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THE POLITICAL EDITION

VOLUME 20 ISSUE 2
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This publication is not an official publication of Colorado State University, but is published by an independent corporation. Approximately 55% of Rocky Mountain Student Media Corp's income is provided by the Associated Students of Colorado State University (ASCSU) for the purpose of fostering student careers post-college and greater campus awareness and engagement.



FROM YOUR EDITORS

Welcome to College Avenue's Political edition, where we embark on a journey through the complex culture of our country. From the bustling streets of New York City to the serene landscapes of the Rocky Mountains, this issue explores the cultural, historical, and social threads that weave our nation together.

Dive into stories that unveil the origins of political party logos, delve into the impact of historical propaganda, and emphasize the importance of print media in shaping our narratives—an essential theme for this magazine. With the 2024 election on the horizon, we explored what it really means to be an American. How do you embody the true American spirit?

Join us as we honor the past while hoping for a brighter future.

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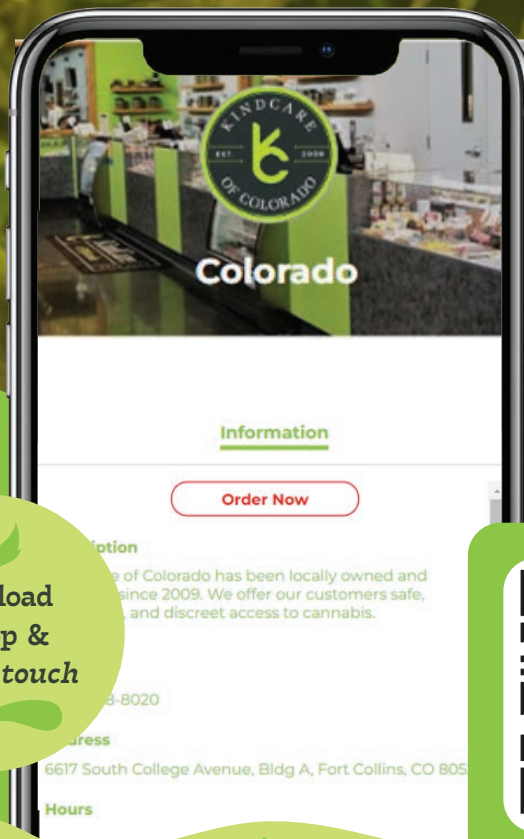
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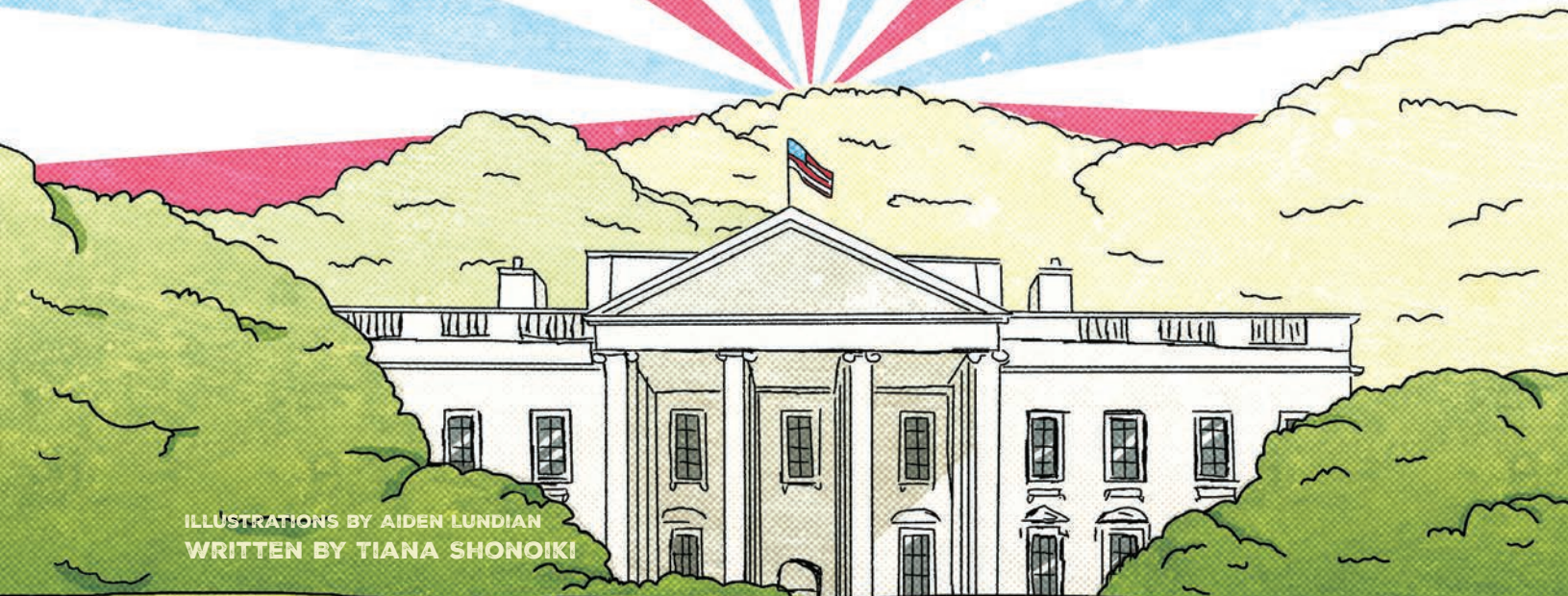


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PARTY ANIMALS

How the Republican and Democratic Parties got Their Symbols



ILLUSTRATIONS BY AIDEN LUNDIAN
WRITTEN BY TIANA SHONOIKI

Everyone recognizes the mascots of the Democratic and Republican parties: America's donkey and elephant. Losing all zoological significance to serve in a political circus, they have evolved from silly cartoons to characterizing a battle for a nation. So, where did they come from and how did these drawings become the icons we know today?

UNLIKELY BEGINNINGS: CARTOONS AND MOCKERIES

Many historians credit Thomas Nast, a cartoonist from Harper's Weekly, with popularizing these caricatures. Largely known for his popularization of Uncle Sam and the contemporary image of Santa Claus, Nast was eventually coined the father of the modern political cartoon. A master of the medium, he used his vast political knowledge to infuse his

illustrations with ink and carefully crafted political propaganda.

His most popular illustrations became those that created satirical parallels between interest groups and wild animals. Though he was not the first to use these symbols to ridicule candidates, Nast's nonpartisan critiques of both the Republican and Democratic parties brought to life a new form of exposé.

By using these animals, Nast emphasized the distinct qualities of each party. Often an elephant would be depicted as strong but clumsy, painting the Grand Old Party's size as a weakness. While the donkey was often strong but hard-headed and caught up in its own stubbornness. All boiling down to one main idea: chaos.

This begs the question: Why did the parties choose to embrace the mockery of

Thomas Nast and other satirical cartoonists?

Colorado State University's History chair and professor, Robert Gudmestad, says "... it was probably easier for them to shift the meaning than find a substitute."

Having established mass popularity, it would have been incredibly difficult to force the symbols out of popular culture. Instead, each party chose to capitalize on the existing recognition in the public eye.

Often used to garner support, interest, or ridicule for a topic, illustrations had profoundly impacted the sociopolitical views of the population. During the 19th century nearly 20% of the adult population was illiterate, making the expression of ideas through these illustrations an effective tool for education and outreach.

People still see this effect today. Though they do not often come with the same connotations, elephants and donkeys continue to parade through the political landscape, often depicted on posters, merchandise, websites, and more.

THE DEMOCRATIC DONKEY

Stubborn, courageous, and tough—qualities that define a donkey and by extension, the Democratic Party.

Dating back to 1828, this symbol initially emerged during Andrew Jackson's second presidential campaign when he ran as a Democrat. After losing to John Quincy Adams in 1824, Jackson ran for the strength of the people, straying from the Democratic-Republican party. During this election, his opponents called him a "jackass," to which Jackson chose to embrace the nickname and included donkeys in his campaign posters – and won.

Though the association slowly died after Jackson's presidency, Nast reintroduced the donkey nearly 30 years later in an illustration titled "A Live Jackass Kicking a Dead Lion". This piece, sketched precisely as titled, served as a commentary on the hostility of Democrats towards Abraham Lincoln's secretary of war. From then onward, him and other satirical/political cartoonists used the beast within their art to taunt the democratic party. For instance, an 1879 cartoon Nast published for Harper's Weekly depicts a distressed donkey dangling by the tail over an abyss of financial chaos.

THE REPUBLICAN ELEPHANT

The Republican elephant first appeared in 1864 in a pro-Lincoln campaign newspaper called Father Abraham. The advertisement featured an elephant flaunting a banner that read "The elephant is coming", which celebrated Union victories during the Civil War. This phrase was rooted in the expression "seeing the elephant" which soldiers used to mean engaging in combat and an acknowledgment of the formidable challenges ahead.

As a result, the association between the elephant and the Republican Party surged, initially linking the party to power and determination.

However, once satirical artists got hold of the image, they quickly tore at any faults they could find. They often portrayed elephants with big ears, trunks, and feet along with a clumsy demeanor, surrounded by destruction or disarray.

In 1874, a decade after the initial appearance, Nast published "Third-Term Panic" to depict the anxieties around rumors that Ulysses S. Grant would be running for a 3rd presidential term. The illustration portrayed various political groups as animals, most notably a donkey wearing a lion's skin branded with the word "Caesarism," startling an elephant labeled "the Republican vote." The strong intelligent creature is bested by its size. Often, this illustration is credited with cementing the connection between the two, making the elephant a lasting party symbol.

WHY HAVE THEY STUCK AROUND?

These mascots remain very prominent today. Thanks to 19th-century political cartoonists, they appear without a doubt every election cycle in countless illustrations, advertisements, merchandise, and more.

"...Mascots [may] have remained prominent because they are like mascots for sports," Gudmestad said. "Mascots are shorthand for saying that I believe in certain things."

In the same way that teams make people part of a larger group, mascots foster a sense of community among party members. So, it is easy to see why politicians continue to use these symbols, creating unity and loyalty among their supporters.

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THE POLITICIZATION OF EDUCATION

By Kylynn White & Alexis Freudenthal

In the United States Constitution, citizens are guaranteed the right to life, liberty, and the pursuit of happiness. Nowhere in the country's original by-laws is education even thought of, despite this, modern views of education dictate it as a protected birthright to all Americans.

The 14th Amendment certifies that “when a state establishes a public school system (as in Texas), no child living in that state may be denied equal access to schooling.” Constitutional protections may exist, but that doesn't mean they're respected as more agencies politicize education in order to push their agendas. Even if it means alienating their country's citizens.

POLITICIZATION IS A BIG WORD, WHAT DOES IT MEAN?

Put simply, politicization is the action of causing something to become, and be viewed as, political. In terms of education, those who lean conservative tend to criticize the “over-educated” for being out of touch, and those who lean liberal tend to vilify the “uneducated” for not immediately understanding topics such as critical race theory and climate change.

This divide has seeped its way into how schools are run in terms of curriculum instruction, and access to higher-level institutions. With the attack on curriculum, teachers are losing autonomy, and the ability to create impactful lesson plans for their

students. What can be taught is restricted and heavily monitored.

In 2022, Florida Governor, Ron DeSantis, passed the “Individual Freedom” bill, which is more commonly known as the ‘anti-woke’ bill. The bill restricts all lessons of race and sexuality outlined in its 30 pages. It focuses on barring teaching ideas like inherent racism and sexism.

DeSantis has stated in the past that his administration will be working to eliminate topics like critical race theory from instruction in Florida Public schools through the ‘1619 project’.

With more and more instructional bans being placed, we’re seeing, in real time, a decline in students’ engagement with critical thinking which can lead to the lack of ability to see diverse perspectives.

Legislative decisions such as redlining, which happens when neighborhoods segregate people of color from white people, can lead to further marginalization and stigmatization of educational opportunities in these communities. Further limiting access to higher education, and creating higher rates of under-educated Americans.

WHAT CAN I DO? WHAT CAN YOU DO? WHAT CAN WE DO?

How we view and operate the American education system has been an issue for a long time, but that doesn’t mean it needs to stay that way.

Ava Ayala served as Colorado State University’s Associated Students of CSU’s Speaker of the Senate from 2023 to 2024 and has a lot to say about things she would like to see changed and the reasons they haven’t. Ayala spoke about how one of the primary pressing political issues in education today is the major discrepancies in how history is taught between states.

She says, “We need to change how historical figures are written about and what they did.”

The books that teachers can use change from state to state to give certain people and events a better light. History is ‘written by the winners’ after all.

“There are things that are left out or adjectives changed,” Ayala says, “We need to use the correct terms”.

Ayala hopes to see a federal standard for education in terms of history classes. “Not having a federal standard for history affects how it’s taught in every state.”



Illustration by Charly Frank

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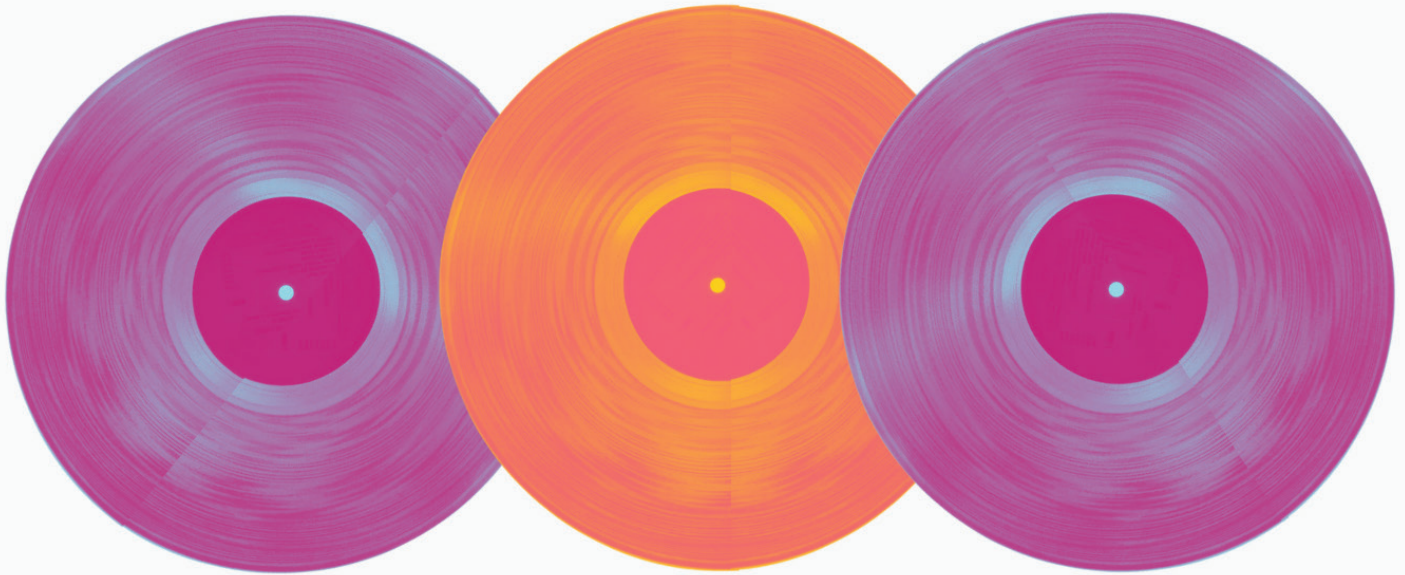


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AT OUR BEST OF CSU GALA ON
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By: Kylynn White



Music has the power to change others. It's only natural for it to become the backing force behind revolutions and protests. Numerous minority groups are known for creating works of art through music and dance.

One such case is 'slave songs/hymns', correctly known as 'The American Negro Spirituals', according to the National Association of Teachers of Singing. They're a form of folk songs that enslaved Black people created and sung during the middle passage across the Atlantic Ocean from Africa to the Americas. Music was used to communicate with each other about where they were going without drawing a large amount of attention to themselves, and what they were saying.

In 1867, a collection of slave songs was published by northern abolitionists, like William Francis Allen and Lucy McKim Garrison. All 136 songs were collected and revered by Black Americans who were newly freed and could finally share what they had been through.

By the 1870s, blues music had spread throughout the Deep South and showcased how Black people felt within America. With its distinctly melancholic and reflective nature, it was the perfect jump into the realm of 'protest' music heavily developed in the 1960s during the civil rights movement.

A notable song of the time is "A Change Is Gonna Come" by Sam Cooke. Released in 1964, the year when legislation was created to prohibit discrimination based on race, religion, sex, and national origin, Cooke

wrote: "It's been a long, A long time comin', but I know, A change gon' come, Oh, yes it will".

Following its release, The Black Panther Party organization was founded in 1966, with the main purpose being self-defense to protect Black citizens from police brutality, according to the National Museum of African American History and Culture.

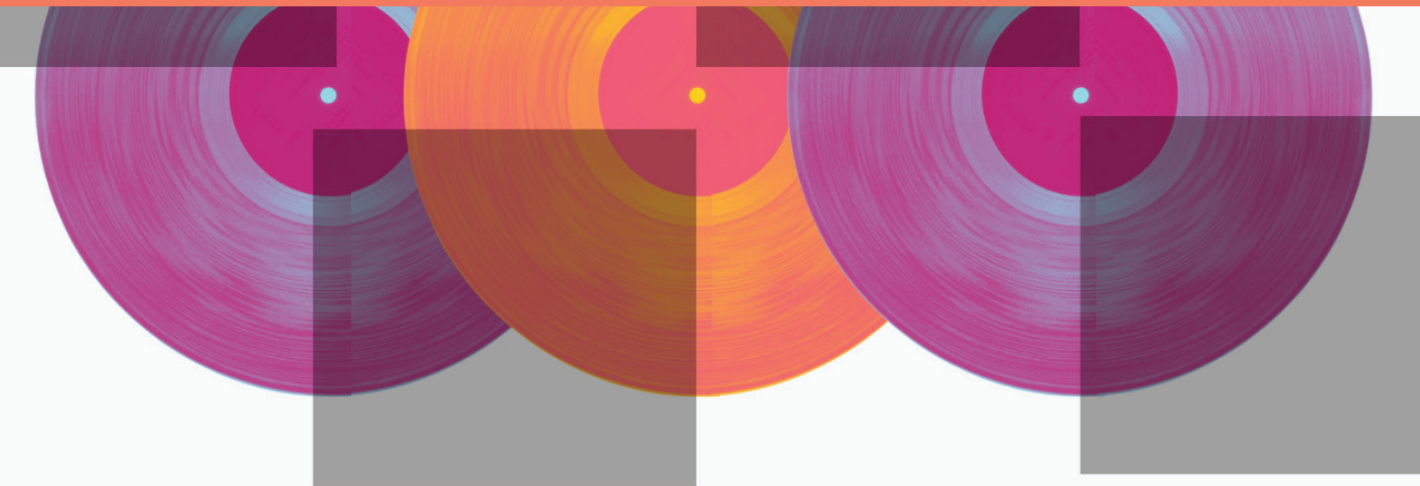
Music has inspired real, impactful change in communities and how we view our roles in our country. We are more than just passive bystanders, and we will do more than just taking it lying down. Not only is it our right, but it is our civic duty to critique the government and call attention to anything that needs it.

Terry Morrow, a music student at Antelope Valley College, shared his thoughts on how music can be a form of activism.

"Music is... the epitome of freedom of speech. In the form of music, people will pay more attention," he says.

Music catches your ear, shocks you to your bones, and makes you remember it forever. Genres like jazz, hip-hop, blue grass, and blues are inherently American in that regard. It's music that originates from a place of experience, suffering and hope that translates itself into something that everyone can hear and inspires all.

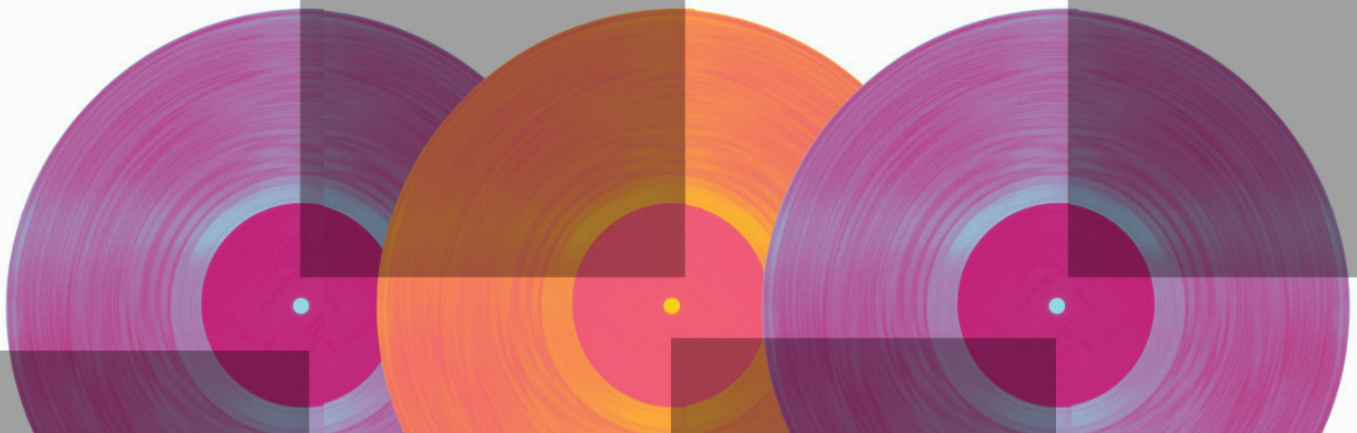
Modern-day examples of famous protest songs that stemmed from this genre are Kendrick Lamar's "Alright," "Fight the Power" by Public Enemy, and "Revolution" by The Beatles.



“Music is... the epitome of freedom of speech. In the form of music, people will pay more attention,”

Terry Morrow

Illustrations by Sarah Smith





Written By: Audrey Donow

When you think of political advertisements, you may think of a silly picture of a president with large bolded letters inviting you to vote. As advertisements have developed over the years, they've become harmful to the way we decode and look at the messages being presented to us.

HISTORY OF POLITICAL ADVERTISEMENTS:

The first introduction to political advertisements on television was in 1952 with an advertisement from Dwight D. Eisenhower's presidential campaign. The ad was stylized like a Disney cartoon and was even co-created by Walt Disney's brother, Roy O. Disney. The ad, titled "I Like Ike," displayed characters marching around town chanting "I Like Ike," in reference to Eisenhower's nickname, repeatedly until the end of the video where the narrator's voice is inviting

viewers to help with the aid of their country and vote for Eisenhower.

During the 1964 presidential election, the video ad titled, "Peace, Little Girl," was released by President Lyndon B. Johnson's campaign against Barry Goldwater. This infamous stylized ad displayed a young girl counting the petals on a flower, as the ad continues, the scene changes to the countdown to a nuclear bomb explosion, expressing the message of the destruction of Earth if you did not vote for Johnson.

As the style of ads developed, so did the presentation. Printed cartoons saw a resurgence, and quickly became the memorable print siblings of Television ads. Often these cartoons depicted candidates in a humorous light, poking fun at their politics set forth. They were often created by artists rather than campaign teams, allowing for humorous conversations about politics from a somewhat biased or opinionated origin. As is the nature of print in the first place.





SEARCHING FOR DEEPER MEANING (AND HOPING TO FIND ONE)

Dr. Karrin Anderson, professor of communication studies at Colorado State University is currently teaching a class about political communication, assisting her students in decoding political messages.

"In our current political climate, many political ads contain disinformation or information taken wildly out of context," Dr. Anderson said. "That makes them demagogic or propagandistic."

According to Dr. Anderson, politicians can catch audiences' eyes through online platforms as they can use algorithmic data, showing each voter a version of an ad that has been customized to them. This use of the online algorithm has only grown in popularity with the growth of the internet.

As she educates her students, Anderson hopes to deliver knowledge on how to be aware of the messages around them and to inspire them to educate themselves during this constantly changing political climate.

"I hope that students are alert to the ways in which some political ads use misleading or out-of-context information," Dr. Anderson said. "Be as skeptical of a political ad as you would be of other kinds of ads trying to sell you a product. Keep in mind that politicians, unlike pharmaceutical companies, aren't required to include a long list of side-effects and risks associated with their "products," but that doesn't mean those risks aren't real."

Illustrations By: Sarah Thomas
Photos By: Maria Kantak

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What's Black and White, and Read All Over?

The Importance of Print and Journalistic Integrity

By Alexis Freudenthal



The familiar thud of the morning newspaper hitting a front door, used to be the modern rooster crow of the American suburb. “Black and white and read all over” wasn’t just a corny joke, but an accurate description of the state of print media. As journalistic empires like the New York Times, and the Washington Post, made their way into homes, Americans were able to receive news about their government, their laws, and what movies are playing in cinemas.

Now, newspaper stands sit dormant and magazines go untouched. People shy away from print in exchange for the newest and easiest thing. Direct, customized for you, news straight to your phone.

The term “print is dead” plays like a nightmarish taunt in aspiring journalists’ ears. Like all nightmares, there is some underlying truth to the statement. Physical media as a whole is slowly losing the battle to its digital competition.

I sat down with Allie Seibel, the editor in Chief of ‘The Collegian’ to see what she had to say about the changing world of print, and what that means for journalism as a whole.

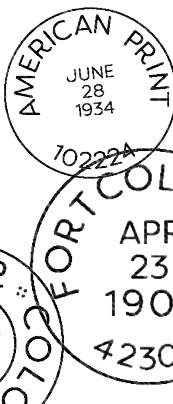
The Collegian published its first-ever paper in 1891, making it one of the longest-running student newspapers in the West. The paper has gone to print for almost as long as Colorado State University has been around. Print runs through their bones.

“I do not believe that print is dying, I believe that print is changing,” Seibel says, “There has been a resurgence of print media, especially in colleges, through nonprofits. I believe that professional development as well as the respect that learning the ways of print media gives the next generation, is crucial to our success in the field.”

The process of ‘going to print’ is significantly different than that of producing an online story. It’s one of organization, continuous editing, and strict deadlines. There’s an almost euphoric feeling of seeing

Photos by: Brody LeFever

Illustrations by: Riley Walker





your name in print vs seeing it on a screen. It's real. It's tangible. It's yours.

"There is a lot of power in a physical product. It's something we all enjoy and value when it comes to the print products at Rocky Mountain Student Media. I've had sources and contacts frame the print paper as gifts for people who they've worked with, whose work was highlighted in the paper. I have decorated bedrooms and offices with taped-up print papers, and have been known to hug a copy that includes a story I'm particularly proud of. Physical products make the work we do tangible ... I see the future of media evolving, but the power and importance of legacy media will remain" Seibel says.

The idea that you don't own something until you physically own it, has recently become a popular topic of conversation. As the age of digital streaming allows for services to have monopolies over media and continue to raise their prices, the want for physical media becomes a need to preserve it.

As distrust in the media grows so does the ability to get stories out there. With a loss of print journalism, and its inherently strict rules and procedures, everyone can be a journalist as long as they have a story to tell and their phone in their pocket. On paper that sounds like a positive, but in execution, news and information become less regulated.

"I think the distrust in the media is

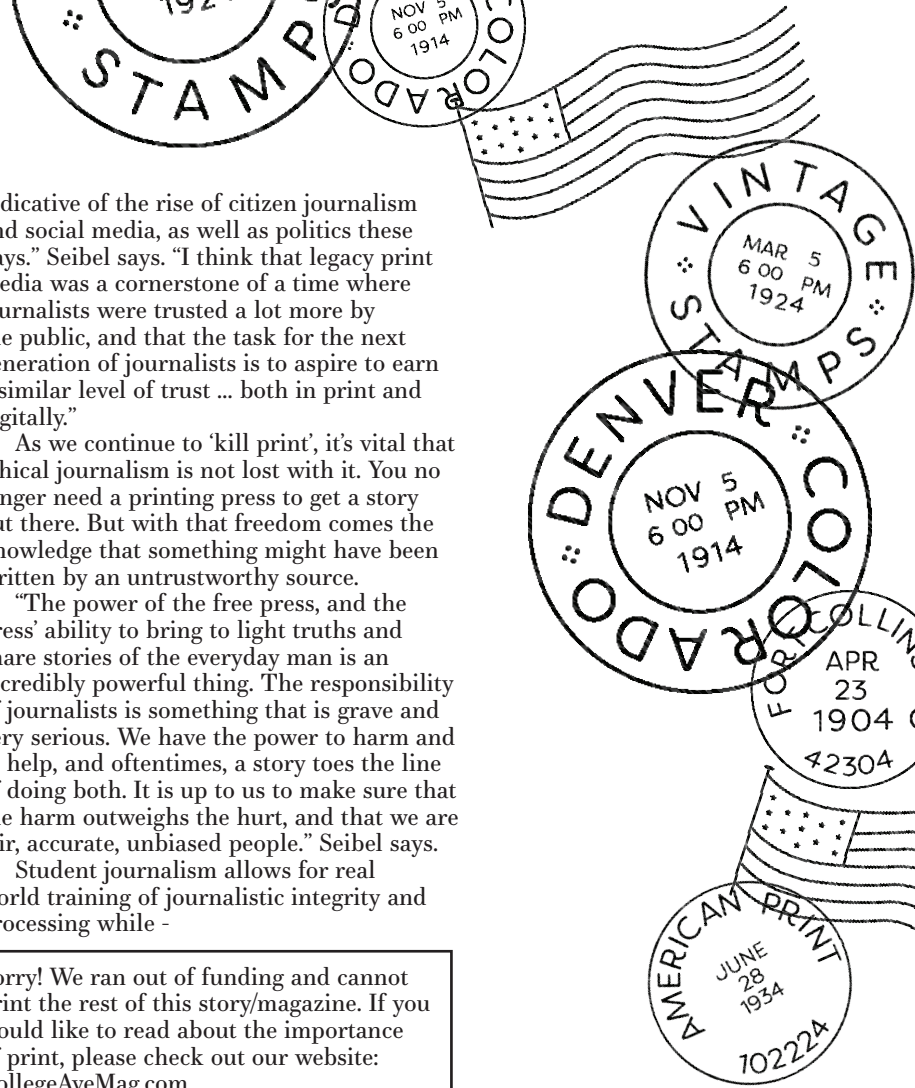
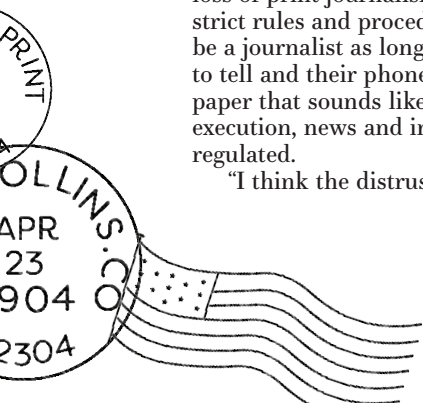
indicative of the rise of citizen journalism and social media, as well as politics these days." Seibel says. "I think that legacy print media was a cornerstone of a time where journalists were trusted a lot more by the public, and that the task for the next generation of journalists is to aspire to earn a similar level of trust ... both in print and digitally."

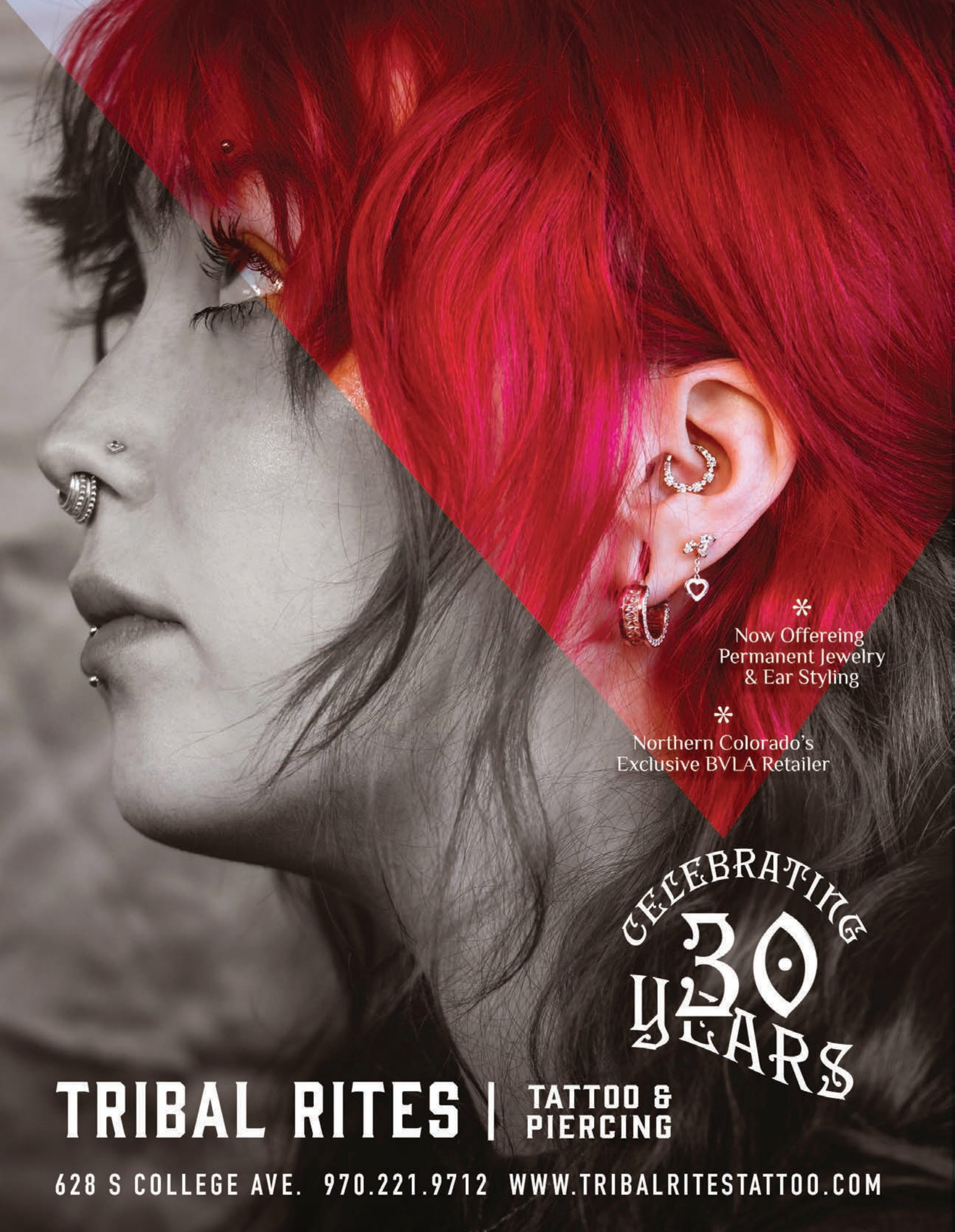
As we continue to 'kill print', it's vital that ethical journalism is not lost with it. You no longer need a printing press to get a story out there. But with that freedom comes the knowledge that something might have been written by an untrustworthy source.

"The power of the free press, and the press' ability to bring to light truths and share stories of the everyday man is an incredibly powerful thing. The responsibility of journalists is something that is grave and very serious. We have the power to harm and to help, and oftentimes, a story toes the line of doing both. It is up to us to make sure that the harm outweighs the hurt, and that we are fair, accurate, unbiased people." Seibel says.

Student journalism allows for real world training of journalistic integrity and processing while -

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