

TFS LIMITED EDITION

FEBRUARY 2020



Students performing at TFS Dance Show on Friday, January 31

Source: Olivia Micucci

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TFS NEWS

SISTERS IN RETROSPECT: THE BEAUTIFUL POTENTIAL OF ART

On December 16th, the TFS Drama Club was proud to feature three productions of the play *Sisters* by Wendy Lill. The production was directed by TFS Principal Mr. Gaudet and the score, partly inspired by the Honour Song of the Mi'kmaq, was composed by Level V student Jason C., who subsequently directed a band of four extraordinary musicians: Ms. Oliver and Level Vs Beatrice C., Nathalie J., and Aidan T.. The cast was composed of five talented actors: Emilie A., Laura H., Reece L., Cassandra P. and Maggie W.. Oh, and I was in it too. The cast received indispensable support from teachers Mr. Doughty and Mme. Cholette, and Level V student Shaw Zhang. To all the people involved with *Sisters* and to all student and staff audience members, I would like to express my unending gratitude for supporting my dream of helping perpetuate the performing arts at TFS.

But why, exactly, do us theatre peeps do what we do? Why spend three months of our time relentlessly rehearsing for something that'll have a final product of only two hours? Why put ourselves in a position where hundreds of pairs of eyes are glued to us as we expose our deepest vulnerabilities? The answer lies in an actor's almost irrational adoration for art and what it stands for; in other words, in an actor's ability

to communicate a powerful message to the audience.

Sisters is a damning play that explores the sickening events of our country's recent history – events that, to many Canadians, remain unknown. Indigenous peoples are Canadians whose cries for help are drowned out every passing day. The consequences of residential school continue to affect Indigenous Canadians today. In preparation for *Sisters*, I began to learn more about the horrific reality of residential schools, which heightened my desire to share Wendy Lill's complex and thoughtful play with the TFS community. This is why plays like *Sisters* are important: they accurately capture moments of raw humanity and affect the audience on an emotional level, which is something that many other mediums are unable to pull off. Through the engaging platform of theatre, artists are able to raise awareness for issues that matter to them in hopes of contributing to a solution. This is something that makes art beautiful. Art shapes who we are in a subtle and significant way, often going under-appreciated.



Level V students Reece L. and Emilie A. in *Sisters*

We are in a unique position, as fortunate individuals and ‘citizens who reflect’, that compels us to make drastic changes for the better. I encourage you, dear reader, to never fret self-expression, whether it is through the arts or not. It only takes one person to start a movement, so don’t be afraid to try.

William Smyth, Level V

PAGES VERTES : JANVIER 2020

Au cours du mois de décembre nous nous sommes concentrés sur notre audit d'énergie et d'ordures. Cet événement fait partie de notre candidature pour eco-school et on est très fier de notre travail, même s'il nous a pris deux essais. Votre participation a été excellente et nos résultats montrent du progrès, surtout concernant le volume de nos ordures. On fait ces audits depuis près de dix ans et jamais on a vu si peu d'ordures. Le tri aussi a amélioré, mais il faut toujours s'en souvenir de mettre seulement les bouteilles, cannettes et contenants en plastique dans les bacs dans les couloirs, afin de garder le papier des bacs des salles de classe propres. Il est très important que nous faisons notre mieux à produire des déchets recyclables propres, sinon tout ira au décharge.

Cependant, nous avons vu moins de progrès à la cafétéria. Ces bacs étaient tous pleins et le tri était peu satisfaisant. Dans chaque bac nous avons vu des dizaines de contenants to-go. Tout d'abord, ces contenants devront aller que dans les bacs gris. Nos déchets biologiques (bac vert) vont aux cochons et malheureusement les cochons ne peuvent pas digérer le carton des contenants to-go. De plus, il n'est pas nécessaire de prendre un contenant to-go si vous mangez à l'intérieur de l'école secondaire, surtout si vous ne sortez pas de la cafétéria où il y a deux boîtes pour déposer vos assiettes. La prochaine fois que vous êtes à la cafétéria, demandez genti-

ment pour une assiette et votre porte-monnaie et l'environnement vous remercieront.

Pour ce qui concerne notre consommation d'énergie, on est sur la bonne voie. Sur toutes les salles observées, presque toutes avaient des lumières éteintes (s'il n'y avait personne à l'intérieur) et une bonne partie des tableaux blancs étaient éteints. En janvier, vous verrez des étiquettes au-dessus de chaque tableau pour vous aider à se souvenir de l'éteindre complètement, surtout à la fin de la journée.

Toujours en rapport avec la consommation, nos bibliothécaires nous ont informés que la quantité de papiers imprimés est extrêmement haute. La prochaine fois que vous imprimez un document, demandez-vous si vous pouvez prendre une feuille déjà utilisée et souvenez toujours d'imprimer recto-verso!

Maggie Wilcox, Level IV

WORLD NEWS

MEMES: DEFINING A GENERATION

On January 2nd, US President Donald Trump ordered an attack against Iranian Islamic Quds Force Commander Qasem Soleimani, a significant event for US-Iran relations. What followed was an interesting mix of reactions from people worldwide. It only took a couple of minutes before a new meme had surfed the length of the internet, entirely concerning one topic: World War III.

Memes are humorous texts, usually consisting of a caption and a reaction image. The word “meme” derives from the Greek word “mi-meme,” which means “something imitated.” Memes are most commonly inspired by lifestyle or opinion. In many cases, memes are based in reality and are shared because of their relatability for a group of people. Memes were popularized by the Millennial generation, the demographic cohort born during the 1980s and 1990s, and have thus been adopted by other generations, most significantly by Generation Z, the demographic cohort born around and after the millennial in the year 2000.

Older generations would perhaps find the prospect of World War III memes to be concerning. They range in topics: avoiding army recruitment, references to war-centred video games, and negative outlooks on the future. These memes may compel many to ask why young peo-

ple are reacting to current affairs in such a seemingly morbid and pessimistic manner.

The jokes’ purpose is to be humorous, however there is a sense of anxiety that accompanies them. World War III memes say a lot about the current mindset of the modern teenager.

The North American Generation Z is a demographic cohort that has, for the most part, been completely detached from the prospect of war. Generations that grew up during the first three-quarters of the 20th century acknowledged the reality of war; for example, World War I and World War II were huge international conflicts that involved younger generations. The Cold War spans a 50-year period that includes the Korean War, the Vietnam War, the conflicts of the Berlin Wall, and the Civil Rights movement. The most recent generation, however, has been relatively disconnected from acknowledging the possibility of war taking place within the developed world. Although aware of conflicts outside of Canada, Generation Z has, for the most part, grown up in a safer world of heightened security regulations post-9/11 and established international peace organizations, such as the United Nations. Instead, Generation Z, the most diverse demographic cohort, is more concerned with social politics. Cone Communications conducted a survey where 89% of Gen Z-ers stated that they were worried for the health of the planet.

The survey also found that Gen Z-ers tend to look to companies that support a range of social issues: racial equality (88%), women's rights (86%), immigration (81%), climate change (81%), gun control (68%), and LGBTQ+ rights (65%). Because Generation Z is, for the most part, less connected to the reality that war may happen at any moment, the idea of a World War III draft is entirely a method used by Gen Z to communicate their reaction to current affairs: a satire that blends fear with a downplayed severity of politics in order to function as an acceptable form of humour.

Generation Z is made up of young people, most of them currently coming of age. The generation is no less affected by political affairs than any adult, although most teenagers lack the platform to speak out. Not having the opportunity to express their opinions in the news forces young people to find other means of communication; for instance, memes.

Some may argue that is unacceptable to make jokes about serious or sensitive issues, and that memes have caused the people of Generation Z to lose their ability to empathize with others, instead turning the demographic cohort into an insensitive and unfeeling group. However, many could also argue that memes are no different from political cartoons that make opinions about national and international current affairs.

What do memes say about the generation that shares them? Whether you find these jokes about World War III funny or not, there exists always the surrounding feelings of anxiety.

Shared internationally, other young people around the world understand the underlying message within the humour. Memes have become a new form of communication for the masses, aided by the sharing capabilities of social media platforms. For young people, the worldwide popularity of memes has, in some ways, developed into a new language, giving humans around the world the ability to connect on a deeper level – through humour.

Laura Harrison, Level V

THE IMPLICATIONS OF AI ON SHIFTING SOCIO-ECONOMIC POWER

Last October, the Creative Destruction Lab (CDL) of the University of Toronto's Rotman School of Management organized a conference on Machine Learning and the Market for Intelligence. TFS was one of the selected participants in the event. Each year, the presentations delivered by speakers from the realm of machine intelligence are centred around a chosen theme. Last year's 2019 conference focused on the technological advances in artificial intelligence (AI) and their impact on socio-economic power of AI corporations. I was particularly inspired by the speech "Power and Prediction" by Dr Ajay Agrawal, the founder of the CDL. Professor Agrawal analysed, using important economic concepts, how AI shifts power. Specifically, he concentrated on AIs used to make predictions for medical diagnosis.

According to Professor Agrawal, out of different types of AIs, there exist two main categories: efficiency AI and strategic AI. Efficiency AI is artificial intelligence used to replace an existing technique in order to increase efficiency and productivity, having a limited impact on power. Whereas, strategic AI has a significant impact on shifting power, targeting more than just inefficiency. It is strategic AI that focuses our discussion on power shifting.

Power can be shifted due to data feedback loops. Artificial intelligence systems optimize predictions and performance through feedback

loops: by analyzing data and information continuously collected from its exposure. Sometimes, these feedback loops occur in isolation without the influence of consumers (e.g. a robotic vacuum cleaner navigating in a house), however, they often occur while interacting with market forces - customer demand and competitors. This interaction between feedback loops and market forces can lead to a power shift. As more feedback data is provided, the AI is able to make better, smarter and more accurate predictions which attract more users. Having more users provides the system with more varied and realistic data, thereby improving the quality of future predictions. As this cycle continues, power shifts into the hands of only a few AI companies that gathered a larger share of customers in the market. For example, if one company secures a competitive edge over other competitors due to a small advancement or innovation in their technology, users will begin to migrate from other competitors to this company. This is because users do not want to use the "second-best" AI. Once the company receives more users, the feedback loop begins, resulting in better predictions, more users, and ultimately, the concentration of more control and thus power over the consumers market. The small gap between competitors caused by the small innovation grows into a large difference. A real-life example of this power shift is the ride-hailing industry. Taxis used to be the most com-

mon form of ride-hailing. The power in the industry used to be distributed between different taxi companies around the world. Nowadays, companies like Uber have taken much of the power away from these companies. Uber uses AI to predict the demand for rides in different neighbourhoods. As it gains more users, the feedback cycle continues, providing more data and more accurate predictions. This shift in power is enabled because, in the domain of AI predictions, it is simple to migrate to a company providing higher-quality predictions without paying a higher price - high-quality predictions cost the same as low-quality predictions.

Further, the shifting of power can be caused by the minimum efficient scale. The minimum efficient scale is the scale of output where internal economies of scale have been fully exploited. In other words, it is the scale of output where the average cost of producing each unit is minimized. It is difficult for a company that has not achieved minimum efficient scale to compete with a competitor that has done so because its production costs are higher. This concept also applies to machine intelligence, where instead of changing the scale to lower per-unit costs, the amount of data (scale) is changed to increase prediction accuracy. The minimum efficient scale sets a bar for companies to compete in the market. The higher the minimum efficient scale within the industry, the harder it becomes to enter the market, because competitors must increase their scale and prediction accuracy until they meet the minimum efficient scale in order to compete. In addition to competition, regulations can set a certain minimum efficient scale

to require a certain prediction accuracy (e.g. for greater safety in medical applications). A high minimum efficient scale creates a barrier to entry into the market. With this barrier, production and economic power concentrate in the hands of the few high producers that have reached minimum efficient scale. These companies operating at minimum efficient scale recognize that it is difficult for competitors to enter the market. They invest to move the threshold up to make it even more difficult for competitors to enter the market. An example of this power concentrated within the hands of companies operating at the minimum efficient scale is the airplane production industry. The threshold for the minimum efficient scale in the industry has been raised so high that companies would need to invest hundreds of billions of dollars to enter the industry and compete with Airbus and Boeing.

Based on the information above, it appears that at some level, technology leads to a gain of socioeconomic power by top AI companies. Whenever strategic AI is applied and has the ability to shift power, it is important to reflect upon the optimal strategies from the perspective of companies. Similarly, it is important to evaluate what can be done to optimize and enhance the public good from the perspective of governments. Before we enter a regime where technology can potentially lead to the concentration of power in the hands of a few companies, it is crucial for companies and governments to plan their strategies in order to lay the foundation for a society that is good and fair for everyone.

Martin Thaw, Level II

OPINION

THE DIFFERENCE BETWEEN ‘NICE’ AND ‘KIND’

The words “nice” and “kind” are oftentimes used interchangeably. One can see how this makes sense: both connote goodness. But, to me, there is a distinct difference between the two.

To me, niceness denotes politeness and pleasantness. To be nice is to be agreeable, to treat others with respect, and to say “please” and “thank you.” These are all very good things, and hence, this behaviour is generally recognized as preferable; most parents and teachers aim to raise children who are nice. But, perhaps because niceness is so widely prioritized, especially for girls and women, it can become a show of habit rather than sincerity. Acts of niceness are synonymous with acts of politeness, not necessarily of genuine goodwill. While asking somebody about their day is a nice gesture, it is meaningless if you’re not listening to the response.

Where niceness can be faked, kindness cannot.

That is not to condemn niceness or to say that it is impossible to be nice and kind, just to suggest that kindness goes a step farther. In my opinion, an act of genuine kindness is devoid of any intentions other than helping another person. Displays of ‘tough love’ are acts of kindness; in certain cases, tough love may jeopardize the relationship in question – at the very least it chal-

lenges the relationship by pushing its boundaries – but it is enforced in hopes of benefiting its recipient, and the benefactor has nothing to gain. This is in contrast to acts of niceness, which may be committed in attempts to sugarcoat reality and avoid hurting the recipient’s feelings. However, it is possible to accomplish tough love nicely, that is to say, as gently as possible without taking away from the intention of helping. This is one way that it is possible to be nice and kind. Similarly, somebody may wish you a good day, as is polite to do, but if one is saying it as a result of sincerely hoping that for you, rather than just out of habit, then that is also a show of kindness. There is a big difference between treating others well just because it is the proper way to act and understanding why you should be treating others with respect.

Niceness lies in behaviour; kindness lies in intention. Both can overlap and are important, but in different ways. Not everybody needs others to be nice to them all the time, but everybody needs kindness. Without niceness, there would be a lot more hurt feelings in children and probably consequently damaged adults, but without kindness, there would be no hope.

Cassandra Pao, Level V

FOR THE LOVE OF ALL THINGS DEAD

I've wanted to be a forensic anthropologist or pathologist since I was 9 years old. For those of you who don't know, forensic anthropologists analyze skeletal remains to figure out information about a person or the manner in which they died. Forensic pathologists analyze corpses through autopsies to determine the cause of death and manner of death.

So, basically, at 9, I decided I wanted to work with dead people for the rest of my life.

Are you weirded out now? Is that super odd to you? Are you wondering how weird a child I was? Or how weird of a teenager I am? You certainly wouldn't be the first – but how I wish you were the last.

I have always found beauty in the things most people turn away from. I believe that the human skeleton is beautiful and the fact that it can tell your story after death is magical. The process of decomposition is fascinating and certainly worth understanding. Tim Burton's *Coraline* and *The Corpse Bride* were on repeat, movies I adored with all of my heart and I never once found them frightening. *Gremlins* was, and still is, one of my favourite Christmas movies. The *Adams* family was a favourite from the moment I watched it. I wanted to be Morticia Adams: roaming around in long black dresses, making off-kilter jokes, and caring for my man-eating plants. I never understood black clothing at funerals. I always wanted neon or bright colours and loud music at mine. I was obsessed with

ghost stories and the concept of communicating after death. I wanted to be like *The Ghost Whisperer*, helping people move on. I still think it is absolutely fascinating.

Death never has and never will be a hush-hush subject for me. I have never avoided it in discussions or turned away at the sight of gore. It's odd to me how something so intrinsic to human life is locked away in a weird "do not discuss, or else" box. As if when we talk about it, the Grim Reaper will appear and take us away.

I find it funny how we have no issue with those working as doctors fixing up human bodies but the minute those human bodies are no longer fixable we must shield our eyes. If we discuss them or dare to try to understand why they couldn't be fixed? Well then we must be sick or weird or creepy. Working with death is supposedly disgusting, but working with sick people with open sores and vomit and bloody coughs is commendable.

When I tell someone I want to pursue this career, I do not want to hear "I guess someone has to do it," because, yes, someone does, but this is no chore that I am being unwillingly forced to complete. This is a choice because I care about helping those who are no longer able to help themselves, translating the story that is woven into bodies and waiting to be heard. I want to help families find comfort and closure. I want to help bring justice. Shouldn't someone care about the body after the person has died?



Real skeleton photographed in the ancient Roman city Herculaneum

Source: Emilie Ades

Wouldn't you want someone to care about you after you've died?

The beauty, the importance, and the honour in doing jobs regarding death, such as a forensic anthropologist, pathologist, mortician, and coroner, are inconceivable to many because humanity has decided that death is a no-go territory: a place where conversations go to die.

I want this to change. I understand an actual or personal death is frightening but not the idea of death in general. We don't want to leave things behind; we don't want to go before we have time to do what we all want; we don't want to

die painfully – but discussing death will not bring it to your door. It is difficult, but it must not be ignored. If death was introduced to us at a young age as normal and fascinating then perhaps we wouldn't live a life governed by a fear of the ending. We may not have power over how we die but we do have power over how we talk about it and how we deal with the subject. Let's shift the mindset. Let's find a way to change our perception. It all starts with an open-minded conversation.

If you are someone who is captivated by what happens to human bodies when they stop living, how systems stop functioning, how we handle

death, and what happens after we die, do not shy away, no matter how many people give you a hard time about it. Pursue your interests with the open mind you were gifted with, and work to break the taboo topic of death.

If you are the person at the beginning who thought I was weird, perhaps you are right. Although I would suggest a re-evaluation of why you deem me as such.

A little warning: the following deals with philosophical questions on the ethics of being informed by the news. Some may find them discomforting.

Please, for the love of all things dead, refrain from pulling a face when I mention my career path. I do not want to hear, “Ew, Why would you want to work with dead people? Doesn’t it freak you out?” The answer will always be no.

Death has never freaked me out.

Emilie Ades, Level V

IS IT GOOD TO BE INFORMED?

During the second week of the Winter break, I was happy to visit some of my family in a small city in Alberta. It’s not such a small place that unlimited wifi is inaccessible, like it is at my Aunt’s house in the country. In fact, wifi is provided around the city by a tower! As usual, I had a great time there. I spent time with my Grandma, went bowling, to the theatre, and even axe throwing! I had some downtime too, playing Kerbal Space Program, scrolling through the unending For You page of TikTok, and catching up on some much-needed sleep by staying in bed until 2 PM a couple of times. Importantly though, I rarely watched YouTube. For me, an addict, this was quite amazing. I love watching YouTube to learn, be entertained, and

stay informed by subscribing to news channels like the CBC. I also watch news that catches my interest on the Trending tab which is usually from the USA. To be honest, the main reason I didn’t watch much YouTube was probably that I was too lazy to hold my phone up (having removed my Popsocket which could do it for me), but that wasn’t an issue at all. Instead, I spent my time doing other things.

A few days ago, a friend mentioned the ‘World War III’ news to me and they said Trump’s name. I was confused. I had seen a few memes concerning some Third World War on TikTok, but had no idea they were in response to a large news event. It’s only when I actively googled



Iranian Quds Force Commander Qasem Soleimani

Source: time.com

that I became aware of the existence of the assassination of Qasem Soleimani. I later watched a YouTube video by the CBC to learn more, and it's then that I realized that, in my absence from YouTube, not only did I not see the posts of my favourite creators, I was unaware of world events. Admittedly, I still learnt about the event on the same day it happened, but still, not before it had spread to memes on social media.

An issue arises here. During my time in Alberta, I had a lot of fun. It's clear that my lack of awareness of world events did not make me feel like I was missing anything. After all, I was concentrated on my family and our activities. However, the details of the airstrike made me a little nervous that I hadn't heard about the whole thing swiftly. We are taught that it is good to be informed, but I experienced the bliss of having some ignorance. Unlike some, I had no fear for my future, only embarrassment at my shockingly low score in bowling. On one hand, it's important to be informed for safety. The news

might warn you of a natural disaster. There may also be an ethical obligation to stay informed. On the other hand, it may be important for us to rest our minds from the turbulent sea of scandal and sadness that the news displays. Could it be then that we construct an appreciation of the good in humanity? An appreciation for family?

As of writing this, I haven't given these questions enough thought to come up with an opinion, but I do have this one: it's good for me to be somewhat aware of these questions. I shouldn't be too caught up in the news stream, constantly watching videos that take me away from getting anything else done. I also shouldn't exist in a bubble of ignorance, absent from what is happening elsewhere. There might just be a balance between the two.

John Wood, Level V

LIFESTYLE

SELLING NOSTALGIA: REFLECTING ON THE ENTERTAINMENT INDUSTRY

The new decade allows Canadians to reflect on the lifestyle changes in the 2010s. One's mind may quickly focus on innovations in technology, with the development of new cellular phones, tablets, laptop computers, and more. Technology has changed our lifestyle; back in 2010, Canadians first encountered the wonders of iPads and the arrival of 3-dimensional films – something most people are accustomed to nowadays. In the last decade, Canadians have also witnessed the development of streaming services, such as Netflix, Hulu, Crave, and, most recently, Disney+. The decade has popularized the phrase “cord cutters,” referring to people deciding to cancel their cable television subscriptions in favour of streaming services.

I am interested in this relatively new concept of streaming: what attracts Canadians to the idea of possessing multiple subscriptions to different streaming platforms? For example, Disney+, a platform almost entirely made up of content from the 1990s to the early 2010s, has been deemed attractive due to its comforting element of nostalgia. Nostalgia is a wistful, yearning look at past events or objects. The commercialization of nostalgia is especially relevant today, with the apparent resurgence of sequels, prequels, reboots, renewals, and adaptations in the entertainment industry. Today, several films and

television programmes may be split into the following categories: remakes, extensions, and adaptations.

The live-action remake is especially relevant due to recent improvements in computer-generated imagery (CGI), because animators now have the capabilities to animate reality. Examples of such films produced in 2019 include *Aladdin*, originally animated in 1992, and *The Lion King*, originally animated in 1994.

The second category consists of extensions, referring to prequels, sequels, and spin-offs of previous films or TV shows. In 2019, this was a very popular category of film, most likely because these types of films have pre-established fanbases, and are therefore attractive to companies that are looking to make a lot of money; consumers enjoy seeing extensions of stories they love, even 20 years after the original content has been produced. Such 2019 films include *Terminator: Dark Fate*, the original having been produced in 1984, and *Toy Story 4*, the original having been produced in 1995.

Films in the “extensions” category may also be part of a much larger franchise, such as Marvel, the first comics having been produced in 1939, or Star Wars, founded in 1977. In the past year, such a phenomenon has produced films such as

Avengers: Endgame, *Spider-Man: Far From Home*, *Captain Marvel*, *Star Wars: The Rise of Skywalker*, and the television programme *The Mandalorian*.

The third category consists of film adaptations of previous works. This year, Canadians have witnessed films such as *Little Women*, adapted from the 1868 novel and several subsequent films, *Cats*, from the 1981 stage musical (originally based on a 1939 poetry collection by T. S. Eliot), and *Alita: Battle Angel*, adapted from a manga series from the 1990s.



Poster for *Avengers: Endgame*, the highest grossing film of 2019

Source: imdb.com

It is evident that the “improving, adapting, and extending” phenomenon in the entertainment industry has been a concept for a long time – artists tend to take inspiration from previous works. The question is, however, when does all of this become too repetitive? In 2020, have we reached the point where this phenomenon has taken over modern cinema?

This type of media entertainment – a type based on the popularity of previous works of art – is largely reliant on a question of economic success. The pre-established fanbase is an essential element that leads to the success of these types of films. CNN recognizes Disney as the most financially successful production company of 2019, single-handedly obtaining seven of the North American top-ten highest-grossing box office films, and one more that was co-produced with Sony. The other two films that met the top-ten list were Warner Bros’ *Joker* and *It: Chapter Two*. Every film on the North American top-ten list was a product of the extension and/or adaptation phenomenon.

However, the concept of nostalgia controlling the film industry is not altogether negative. Remakes compel current audiences to reflect on how our lives have changed. Many people bemoan today’s culture of nostalgia, and many people are critical of the difference they may recognize in today’s adaptations of stories from the 20th century or earlier. However, I believe that these differences are an opportunity to reflect on humanity’s evolution. Recent film adaptations, oftentimes corrected to align with today’s cultural climate and values, allow for humans to reflect on our history.

Big corporations know that nostalgia sells, and the common consumer is not concerned with the motives of the deals. However, there is perhaps a valid argument in saying that we, as the consumer, should rather support new independent films to prove to big corporations, like Disney, that we value creativity and originality over “what sells.” Independent films may be accessed through TIFF, Paradise Cinema, Hot Docs, the National Film Board (at which TFS

has a membership – ask a librarian!), the Revue Cinema, or Royal Cinema. The Toronto Public Library also have access to a selection of independent films and documentaries through Kanopy, a streaming video platform. Local filmmakers need support, just as any local business. That being said, the question remains: what further changes will the new decade bring to the entertainment industry?

Laura Harrison, Level V

MUSIC: THE KEY TO A HEALTHY BRAIN

Did you know that some researchers and doctors specialize in the effects of music on our nervous systems? Writing, playing, and listening to music all affect the human nervous system. This specialty is called neuro musicology. Although no one truly knows by whom or when this field of study was first pursued, we know of people who were part of its beginning. Robert Zatorre, a neurologist from Montreal, was one of the first doctors to write a paper in this field in 1979. He worked alongside Don Campbell who wrote his book “Mozart Effect” in 1997 to explain how music can heal the body (Sandy Tabachnick).

During the 21st century, the world of medicine has advanced. New mental and physical diseases have been discovered along with treatments and cures. Neurologic Music Therapy is now used to treat Autism, Cerebral Palsy, Parkinson’s Disease, Down Syndrome, Neurologic

Injuries, Genetic Disorders, Alzheimer’s, Dementia, and Cardiovascular Stroke.

In 2008, a study was conducted to determine the impact of listening to music on stroke patients. At the time, stroke was the 4th leading cause of death in the United States. This study incorporated sixty patients that were hospitalized due to major strokes. The sixty patients were divided into three groups of twenty. The first group of patients had to listen to one hour of music a day, the second group listened to audiobooks, and the third group didn’t listen to any form of audio recordings. After three months, the doctors checked the improvement of the patients’ verbal memory. In the first group it had improved by 60%, in the second group it had improved by 18% and in the third group it had improved by 29%. In addition, patients in the first group improved a skill called focused attention, this is the ability to perform and control mental



operations, by 17%. This showed the doctors that by listening to music, nerve cells in the brain form connections between one another. These connections are what help repair the injured brain tissues.

Through such studies, neuro musicologists have found that music is one of the most beneficial activities to the human brain because of its positive impacts, both while playing music and listening to it.

LISTENING TO MUSIC:

Through studies like the one mentioned above, neuro musicologists have discovered that when listening to music, the brain releases a substance

called dopamine, which improves memory and relieves pain.

Dopamine is a substance that is produced in the *substantia nigra* and *ventral tegmental* area of the brain. This substance is one of the ways our brains detect what is harmful and what is beneficial to our body. For example, when a human eats, sleeps or exercises, the dopamine that is released tells the human brain to continue doing these activities because they are beneficial to our bodies. However, when a person cuts their finger, breaks a bone or feels pain, the dopamine that is released tells the human brain to avoid doing any activity that would lead to these consequences. Listening to music releases

“positive” dopamine that tells the brain to continue doing this activity.

Listening to music can benefit a person in multiple ways. For example, listening to music can enhance cognition. This means that it can improve one’s reading and literacy skills as well as mathematical abilities. Studies show that because listening to music can involve linguistics (logical left side) and musicality (creative right side) of the brain, it enhances connections between both hemispheres through the nerve band called the callosum.

In addition, listening to music has been used as therapy for patients with Alzheimer's and dementia. It has been demonstrated in a study that a patient listening to just one hour of familiar music a day stimulates specific parts of the brain, and can show drastic improvements in memory.

Neuro musicologists are now finding that memory-loss medical conditions can be avoided (depending on the person) by just listening to music, as leisure, for a short amount of time every day.

PLAYING MUSIC:

Playing a musical instrument is one of the only activities that truly engages both the brain and the body. Neuro musicologists call this effect “fireworks”. When neuro musicologists monitored the brains of patients who were listening to music, they saw that many parts of the brain were activated simultaneously, including the audio visual and fine motor control centers. The

brain scan image looked like fireworks. Hence, music is one of the most beneficial activities.

When playing any musical instrument, the player has to practice the songs several times until they can hopefully achieve perfection.

Throughout this process, the musician will most likely encounter several challenges. This significant amount of practice that is necessary to get through these challenges can train the cerebrum (the part of the brain that controls learning amongst other things) to be ready to face challenges without backing away. This discipline leads to a strong work ethic, which a person can draw on when facing challenges in other areas of life.

To improve your brain’s health, simply play or listen to music for at least one hour every day!

Talina Papazian, Level II

ART SUBMISSIONS

Note from the Editor:

The following artworks are the products of a collaborative initiative between the Arts prefect, Tanya C., and the Student Voice prefects, Annabel L. and Laura H. (me). At *Limited Edition*, we recognize that students can express themselves in several ways. Submitted to *Limited Edition* in December of 2019, the following artworks celebrate the talent of TFS students.

If you would like to submit an artwork or creative piece to LTD, please email lharrison@tfs.ca or npuddicombe@tfs.ca !

Laura Harrison, Level V

PHOTOGRAPHY



Park Lilies, Paris, France, 2019



Skate and Snack, New York City, New York, 2019



Lunchmates, Paris, France, 2019



Untitled

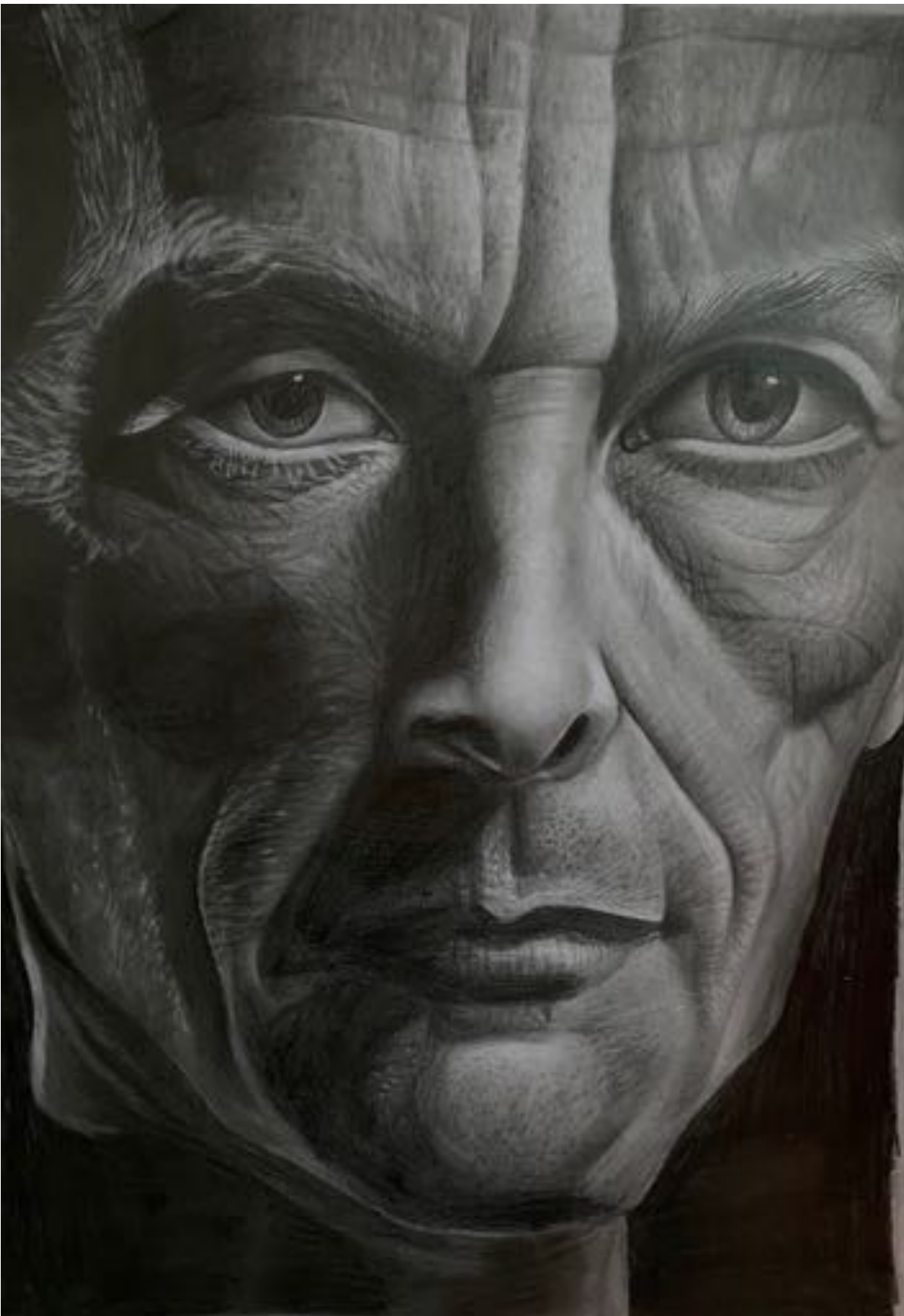


Blood Orange

Chloe Leblanc, Level V

DRAWING

This pencil drawing is the first ever big piece I have done and it represents the progress of my art. For me, it is symbolic of self-growth and the maturing nature of my art. I feel proud when I look at the technical elements of this piece, such as the blending that captures the correct proportions and gradient values. Through this piece, I was able to emulate the fine lines of the human face and capture the life within the subject.



Deep Lines

Diba Dindoust, Level II

Paleoart is the art of reconstructing animals from the past. In my artwork, I get to represent them as I want to. I try to make them as accurate and realistic as possible, which is fun because I get to do all of the scales individually. The spinosaurus is probably one of the most controversial dinosaurs at the moment, due to the lack of fossil material. I used this opportunity to create what I imagined it looked like in life.



Spinosaurus

Ian Baylatry, Level I

POETRY

The Settlement

Once you've taken
a piece of
somebody's heart
you can't really give it back

so keep it
somewhere safe –
no, really
I want you to have it

An Ache in my Soul

Just the way you stand
(across the room)
is so compelling
+
Your smile looks
like golden hour

Naiveté

When you are young enough
To believe
That everything has been
Invented
just in time
for you

Cassandra Pao, Level V

Forgive me

Forgive me,
Because I have tried
To nurture the seeds that grow between us
Yet the tree it grew into didn't flourish,
Like expected, and
Didn't bear fruit, but
Withered, and
Died.

Neal Li, Grade 7

SHORT STORY

Goodbye

I stood, powerless, as the rocket lifted off with an explosion to head back to Earth. It went up into the sky, lifting higher and higher until it was out of my view. I looked at the reddish-coloured craters around me. This is a world that will save our population: Mars.

“This is Earth’s command center to Mark. Aleo, can you hear us?” a voice said, after a crackle and a brief moment of static. I looked at my brother, and he gave me a thumbs up to show he got the message as well.

“I’m here, on Mars with Aleo,” I said into the microphone attached to my space suit. I sat down, waiting for a response. A message from Earth to Mars could take a few minutes to send. Lacking anything else to do, I set up a telescope and a small shelter. This is where we’ll live for the next few months. We’ll be trying to make this place more habitable before a group of a few thousand people come to help with the colonization of Mars.

“Mark, Aleo, there’s been a prob—” the voice was brutally cut off by static. The last pieces of the message heard were “— come back — danger — help—,” before there was only static left. I looked into the telescope, and pointed it at Earth, and immediately found the problem. A stray missile has found its way to the atmosphere and was on a direct course to hit the Moon.

“What the heck do you think that was?” Aleo said nonchalantly as he started moving rocks, a sort of barrier in case of a sandstorm.

“Aleo, look into the telescope. There’s a missile heading towards the Moon, and you know what it means if the Moon gets hit by a nuke,” I calculated that if the missile hit, the impact would knock the Moon out of the orbit of Earth, disrupting the waves and sending meteors raining down on Earth. I heard a crash, and turned around to see an object in a smoking crater, a few feet behind me. Inside, I found a piece of metal with nothing but a picture on it. But that picture changed everything.

“Aleo, you have to see this,” I said, and he walked over.

“Looks like a diagram. Here’s the Moon, and there’s the missile. It shows the Moon avoiding the missile by a few kilometres, and then it shows the missile heading to...” he faltered. The diagram showed the missile continuing instead to a planet with the number 300 beside it. A planet named Mars.

“Ok, we have 250 minutes before we get blown to bits,” I said, as I sat down stumped. It was surprising how quickly things could go from bad to worse.

“Wait. Aren’t there meteors in space that will block the missile’s way to Mars?” Aleo asked, hopefully.

“Missiles don’t work like that, Aleo. If they blew up anytime something touched them, then they would blow up the second they’re launched because of the dust particles in the air around us. It’ll only explode if it crashes completely into an object. The meteors aren’t nearly big enough for the missile to blow up against them – Mars is, though.” I turned over the piece of metal in hopes of finding something, and saw a plan (a terrible one, but a plan all the same) along with a diagram with all the things I’ll need.

An hour later, I found myself equipped with a sharp aluminum hook attached to a rock handle, along with makeshift jetpacks attached to my boots. My new ‘jetboots’ were made of the jetpacks, rock, elastics, glue, and metal. To start the sequence, I had to press 2 buttons on the side of my jetboots. Once starts, there is no stopping. Obviously, I couldn’t tell my brother the whole plan, only part of it. Otherwise, he would never let me leave. He handed me one last thing before I went: a mini rocket. It would drag anyone around, at anytime they wanted on Mars, making movement much faster. I felt guilty knowing the sorrow I was about to cause, but I knew it was the only way.

Soon, I found myself up in the air, struggling to keep my balance, as powerful propulsors launched me into space, I held my hook with two hands, knowing the important role that it would play. I approached the missile, holding out the hook, that would hopefully grab hold on the missile, allowing me to turn it around to send it off into the sun, where it would melt before it could do anything.

When I got close enough, I smashed the hook into the missile as hard as I could. I turned around once the hook was in place, and I pulled the missile, with all my strength. I felt a jolt on the handle, and suddenly I was moving away from the missile. A quick look showed me that my hook has splintered into pieces from the pressure. I turned around and charged back at the missile. I was gaining on it when I started to slow down. I knew the problem immediately. I had run out of fuel.

I panicked. I couldn’t fail. I was so close, and there was so much at stake. I pulled out random things from my pockets, anything that would help me: a wrench, a small screwdriver, a granola bar, a tiny model rocket, a pair of tweezers, . . . Wait, I thought, before grabbing the tiny rocket. It was the gift from my brother. I turned it on and soon I was being pulled rapidly to the missile. Finally, I reached the missile.

Slowly the missile turned, and soon it was facing the Sun. I unhooked my brother's rocket and aimed it at Mars, hoping my brother would find it and keep it. I hoped that he would keep me in his heart.

"Mark, it worked! But how are you going to get back?" he asked over the radio, with a hint of worry in his words.

"I'm sorry, Aleo, it was the only way. I'm not coming back," I replied with a heavy heart as I started to drift off into space.

"Mark, come back here right now. Mark, tell me it's a joke," he yelled desperately into the radio, "Tell me it's not true."

"Do not fear the end of these days Aleo. Do not fear the end of these days," I said as my eyes filled themselves with tears, "Goodbye." I turned off my radio in the middle of his sentence. I could now rest with peace in my heart.

Neal Li, Grade 7

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