is preserved, and meaning is made. They raise questions about what we choose to remember, what we choose to forget, and how our own experiences become part of a larger narrative. By framing students and alumni as archives in their own right, the History Society is encouraging reflection on how everyday moments, the essays written at midnight, the clubs joined, the friendships formed, contribute to the university's evolving history.

To guide that reflection, the Society has invited Dr. Michelle Atkin, associate librarian at St. Jerome's University Library, to deliver the keynote address. Her work in the St. Jerome's Library Archive offers a window into the behind-the-scenes world of preservation, curation, and storytelling. She brings a perspective that bridges librarianship, research, and student life, making her an ideal voice for a theme that asks us to consider how our own stories might one day be preserved alongside the documents and artifacts that shape our understanding of the past.

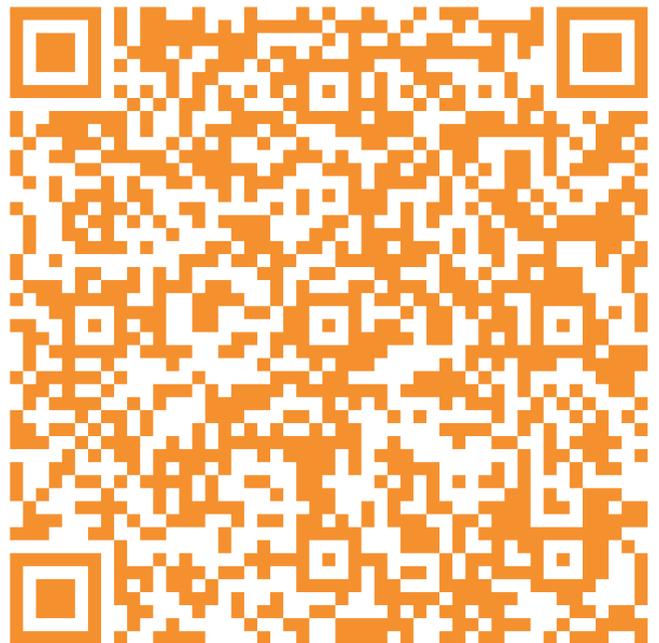
For students, especially those early in their academic journey, the MacKinnon Dinner offers something rare: a chance to meet professors outside the classroom, to talk about ideas without the pressure of grades, and to feel part of a community that values their presence. For graduating students, it becomes a moment of reflection, a chance to look back on the years that have shaped them and to celebrate the friendships and mentors who helped them along the way. And for everyone in between, it is simply a joyful evening, filled with good food, warm conversation, and the kind of atmosphere that reminds you why you chose to study history in the first place.

As the department gathers once again, dressed in their best, the spirit of Father MacKinnon and what he strove to represent lingers not as a distant memory but as a living presence in the conversations, the ideas exchanged, and the community strengthened. The MacKinnon Dinner is, at its heart, a celebration of the people who make the department what it is. It honours a professor who believed in the power of gathering, celebrates the students and faculty who carry that legacy forward, and invites everyone present to see themselves as part of a story still being written, a community still alive, thriving and growing.

It is in this spirit also that I invite all of you reading to this year's MacKinnon Dinner, not simply as an event to attend, but as a gesture toward connection in a moment of change, an evening that will hopefully create bridges between all those who care about the story of our Arts community.

On Friday, March 13th 2026, the History Society and the History Department will once again welcome students, faculty, alumni, and friends into the warm light of the St. Jerome's Atrium for an evening that honours community, scholarship, and the stories that bind us together for the 43rd MacKinnon Dinner. We hope to see you there!

Tickets will go on sale starting February 11th and will be available until March 3rd. To secure your spot, please visit:



Legend of Niulang and Zhinü: Star-Crossed Lovers behind the Chinese Valentine's Day.

Alishba Noor, 2B Honours Political Science

Valentine's day is the celebration of love. From gift-giving items like chocolate and flowers to spending a day with your partners, it's a day to celebrate and recognize many of the different types of love. And not just romantic love, but platonic, family and self-love.

This day of love is celebrated in many different ways around the world! In Japan, women gift men with chocolates, which they can reciprocate on March 14 (also known as White Day). In Germany, people give biscuits with messages and gifts featuring pigs, which symbolize luck and lust. And in Finland, people celebrate the day with a focus on friendship, calling it the Day of Friendship. While they all fall on the same traditional day of February 14, one country actually celebrates this day of love on a later date.

In China the Qixi Festival, also known as Chinese Valentine's Day, takes place on the seventh day of the seventh lunar month, which lands in August this year. While they celebrate the way we all do with dates, gifts, and a day for couples to strengthen bonds, the Qixi Festival actually has a historical part to it.

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Meanwhile, on Earth, Niulang was upset about his wife's disappearance. Unexpectedly, his ox spoke, saying that if he killed it and put on its hide he would be able to up to heaven and find his wife.

Upset and crying, he killed the ox, put on its skin and carried his two children to heaven to find Zhinü. Furious, the Goddess took off her hairpin and scratched out a wide river to separate the lovers, also known as the Milky Way between the stars Altair and Vega.

Now, Zhinü sits by the river, weaving her loom sadly while Niulang takes care of their children and watches her from afar. However, once a year, on the seventh night of the seventh moon, all the magpies would take pity on them, go up to heaven and form a bridge over the star Deneb in the Cygnus constellation to allow the lovers to reunite.

Today, the Qixi Festival is now a colourful event full of contemporary romance, during which the Weaver Girl and the Cowherd's message may still be told. The background of the event is the same, whether it is celebrated with dinner dates outside under the sky or with traditional prayers for stitching abilities. It's a day to gaze up at the stars, Altair and Vega, and realize that love is more than just spending time together – it's the steady spirit that binds two people together, regardless of how far apart they may be.



Humiliation

Joelah Etti-Balogun, 3B Honours Communications

As I wade my feet in endless brown
surrounding white all around
overtaken on the path
by those who major and minor in math
I am heavy laden with the thought of you
and this backpack with the universe inside
You're not mine to have but here we act
dancing in kitchens with smiles abound
there is no honour in playing pretend
no honour in being a student in winter
assignments procrastinated; feelings extrapolated
You're home and I'm here
wading in the slush
waiting.

Proximity

Joelah Etti-Balogun

The difference between a comet and a meteor is proximity.
There in the night sky, racing by, we watch in wonder at its
journey through the galaxy, going fast and faster still
she flies
and we witness her in all her shining glory.
But when she's coming for you, suddenly awe turns to horror at
the impact she will make at, power turned into force,
she will not move for you.
And society isn't built for monumental change, everything takes
time and papers and order and structure and patience
we've run out of time
85 seconds until she approaches, but you can't last a minute
inside her
this world wasn't built for her, nor her for it,
we, an obstacle, her; our devastation.
The difference between a comet and a meteor is proximity,
and you let her get too close.

Just a Summer Thing

Alishba Noor, 2B Honours Political Science

I could lie and say it was a drunken mistake

Tell you how she was nothing but another woman wanting to
heal from heartbreak

That summer nights between silk sheets with her by my side I
was wishing it was you

How the sun hit my bare back as I woke up next to her for the
first time felt wrong but so right-

Blissful kisses and memories that slipped like wine

Oh, how I could remember her lips on mine like it was the first
night

But to say I was under the influence would be a lie

Cause I admired the moon shines for the stars-

Loved her like a sunset

Forgot about you as the days passed

And the flowers died rebirthing as ivy

Sensual politics and lemonade

Summer almost felt like a warm hug

Till it ended

And I watch you look away-

Like it would kill you to look at me any longer

Innocence in your eye turned away we make contact

You still have that cardigan with you from our first kiss in my
car

Your laugh echoes in the halls and I see you walk with him

Smiling as you did with me like I was with her

You do everything in your power to stay away from me

And avoid me and any gaze

But I still love you

Musings on District 11 From a Hunger Games Enjoyer

Emily Tan, 4A Sexualities, Relationships, and Families

Major Spoilers Ahead!

It's a big year for fans of The Hunger Games (THG) franchise with the upcoming release of the Sunrise on the Reaping (SOTR) film, which is being adapted from the novel released recently in March 2025. Like many who've engaged with the series, and now feel deeply bonded to it, I couldn't be more excited for SOTR to hit theatres, and although the world of Panem is already almost a decade old; the first novel being published originally in 2008, Suzanne Collins manages to pique the interest of her readers even now that we've seemingly grown out of our YA dystopia-hungry phases. While the universe Collins has painstakingly crafted has many areas of interest that an individual such as myself (neurodivergent and deeply fandom-loving) can dive into, the one aspect of THG that I've found myself constantly thinking about are the districts, and more specifically District 11 and the massive role they play in helping the second rebellion 'catch fire.'

Anyone who knows even the slightest bit about THG should be able to tell you that it's a deeply political story; I mean it's a dystopian work which features oppressed peoples rebelling against a fascist government/leader, however, those who have perhaps spent less time with the franchise, or just watched the films, will only get a fraction of knowledge about the districts that aren't 12. This serves as my segue into spewing about District 11, their tributes, and their consistent acts of rebellion which inspired and supported the second rebellion. As many will already know, Panem is situated in what was once North America and is the result of global conflicts and ecological disasters. What this means is that the Capitol and the districts exist in places recognizable today. District 11, the district responsible for the industry of agriculture, is located in the Deep South and encapsulates states such as Georgia, Mississippi, and Louisiana. In a parallel to reality, the majority of District 11's citizens, and subsequently its tributes that we become acquainted with throughout the story, are Black; just like how the highest concentration of Black-Americans can be found in the Deep South. Before looking further into Eleven's tributes, I feel that it's important to include the additional details of 1) District 11 being the second poorest of all the districts (only after District 12), despite being the ones in charge of producing arguably the most essential resource to the Capitol, and 2) also being the district with the strongest police presence. Even with these disadvantageous socio-economic systems in place, the district maintains a strong sense of rebelliousness.

Eleven's strong sense of resistance towards the Capitol's oppressive views and policies are displayed prominently through their tributes; whose actions are always steeped deeply in solidarity and empathy, which are extremely rebellious in the world of THG.



I want to begin by speaking of Reaper, Hull, and Thresh, all of whom were male tributes from Eleven for the 10th, 50th, and 74th Games, respectively. Each of them is initially described with words that emphasize their height, physical strength, and prospective ability to be a main contender for the position of 'victor.' Although they're described in this manner, the reality is they defy the stereotype of the 'violent Black boy' and are instead shown to be selfless protectors who extend their hands to others, some not even from their own district:

1. Reaper, who in his games collects the bodies of the fallen tributes and covers them with a Panem flag to preserve their dignity, and prevent the district deceased from being made further into spectacles for the Capitol people's entertainment.
2. Hull, who endures a slow demise as he protects his injured allies from an attacking poisonous mutation.
3. And Thresh, who saves and spares Katniss's life as a eulogy to his district partner Rue, an act which ultimately allows Katniss to become the Mockingjay for the second rebellion.



This leads naturally then to the discussion of Rue, who despite only being twelve years old at the time of going into the games, was whip-smart and cared for Katniss unconditionally for days when she had been subdued from a run-in with venomous wasp mutations. Rue was a beacon of kindness and comfort for Katniss in the arena, and it was with her death that Katniss was truly radicalized and pushed to not only begin rebelling against the Capitol and President Snow's regime, but to continue fighting when her hope was diminishing long into the second rebellion depicted in *Mockingjay*.



I believe when talking about District 11 it's imperative to give Seeder and Chaff their flowers, and although they can generally be forgotten because of their limited appearances, it needs to be known that they stood by the rebels and were part of the plot in *Catching Fire* to protect Katniss in the arena so that she could be extracted and made the face of the second rebellion. And despite knowing that they'd likely not make it out of the games a second time, they both committed themselves to what they believed would be a better future.

Plus, it's mentioned that Chaff is an amputee who's missing a hand, and although the Capitol could easily supply him with a prosthetic, he is defiant, refusing their aid and choosing instead to live with his injury as a symbol of his resilience.

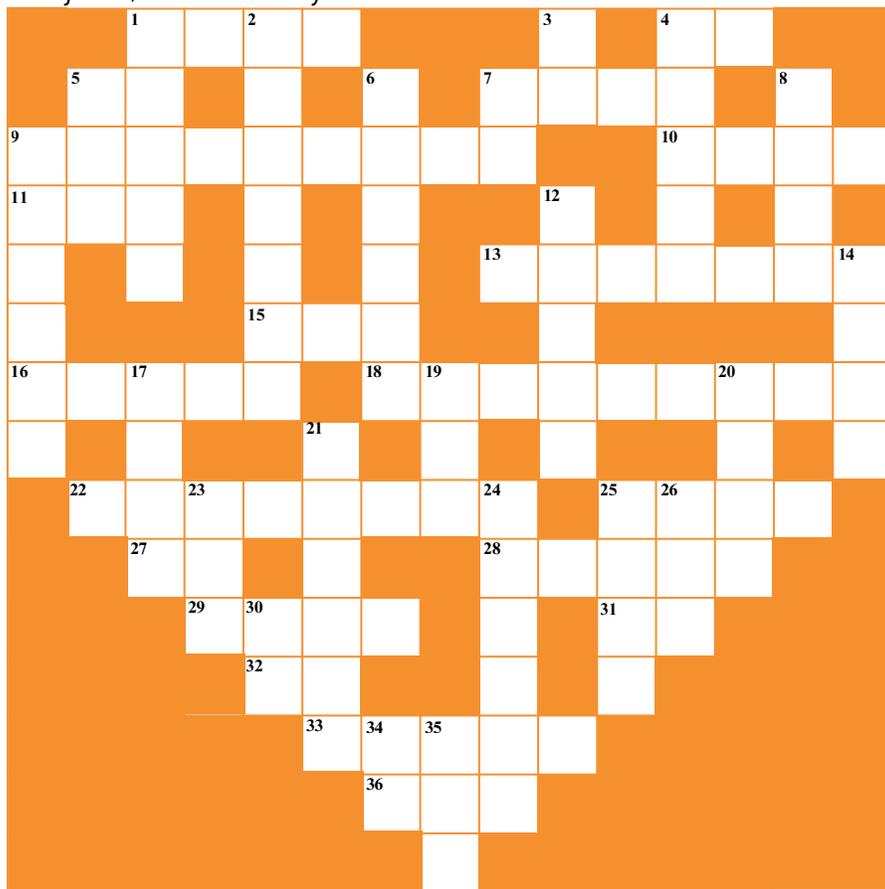
To wrap-up these examples of District 11's acts of rebellion, I absolutely must mention the moment after Rue's death when the citizens of Eleven collectively send Katniss a loaf of bread. This moment, unfortunately left-out of the first film, conveys very strong messages; it was the first time in the history of the games that a district had sent a tribute who wasn't one of their own a sponsor gift, the gifts themselves are meant to be funded by ultra-rich Capitol folk, which puts into perspective how many people of Eleven must have had to pool their hard-earned, barley life-sustaining, wages together to pull it off. Yet they did it to express gratitude to Katniss for caring for Rue, and to show her that they were standing by her, and that they wanted to fuel her with sustenance so that she could continue living.

A key aspect of *The Hunger Games* has always been how it commentates on and mimics reality, and the portrayal of District 11 and its tributes mirrors the real-life strength, bravery, and compassion of Black individuals and communities, both historically and in the modern day, as they continuously fight against worldly inequality and remain an enduring force with the ability to ignite and enact change for the betterment of all.



January Crossword

Tanraj Dulai, 5b ARBUS History & Political Science



ACROSS

1. A humble board, stewards of SLC, and vicors of societies
4. Made Santa laugh but not that hard
5. Half a laugh
7. Cord to transport audio and video
9. Patron Saint of Terni, epilepsy, beekeepers, and a big day in February, I guess
10. African American inventor Otis Boykin laid the groundwork for something that makes this
11. The present tense plural and second person singular form of the verb "to be"
13. Jackson Pollock often used these in his art
15. A person's conscious sense of self identity, self esteem, and, in psychology, the mediator between primal desires and social reality

16. A symbol of love
18. African American sociologist and co-founder of the NAACP
22. This churches founder is often confused with a civil rights leader
25. Bumpin' that, bumpin' that, bumpin' that, bumpin' that - Album
27. __, Myself and I
28. Can spread my sheets anyway!
29. I called it!
30. Dash often overused by language learning models
32. "Yes" pero en Espanol
33. Brother of Moses and Miriam
34. A woman who vows to dedicate her life to religious service, typically living under vows of poverty, chastity, and obedience, often in cloister.

Sudoku

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

DOWN

1. Diana was princess of this, not the marine mammal.
2. Outfit of choice for wrestlers
3. The part of the mind in which innate instinctive impulses and primary processes are manifest.
4. St Augustine was from there, but also it's a large semiaquatic mammal native to sub-Saharan Africa
5. One third of a sarcastic laugh
6. Stay out of sight
7. Made Michael Jackson laugh, but not that hard.
8. A band named for currents, but it's not that current anymore
9. Welsh surname meaning 'small' shared by Vince, Robert, and Countess
12. In a game of Crazy Eights, this queen will make you pick up 5 cards
14. With brown after it's a breakfast food but without its drugs.
17. Ours include Rupi Kaur, Kevin O'Leary, and Mike Lazaridis
19. Studied in History and Classics
20. Type of exam used to test language aptitude
21. Landlocked Balkan nation, central to Yugoslavia.
23. Diminutive of Theodore
24. Goes haw haw
25. What one might call someone from before the year 0
26. The stage of sleep in which dreams occur
30. The third-person singular present tense form of the verb "to be"
34. The form of the indefinite article used before words beginning with a vowel sound
35. A mixture of ground spices, herbs, and sugar applied to food, typically meats, before cooking.

Take a Sip on the Juice



VOLUME 1

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 Arts Students.

ISSUE 2



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