Kaleidoscope
With Caffeine and Careful Thought Vol.3 No.1

Presented By
The UTM English and Drama Student Society
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Designed by:
Crimson Craighead and Mehak Kawatra

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Introduction

A Note from Dr. Alexandra Gillespie, Chair of UTM’s English and Drama Department:

As Chair of the Department of English and Drama, I am delighted and proud to introduce this superbly produced, vibrant collection of creative pieces by our students. The relationship between the study of literary and dramatic texts and performances, and students’ own creative work is one we hope always to foster in English and Drama. I am so grateful to the editors and the English and Drama Student Society for providing this platform for such fresh and exciting new voices. Congratulations to all involved!

A Note from Mehak Kawatra, UTM’s English and Drama Student Society President:

From the beginning, we envisioned a student-led journal that would encompass the diverse forms of literature and text that students have produced, both within and outside of the classroom space. We debated the ways in which we could accomplish this, and our efforts with the drawing board have yielded what I consider to be a representative product of our work. Kaleidoscope is a composite of the expressions of emotion, reflection, and deep thought from our very own peers and colleagues. A special thank you to the UTM Department of English and Drama and the editor-in-chief, Crimson Craighead, for all of their contributions toward With Caffeine and Careful Thought’s Kaleidoscope issue - I am incredibly proud of this volume!
Editor’s Note

This year was about new beginnings for both the EDSS and With Caffeine and Careful Thought. Dr. Scoville and Dr. Switzky let the EDSS take over the journal this year and we opened it up to all forms of writing. This being a year of newness, the theme of reflection felt natural. Through analyzing traditional structures or beliefs, the past, and the nature of being, writers open the discussion for new ideas. This meditative reflection into person and choice fuels all of our published submissions this year.

With our theme determined, we made the call for submissions to undergraduates. While initially it did require a bit of prodding, the outpouring of submissions left the very difficult task of determining which pieces would be picked for publishing. Amongst our submissions, the pieces in this year’s journal best fit the theme we had chosen and worked together as a cohesive whole. We whittled our choices to four poems, two short stories, and three essays, which provided the journal with the variety of styles we were hoping for.

Having chosen the submissions, we began to hire our editors and organize editing workshops. I am very grateful for Dr. Kaler, for running our essay editing workshop, Dr. Wood for running our poetry editing workshop, and Dr. Greene for running our creative fiction workshop. These workshops provided the editing team and myself with amazing information and skills to put towards editing these pieces. My wonderful editing team, consisting of Peggy Florence Cao, Jonathan Hersh, Sally Kahter, Shealyn Ivany, and Ayesha Tirmzi, made my job so much less stressful and helped make the pieces we chose even stronger.

Returning to the submissions, the selected pieces were all incredibly unique and powerful. The arguments in the essays focused both on authorial style and reflection on aesthetic value. With Caffeine and Careful Thought was created to promote undergraduate academic writing, so much of the uniqueness of this volume comes from the creative pieces. The poetry spans many subjects including identity politics, what it means to write, and reflection on the world around us.
Our creative fiction pieces explore the power of memory and loss. The pieces all link together in an intricate weaving of reflection, loss, growth, and idea development.

Our journal begins with Ayesha Tirmzi’s essay *Wordsworth and Wabi*, edited by Peggy Florence Cao, which focuses on Wordsworth’s rustic style and compares it the Japanese style of wabi-sabi. Reflecting on both the artistic decision and the evolution of the rustic style in England and Japan, this essay connects these two seemingly distant styles by exploring their similarities. This piece weaves into Areej Rodrigo’s poem *Forced Feelings*, edited by Crimson Craighead, which reflects on the issue of forcing creative inspiration. Moving next onto Oliver Bedard’s *Virginia*, edited by Sally Khater, which in its ambiguity uses reflection as a tool to interact with its subject. Moving from reflection of style and the worldly ideas, the next piece is Mark Taylor’s short story *Struthio*, edited by Shealyn Ivany, which looks at the connection between painful memory and reflection.

Shalini Nanayakkara’s essay *The Green Prison and the Iron Tower: The Roles of Susanna Moodie and Archibald Lampman in Constructing Canadian Society and Literature*, edited by Jonathan Hersh, argues how Moodie and Lampman uses their writing in order to reflect on the societal issues of Canada within their respective periods. Having shifted towards more of a personal reflection, the next piece is Tobi Ogude’s *nobody*, edited by Crimson Craighead, which reflects on the issue of racial representation and the lack of support for those in racial minority groups. The next poem is Nicole Bernadowitsch’s *The Ones You Forgot*, edited by Crimson Craighead, which demands its subject to use reflection and remember those in their past. Continuing with the thread of reflecting on those in our past, Shealyn Ivany’s short story *The Rocking Chair*, edited by Ayesha Tirmzi, centers around an old man reflecting on the past with his wife. Our final piece is Erin Foley’s essay *A Biography of Red*, edited by Crimson Craighead, which argues how Anne Carson puts herself into her novel in verse and explores the connection between author and work.

All nine of these works connect with each other through their use of reflection. The works weave together by reflecting on the broader world and end with personal reflection. The reflection seen in these pieces
provides fresh perspective on the world and looks at how reflection affects the individual. Based on how the works employ reflection in such a way to open up many new interpretations, Kaleidoscope felt like the perfect title to summarize the connection between these works.

Reflecting on my experiences working on the journal, none of it would have been possible without these superb writers who volunteered their work and my amazing team of editors who helped to make these powerful pieces even stronger. Looking at this final product, it’s hard to imagine how we started out. I had been working with the EDSS for less than a week before I found myself in charge of this year’s journal. When I think back to October as I waited nervously staring at our email inbox for submissions to now having a published product, it’s difficult not to smile.

I’m indebted to everyone who helped make this year’s journal possible and I would like to give my deepest sincerities to those who trusted me with this project. I would like to thank Mehak Kawatra who saw my potential and offered me the position of Academic Events Director, as well as my Associate Alex Arabit. At times, it was stressful, but taking my own moment to reflect, I have no regrets taking on this project and there is nothing I would change about this journal. I know I have repeated my gratitude many times in this note, but I am truly thankful to everyone who helped make this possible.

Crimson Craighead
Editor-in-Chief and EDSS Academic Events Director