“It anyone in there?” said a voice from outside the Igloo. I was inside, wrapped in two sleeping bags, several layers of insulation and a whiskey jacket. It was the voice of a Campus Safety officer. “It’s a Nor’Easter out here. You better go inside.” I’d been caught.

When I decided to attempt a full night’s sleep in the Igloo of South Campus — or “The Harkness Annex,” as it’s officially called — I didn’t think the issue would be getting written up at 6 a.m. for unauthorized “camping.” Don’t get me wrong, this little overnight challenge was never going to go down in history as anything but a grand failure. “There’s no way this igloo will stand up to the storm tonight,” I thought to myself. And yet, I was wrong.

The Igloo took 15 hours of manual labor to build over the course of a few days. It was completed, of course, on a snow day. But why would a dozen college males, busy with classes, athletics and video games dedicate so much time and effort to building a fort in the snow? Well, it started with an idea in the hallways of Harkness and started to build. By the final day of construction, they were a committed party of eleven.

“The Builders” may sound like a quasi-Marxist group of equals — comrades, even — but don’t be fooled; the group established a regimented hierarchy. The visionaries were Hugh Demers ’14 and Nicky “Bruce” Hul’k ’14. They found followers in the hallways of Harkness and started to build. By the end of the day, the Igloo was tall enough to be getting written up at 6 a.m. for unauthorized camping.

It was the voice of a Campus Safety officer. “It’s a Nor’Easter out here. You better go inside.” I’d been caught.

The Igloo may sound like a grand-Marxist group of equals — comrades, even — but don’t be fooled; the group established a regimented hierarchy early on. There were, on the one hand, the Minions used mainly for collecting motor (powdered snow) and for building snow-bricks with trashcans or a brick-making instrument from Target. Then there was the Inner Circle, who didn’t leave the Igloo except for the most important thing I’ve ever done.

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The老师 said back in his school chair and put his hands on the desk, hoping for this day to be different. Stuck in a Liberian refugee camp on the Ivory Coast, he was used to attending the makeshift school structure each morning and leaving at the end of the day without gaining much new insight, each was the norm.

On this day, the sun was shining strong outside, and he and his fellow classmates were back in bed staying awake. At the front of the class stood Darlington’s teachers, an older Liberian man with sweat pouring down his brow. “STUDENT N.T.” he spelled out. “Repeat after me. Stu-deent. Student.” Darlington and his classmates murmured some noises, which were vaguely similar to the word “student.” English lessons were a bore. There was no practical use for them, especially considering French was the language used for commerce.

America, the land of opportunity, seemed to be such a far away place, reserved for the rich and the lucky few who made it out of West Africa. Today, the teacher was exerting much effort to get through to the students. “Repeat after me. I am...a...student.” The children all repeated, again exerting little effort. However, this time’s repetition sounded different. Background noise was overshadowing their voices, and it was growing louder.

The teacher shushed them. “I would have titled this “In Defense of the Art History Degree” or “Why This Country Needs More Art History Majors,” but that’s been done, and frankly I’m not trying to validate my major for anyone—because I shouldn’t have to. As Professor Alchermes of the Art History Department stated, “We’re all aware of how well the study of the history of art, and of the liberal arts generally, equips students with so many essentials—to name just two, the capacity for analysis and critical thinking, and an ability to write and speak concisely and precisely.”

Professor Robert Baldwin of the Art History Department noted that the discipline is an obvious target because its students are predominantly white, upper-middle-class females, and that the subject matter deals with luxury objects.

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On Pussies and Power

The door to Earth House was locked this past Saturday night. As I waited outside, braving the first snowfall of the semester, I heard someone in the common area say, "Come on, let's put the monologues on display tonight!" One of the residents, and equity, and shared governance.

In response to my article for The College Voice, published on Monday, 9 December 2013, the seven residents of Earth House met with staff to discuss their concerns about the impending changes to independent and thematic housing options on our campus; we were really brought into the discussion about this, and if given a forum, they would proudly do so. While the Monologues do start discussions about these issues, they don't allow people the chance to share personal narratives, and thus aren't as relevant as they could be, especially to our college community. This is true for the formation of new friendships, which will be performed at Earth House in the REAL applications.

This meeting represents a successful restoration and enactment of shared governance on the Connecticut College campus, one in which all parties voiced and heard one another's opinions and viewpoints with respect. As someone who was initially quite unhappy with what I perceived as an attack on the Earth House community and sustainability at the College, I am now more than pleased to report that both residents and the REAL office have made a hearty commitment to preserving these ideals of sustainability and encouraging them to flourish.

-Zech LaRock '16

Throughout the past year, the REAL Advisory Board (comprised of students and staff) has been working on ways to further actualize the theme of housing options on our campus. We wanted to provide ways for students with common interests to live together and share these interests with the greater college community. In the past, students have had to dream up a theme to live in places such as Park Apartment or French Townhouse. We are working to create a system that opens opportunities and imaginations; one that wouldn't put limitations on spaces. In an interview with current Earth House members, we learned that there was worry among students that through this system Earth House would cease to exist. This was not our vision. We want to create a system that pays attention to the changing needs of the student body. The worry came when the students asked themselves, "What happens if no one proposes a theme of sustainability?" We entered into conversation about the options on our campus; we were asked why we would commit to maintaining a language house consistently without the same consideration for Earth House. Why would we? We wouldn't. Some of the college's core values are environmental stewardship, diversity and equity, and shared governance.

Earth House has become a place where the Pow Wow (and similar projects) shines: by giving a voice to the voiceless. Was the Pow Wow successful? I can't say. I'm willing to bet that most of the performers felt a sense of empowerment after reading their words, but will those words have a ripple effect on this campus? Will these topics be discussed or simply stored away as memories of a good Saturday night?

I chose not to read my monologue myself. But I can't decide if that is the right decision. I'm inclined to believe that any discussion is better than no discussion — that what these brave men and women did Saturday night means something, that it was worthwhile. Will the Pow Wow change the world? Probably not. But it might set a precedent for student activism on campus, and change the way we think about issues relevant to us all.

-Mel
RAISING MONEY & AWARENESS FOR THE VAGINA MONOLOGUES

ELLIE NAN STORCK
STAFF WRITER

Flash mobs, TED Talks, a promotional video gone-viral, thousands of dollars worth of fundraising and a cast of over 100 students: this spring, the Connecticut College Vagina Monologues is taking this campus by storm. Dozens of driven, ambitious young feminists have chosen to connect with women all around the world by participating in the College's 12th annual performance of the Vagina Monologues, a play originally written and first performed in the 90's by Eve Ensler. The producers are extremely pleased with the high participation numbers, and have high hopes for fundraising this year—in 2012, the Vagina Monologues raised $5,000. Last year, they raised $10,000, and this year they are shooting for $15,000—a goal they are extremely pleased with the high participation numbers, and have high hopes for fundraising this year—in 2012, the Vagina Monologues raised $5,000. Last year, they raised $10,000, and this year they are shooting for $15,000—a goal they are hoping to meet by adding in a third show time on Saturday.

Senior Meg DeJong, a PR Co-Chair for the Vagina Monologues, is very excited about the organization that the fundraising money will go to. "We're trying to raise $15,000. Ninety percent of the profits will go to Safe Futures. The other ten percent goes to One Billion Rising," explains DeJong. Susanna Mathews '16, co-chair of supplementary events, explained that the majority of the money is raised through ticket sales, but money also comes from a silent auction and a "raffle on the day of the show using donated items from the New London community," as well as donations from Conn academic departments and centers. Co-producer of the show Ali Roth '14 also received money for the event through a grant that was used as a "base point for jumping off" for fundraising.

One Billion Rising is the foundation that was started by Ensler to help women and girls who are affected by violence. Every Vagina Monologues chapter donates to this foundation. The other foundation that the producers have chosen, Safe Futures, is a local New London organization strives to eliminate violence in our local community by empowering and providing resources for women who find themselves threatened by sexual assault and domestic violence. Anna Marshall '16, the chair of VWeek, said that sexual violence isn't just an international issue, but an issue that "hits so close to home locally," and that the organizers of the show wanted to raise awareness that this is an issue that can impact anyone.

DeJong explained that part of what makes the Vagina Monologues different this year is the size of the cast. "We have an awesome cast this year, we're so excited that so many people are into it. It's really unique that we have so many people involved, not all colleges have that. Everyone has been very enthusiastic," said DeJong. "We have so many women on campus who consider themselves feminists and want to be involved. And we have such great resources, like the Women's Center, for example, I think people are just aware of the issues that The Vagina Monologues addresses."

Roth and her co-producer Ari Holden '14 have gone out of their way to make sure that The Vagina Monologues has a vibrant presence on campus this year. "A lot more work was done last semester to let people know that we're here. Last year it kind of popped up and it wasn't on people's minds," explained Mathews. Last semester, Roth produced a promotional video, 100 Men Rise for V-Day: Why Are Vaginas Important to You? The video quickly went viral and now has over 150,000 views.

"The video that Ali did got so many people talking and created a great dialogue," said DeJong. "I think Ali's video broke a lot of stereotypes about what it means to be a feminist. Most men on campus are pretty supportive of the Vagina Monologues—there's a perception that to be a feminist, you have to be a woman, and that's not true—you don't have to be a woman to be a feminist. We need men to be a part of the feminist movement too."

The main event will take place on Friday, Feb. 21 at 7 p.m. and on Saturday Feb. 22 at 2 p.m. and 7 p.m. in Evans Hall. Tickets are currently on sale for $8 for students at $10 for non-students. •
A Plight of Hardship and Success: 21 Years In the Life of Darlington Martor

CONTINUED FROM FRONT

chook...chok...chok... "Gunshots. For a few seconds, which seemed like eternity, the teacher froze. Only after the "chok...chok...chok..." got louder did the teacher begin moving again. He tore back down the burlap flap, ran to his desk, gathered his belongings and stuffed them into his briefcase. Without saying a word, he hurried into his office and shut the door. Darlington heard him unzipping the outer flap to his office and shuffle out the door. The students sat there for a few minutes and finally realized that the teacher wasn’t coming back. Darlington joined a procession of students leaving the classroom: only to see black smoke filling the horizon and hear the sound of gunshots ringing in his ears. This was 2002, the beginning of civil war in Ivory Coast.

Fast forward 12 years later. Darlington re- laxes on a chair in Cro’s Nest. He has come a long way from that fateful day, and although he has traversed much of his journey without his nuclear family, Darlington is still quick to chime in, “Family is everything.” He will graduate this May, so before leaving Connecticut College, his story needs to be told for all current students to read in The College Voice and for all future students to look back through the archives and admire Darlington’s story.

Darlington considers his opportunity to come to Connecticut College a blessing. Living in America helped him get to this point. Americans quick to ridicule the United States for lack of opportunities would be prudent to read about Darlington’s journey.

Born in 1992 in Liberia, Darlington was welcomed into the world by both a large and close-knit extended family. As the son of a mineral mine supervisor, Darlington spent the early years of his life in a relatively comfortable setting. Although a civil war was raging in Liberia, Darlington was fortunate enough to have the means to live in a stable family unit. His father had already raised two older boys, Darlington’s half brothers, and had also fathered Darlington’s sister, three years his older. Life seemed manageable for his family.

Everything changed in 1997, when Darlington’s family was forced to flee from civil war in Liberia. At this time, President of Liberia Charles Taylor, now sitting in jail on charges from the International Criminal Court, was wreaking havoc on his own people in the country. Darlington recalled endless walking, about 40 kilometers. “We walked and walked. So much walking. After a few seconds, which seemed like eternity, I was able to find my steps.” Darlington was back in Ivory Coast after the fight. He gleaned a valuable lesson from his stepfather’s passion, “He took pictures of families and other people. He taught me how to use a camera. I thank him for that.”

In Ivory Coast, Darlington joined a procession of students leaving the classroom: only to see black smoke filling the horizon and hear the sound of gunshots ringing in his ears. This was 2002, the beginning of civil war in Ivory Coast.

In Ivory Coast, Darlington attended school in the refugee camp, while his mother and siblings took turns sleeping on the ground. Darlington’s mother mother met and eventually married a photographer, who became Darlington’s main role model. His own father was largely absent, and his stepfather especially as they became separated. Darlington’s love for his father waned. His stepfather helped his family stabilize itself. Darlington fondly recalls his stepfather’s passion, “He took pictures of families and other people. He taught me how to use a camera. I thank him for that.”

In 2002, Darlington reflected on memories of his stepfather, and one particular memory stood out. “When I was smaller in the refugee camp, this one bully would always beat me up. He would be far, far away from me. One day I was saying bye to my stepdad, he saw me and pointed me out for a fight. I ran back to my house and tried to get protection from my stepdad.” Darlington’s stepdad then went on to tell him that if he ran away from this fight, then he would kick Darling- ton’s ass himself. Darlington listened to his stepdad’s words. A fight ensued and Darlington walked away, bruised and beaten, on the losing side. But after that, the bully fought again, and again, and again, until soon enough, Darlington was winning strongly independent of the fights. He gleaned a valuable lesson from his stepfather’s words: rely on yourself. Don’t give in to a bully. Compeive and even if anyone threatens what you don’t to you, you’ll be stronger.

In 2002, the Ivory Coast civil war took Darlington to Robben Island. He was offered to his classmates by surprise. Darlington’s papers had recently passed through the UN refugee resettlement commission and were being validated in the United States. However, the escalating violence in Ivory Coast stalled his plans to travel to Africa. Again, Darlington was forced to migrate from one home to another. He traveled to 100 kilometers on foot from Ivory Coast to neighboring Guinea. This time he traveled with his aunt, who had offered to take him as “her son” to America to connect with his mother. Darlington called the headmaster of the offer from PCDS did not include a tuition stipend. Darlington called the headmaster of the offer from PCDS did not include a tuition stipend. Darlington called the headmaster of the offer from PCDS did not include a tuition stipend.

Finally, in the spring of 2013, Darlington made a triumphant return back to Africa when he studied abroad in Durban, South Africa. For his independent study project, he interviewed refugees from the Democratic Republic of Congo. He was back in Africa interviewing people experiencing the same plight that he went through.

“Also during his time in South Africa, Darlington had the opportunity to visit Robben Island, the infamous place in which Nelson Mandela was imprisoned for 18 of his 27 years. In one of his Facebook profile pictures, I saw Darlington. He had an interview with Mandela. Even after being freed from prison, Mandela refused to be bitter about life. He was born and died with same ear-to-ear grin.”

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QUINNIPIAC UNIVERSITY GRADUATE PROGRAMS
New Alumni Networking Platform Launches

Alum Andrew Margie ’96 unveils Alumnifire exclusively for the Conn College Community

MOLLY BANGS
NEWS EDITOR

Connecticut College hosts an online alumni database of its own, accessible through the College’s website. However, to use it for networking purposes, the user must have a clear idea of what companies and location she/he is looking for. Additionally, the mode of contact provided are e-mail addresses that are only as updated as the users choose to make them. These accessibility issues have prompted many Camels to turn to LinkedIn for their networking needs—which, while helpful, can be overwhelming in its vastness and restrictive in terms of who one can reach out to via message.

For the Connecticut College community, the process is all about to change with Conn alum Andrew Margie’s recently launched online networking platform exclusively for the Conn community—Alumnifire. Earlier this month, The College Voice spoke with Margie ’96 about the user-friendly platform.

When asked how he was first struck with the idea for Alumnifire, Margie began, “I love Conn.” He spoke to how close he has stayed to the school since graduating in 1996. Margie is co-chair of his class’s giving committee and has volunteered at various events and activities. He then explained how the Conn network has opened a lot of doors for him, in ways that he hasn’t necessarily actively sought out. He learned at the end of his interview for his first job out of college that the interviewer was a fellow Camel—he ended up with the job. Margie said, “I think every Camel should get the most out of this network—which is amazing, but is largely disconnected.” He continued, “This networking need is universal. The most valuable asset you have is your network.”

Working in the technology field for a long time, Margie realized how the web has the power to unlock the potential of alumni networks. So, along with his business partner—affably called “partner in crime,“ Trip Tate-Margie launched Alumnifire exclusively for the Connecticut College community. The website is designed to connect alumni and students directly and conveniently. He explained that the key to joining is affinity to one’s school. “This affinity—next to your family—is the most natural affinity you have. Alumni want to meet students half-way, they want to help—[Alumnifire’s] traction has demonstrated this.” As of the first week of February, the site had gained 200 users in just two weeks’ time.

What makes Alumnifire unique? “Universally, people have an instinct to give back. We let them do that—however much they want,” said Margie. For instance, an alumni can indicate that he or she has time for five requests for advice from other members of the Conn network per month—so after that fifth request, they will not receive any further requests until the next month. This way, “Alumni can give back in ways that make sense for them [and their schedules].”

“The next step,” Margie continued, “is to get students to start asking more questions.” Available jobs at companies in which Camels work are layered on this platform. “Hopefully they can help you [find a job], or at least give you great advice. The alumni network is the place where students can start. It’s about [utilizing] the community closest to you and then building up.”

In an Alumnifire questionnaire, “Over 95% of members said they would rather hire a Camel, given that the candidate was just as qualified as their competition.” Margie remarked, “This is really valuable.”

Kat Barker ’14, an intern for Alumnifire, personally attended the platform’s utility. “Alumnifire’s mission is something that is important to me not only as a Conn student but also as a senior looking for a job.” She continued, “Alumnifire is, in my opinion, the best way to start reaching out to people and make connections for potential job opportunities. We are not going to meet many people in our career searches who will be as willing to help a camel as Conn alumni. I’ve already reached out to two alumni on the site. I had a phone conversation with the first and I have a face-to-face interview coming up with the other in a couple of weeks. I’ve been pleasantly surprised at how willing and helpful they are.”

Margie commented on the effectiveness of Conn’s Career Enriching Life Skills (CELS) office, as well as the College’s Alumni Relations; he feels Alumnifire will only augment these resources. When he went to Conn, the CELS internship program in the summer after one’s junior year did not yet exist. The College Voice asked if this was a noticeable change in terms of his endeavors. “What’s the best way to start reaching out to people? We are not going to meet many people in our career searches who will be as willing to help a camel as Conn alumni. I’ve already reached out to two alumni on the site. I had a phone conversation with the first and I have a face-to-face interview coming up with the other in a couple of weeks. I’ve been pleasantly surprised at how willing and helpful they are.”

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Remembering Professor John Burton

1952-2013

On Dec. 27, 2013, Connecticut College Professor of Anthropology John W. Burton passed away, following a hard-fought battle with metastatic lung cancer. Burton joined the College in 1983. Over the course of his thirty-year career as professor, he taught courses on diverse subject matter as ritual, language, human evolution, ethnographic writing and ethnographic film. Through his intense dedication to the discipline of anthropology, John Burton found success early in his career, publishing his first journal article while still an undergraduate. Reflecting on this initial anthropological prowess, Professor Jeffrey Cole, current Chair of the Connecticut College Anthropology Department, deemed Burton "a precocious anthropological talent" - echoing the sentiment of Lawrence J. Taylor, who, now a Professor of Anthropology at the National University of Ireland, Maynooth, received his Ph.D from SUNY Stony Brook at the same time as Burton. Taylor recalls Burton as being "a wunderkind, a strikingly handsome and graceful young man with an intellectual maturity and intensity of focus that most graduate students only aspired to.

Indeed, from a very young age, Burton understood his commitment to anthropology as being something beyond mere vocation. While still graduate students, he and Taylor developed the habit of selecting an ethnography to read each week (on top of their normal course load) and discussing these works during regular meetings at the Stony Brook Inn. It was by exploring the discipline of anthropology with fervor that extended well beyond institutional requirements that, Taylor recollects, he and Burton "went through nearly the entire corpus of literature from African and European ethnographies, helping one another to become anthropologists in a way that could not have happened in a symptom." Following his tenure at Stony Brook, John Burton travelled to Sudan — a nation in which such anthropological giants as E. E. Evans-Pritchard and Godfrey Lienhardt had conducted fieldwork — and commenced an extensive ethnographic study of the Attoot people (about whom, as Professor Burton would often reflect while teaching, "little was known"). This study would develop into the longest research project of Burton's career. It also resulted in the publication of his first two books, God's Ants: A Study of Attoot Religion (1981) and A Nilotic World: The Attoot-Speaking Peoples of the Southern Sudan (1987), both of which remain among the most comprehensive records of Attoot culture to date.

During his time at Connecticut College, Burton went on to teach two of my book introductions to Evans-Pritchard (1992) and Culture and the Human Body: An Anthropological Perspective (2001), as well as publish a host of articles in various academic journals.

What Professor Burton will be remembered for most at the College, at least by students and alumni, is his teaching ability. Even in declining health, Burton was consistently able to captivate younger members of the college community through his Introduction to Social and Cultural Anthropology course. Perhaps surpassing Burton's unique set of talents and experiences, this course inspired countless students to foster an interest in anthropology that would not declare an Anthropology major outright.

As Charles Barstow '12 recalls, "During fall semester of my sophomore year, when I was taking Social and Cultural Anthropology, I spent an entire dinner with my family recounting stories that Professor Burton had told in class of his adventures and his misadventures in England with Godfrey Lienhardt, and then in southern Sudan." Barstow, who graduated with a degree in Anthropology, credits Burton with alerting him to the merits of adopting an anthropological outlook on the world, a perspective that he shares with many other students.

Looking back on her freshman year at Conn, Sybil Bullock '14 has come to appreciate the immense role that Professor Burton played in her education, asserting, "Professor Burton changed my life. Sitting in his introductory anthropology class on my first day of college, I was immediately captivated by his gift of storytelling... As he is known to have done to many students, Burton made me fall in love with anthropology." In the same vein, Barstow is often reminded of Burton's 'beaming eyes to these issues that are present even in the most popular of media, but also giving them a way to formulate their thoughts and hold conversations that can hopefully carry over even outside the event."
AYLA ZURAW-FRIEDLAND
SENIOR EDITOR

Anticipation is building for the coming renovations of Shain Library. Already, students and faculty are noticing computers, books, and other resources being shuffled around to accommodate the beginning of change. However, as of now, there has been relatively little information coming from the campus as to how things will change for the 2014-2015 academic year when a library renovation show as newer technology develops. Rumors of a Computer takeover and book stacks taking up residence in dorms and dance studios abound. Where will we print? Will there be a Cambie Bar to fuel our late night coffee needs? What will become of Knowlton dining hall?

All of these are questions that Lee Hisle, the Vice-President for Information Services and Librarian of the College, and Eileen Jenkins of College Relations were able to answer in an interview with The College Voice. The need for a new library space has been evident on campus since the early 2000s. The Shain Library, we know now was built in 1974, and its age and limitations began to show as newer technology developed. The Library Renovation and Extension Committee had their first meeting. The idea didn’t take hold until Lee Higdon’s presidency. Following this innovation was added to an eight-year plan for a Campaign for Connecticut College.

After a few years of developing for the case for a newer and better Shain, in 2012 the $9.15 million renovation was officially approved, and the process of finding an architect for the project began. “We began to search for architects to help us narrow it down to five, and then three,” says Eile Hisle. The winner of the commission was the Schwartz & Berger firm out of Boston, which, coincidentally, was the firm that designed the Charles Chu Reading Room we have today.

The library will undergo several aesthetic and functional changes while under construction, all while maintaining the same structure and square footage. Because of the current location of the library, it is slightly separated from campus by a "moat" as Hisle described it, and connected to it by only the small bridge that leads to the doors. "The new design seeks to connect the physical building with the campus community." An outdoor café area and plaza will eliminate this gap, as well as a redesigned main entrance that will feature a modernized reception area. The front portal of the library will be opened up with enormous windows to allow more natural light and a sense of space.

The functional updates will include both more technology and more spaces where it can be used. "One of the largest complaints about the library as it is now is that there are few spaces where small groups can work without feeling like they are disturbing other people," commented Hisle. Several individual study rooms will be added, as well as 100 individual seats. "We also hope to have an outlet available for each chair, so cost allows." To add such a massive amount of space, the bookshelves will be rearranged to take up approximately a third less space than they do now.

The second floor of the library will be transformed to include the newly renamed Office of Student Accessibility Services and the Aca-

Senior class picture on Floralia from Harris (discretely of course)

20. Attend a lecture just because it sounds interesting
21. Hang out with President Eileen Hisle
22. Spontaneously add a major/minor
23. Go mattress surfing down the Knowlton staircase
24. Show up to class dressed as the Camel mascot
25. Stargaze on Tempel Green
26. Hang out in the tropic room of the Greenhouse
27. Lose a bunch of money at Michigan Star
28. Order Chinese food to the Cro Bar
29. Call in to Conn’s radio station, WPNI
30. Visit the Lyman Allyn
31. Get lost in the Arbo
32. Visit the outdoor house during the day
33. Have drinks with a professor in the student center
34. Visit the campus radio
35. Go sledding in the Arbo (and make a sweet jump)
36. Spend the night in Palmer and meet Ruth the ghost
37. Attend at least one Conn sports event before you graduate
38. Go to every sporting event in one week
39. Wear face paint
40. Crash an admissions tour and ask how much each building weighs
41. Write for The College Voice
42. Perform at an open mic night
43. Hold an impromptu jam session on the green
44. Become the Campus Cutie
45. Turn the lights on in the middle of a Core dance
46. Say something nice on Call in to Conn’s radio station, WPNI
47. Sleep in every dorm on campus
48. Visit the treehouse in the Arbo
49. Ring the new gong
50. Graduate

Graduate
MADELINE CONLEY
OPINIONS EDITOR

Cary Crocker, class of 2014, has a request. He’s asking Connecticut College students to not throw fish at him. Or loose change. Or bananas, as for that matter. By and large, he seems to be opposed to projectiles of any kind, at least on February 25th, when he and the rest of the Club Hockey Team will contest with the Coast Guard Academy (CGA) at the Dayton Arena—both teams’ home rink. For the uninitiated, the CGA vs. Conn College Club Hockey game is quite likely the most fiery, malicious and, in reality, largely unfounded sports rivalry at Connecticut College.

The ferocity and tension of this game is evidenced by the diverse array of objects that have been made airborne by drunken Conn students over the years, usually thrown appreciatively in the direction of Crocker’s head. In his four years on the team, he’s observed the impressive scope both of students’ inebriated creativity and their throwing arms. “My freshman year it was a fish… Then my sophomore year it was loose change… Recently it’s just been fruits and vegetables from Harris.”

He’s earnest in his plea about not throwing stuff, and actually seems a little sad about it. “The fish we just picked it up and got it off the ice, but loose change can actually kind of hurt people when thrown.”

Cary Crocker, who serves as the president/captain of the team, tells me he isn’t sure why the rivalry is so fierce, but that he knows people who have never been to any Varsity Hockey games but have been faithful attendees this particular event every year. He also isn’t sure of the history of the game, but guesses it has been a long time, at least ten or fifteen years.

Perhaps because it is an invitation to get drunk and throw perishables, “kind of like Medieval Times,” Crocker adds, the attendance is easily the highest of any club sports event and sometimes even rivals varsity events.

Most surprisingly, the supposed animosity toward the opponent doesn’t seem to come from the players, for the most part. Crocker tells me that on the ice, mutual loathing is largely absent and that “People who are going to say [nasty] things on the ice are going to say things on the ice—no matter what game it is.” Regardless, it seems like the players are too busy dodging missiles of various sort and praying that this isn’t the game that forces the college to disband their team.

If Cary does feel any animosity toward CGA or its hockey players, it was largely overshadowed in our interview by successive pleas for improved behavior at the game. Very politely, Crocker mentioned that while he and the team appreciate the support and enthusiasm of the fans, the conduct of attendees threatens his club’s existence.

At the time of our interview, he had just been in a meeting with faculty members of Student Life who had been made aware of the kinds of objects and insults that are thrown at the game and was not happy about it. They relayed to Crocker that “people in the past have shouted [unkind] things, particularly about Coast Guard women—something like, ‘we have real women and Coast Guard doesn’t,’” said Crocker, which he finds really regrettable and, frankly, unacceptable.

The game is notorious for the drunkenness of its fans, something that Crocker is also requesting be taken down a notch this year. “We don’t always have the best reputation on campus [because of the behavior of the fans],” he said. The team is trying to change this and seems to be doing a pretty good job. This past year, they’ve successfully fundraised for breast cancer research and are now partnering with Relay for Life. All in all, they seem like really good guys—so much so that the alleged viciousness of this game is a little surprising.

Crocker maintains that the competition is solely on the ice. Even when prodded with leading questions about his feelings towards the opponent, Crocker is the picture of a gracious, friendly and sportsmanlike competitor. “It feels like any other game, although maybe the pressure’s on a little more because there are so many fans. Any other game we might have 5 or 10 people, but at this game our stand is full.” Unlike most sports events at Conn, student attendance is not the problem.

Nick Kensey ’14, a devoted fan and three-year attendee, admitted an unhesitant sense of obligation to hate the Coast Guard during these 60 minutes. Kensey is one of many dutiful agitators at the event, which he calls “a classic representation of an emotional-sided rivalry that is exciting to be a part of.” Although he maintains a high degree of respect for CGA and has befriended a number of its students while at Conn, “at the game, all friendships and respect dissipate, and my feelings toward the Coast Guard turn bitter as the importance of the game comes into perspective.”

Perhaps out of a professional responsibility to be ambassadorial, Ted Steinberg ’16, SGA Vice President, former player and current fan, explained the appeal of the game more diplomatically: “We don’t always have the most athletic spirit here, in terms of spectators, but for this game, everyone comes out and supports Conn in the Battle of Route 32, as we call it.”

Drewy Worker, who spoke on behalf of the CGA coaching staff, also reflected fondly on the boisterous atmosphere of the game: “Phil Siena [the rink’s Zamboni driver] has even been known to allow guest riders (marcoso) on the Zamboni, and if I recall correctly, even slide out of the snow machine to much applause.”

The history of and reasons behind the rivalry is murky, but fans don’t seem to need a strongly documented historical tradition to show up and shout. “It would be an abomination if the Coast Guard had more fans on the bench than Conn,” said Kensey, adding that, “the atmosphere at the games is one of benign malevolence, in which both benches are screaming at each other, the players, and anyone in the vicinity in order to come out victorious.”

Needless to say, Kensey will be attending this year’s game (his last occasion to do so) and will bring with him a profound loyalty to the tradition “that every Camel is born into.”

Getting to the heart of the story, the rivalry between CGA and Conn is what students make it to be. This game has become more of a cultural event than an athletic one, and like most sports rivalries, would be nothing without its fans. People clearly value this event, and as for its own sake as well as Crocker’s, respect the wishes of possibly the nicest person at this college, who has oddly become the spokesperson for one of its most not-nice events. Please, foster the competitive spirit through your continued attendance and animate yet respectful cheering, not through Coors Light and launched tomatoes.

THE COAST GUARD SHOWDOWN

Shouting Across Route 32

ANNAGROFIK

THE COLLEGE VOICE
FEBRUARY 17, 2014
This winter, the Women's and Men's Swimming and Diving teams have been hard at work. Ranked near the top when compared to other NESCAC teams, their season ramps up to the NESCAC Championships, held the next two weekends at Williams for the Women's team and Bates for the Men's.

The Women's team has had a solid season, finishing with a 6:1 record and beating all but Williams who are currently ranked second in the league. Lacking on the upperclassmen that have allowed the team to be successful the past two years, this season's freshman class, making up almost half the team, was a remarkable addition.

Coach Marc Benvenuti feels that "the freshmen have each found a way to add something to the team and they have all made us better in some way. They have definitely raised the bar for the upperclassmen." Maggie Nelson, a junior on the team, relies on the freshman class for their "new energy they bring to the team as they come in each year faster and faster." Freshman Valerie Urban was recently awarded NESCAC Co-Swimmer of the Week after posting three wins in their meet against the Coast Guard Academy.

Although there have been many highlights of the Women's season, a few stand out in particular. Rachel Bohn '14 views their win over Keene State this past month as one of the turning points in their season. "In the past, that meet has been difficult for us because it is right when we come back from training trip, so everyone is physically and mentally exhausted. Going into that meet, we thought it would be close but everyone stepped up and swam their best, regardless of how they were feeling, and we were able to beat them easily."

The Camels posted a 186-94 win during this out-of-league meet against Keene State. Out of the pool, senior Julia Pielock views their training trip down in Florida as a highlight, praising how "the team bonded and came together."

The road to NESCACs has been paved with a solid foundation for the Women's team. Last year they came in sixth at the Championships despite a majority of the team battling the flu, so this year the team's hopes are high.

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Although there have been many highlights of the Men's season, a few stand out in particular. Rachel Bohn '14 views their win over Keene State this past month as one of the turning points in their season. "In the past, that meet has been difficult for us because it is right when we come back from training trip, so everyone is physically and mentally exhausted. Going into that meet, we thought it would be close but everyone stepped up and swam their best, regardless of how they were feeling, and we were able to beat them easily."

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Laying the Master to Rest
In memory of Philip Seymour Hoffman

"I believe, in your profession, it's called... Nostalgia." —Freddie Quell, The Master

"Nostalgia is denial - denial of the painful present... the name for this denial is golden age thinking-the erroneous notion that a different time period is better than the one one's living in- it's a flaw in the romantic imagination of those people who find it difficult to cope with the present!" —Paul, Midnight in Paris

CALI ZIMMERMAN CONTRIBUTOR

Philip Seymour Hoffman was by no means an ordinary actor. His passing comes at a time when certain immoral actions of Hollywood's elite are being questioned. These include Woody Allen, whose career is metaphorically dying.

Allegations of Allen's sexually abusive relationship with his daughter surfaced around the same time as Philip Seymour Hoffman's death. Though both personal flaws of Hoffman (drug abuse) and Allen (sexual abuse) are not new to the media, they are continuously undermined by a nostalgic look at their artistic existence.

In a recent interview with the LA Times, Leonardo DiCaprio admitted that he has never done drugs. Besides other revelations in the article, it is important to discern the man from the character (DiCaprio's portrayal of Jordan Belfort in Wolf of Wall Street). It is upsetting that Hoffman succumbed to his addiction, but like DiCaprio, he was an actor first and foremost.

The slippery slope of Hollywood is not a new idea. There has always been confusion between the characters on-screen and the personal lives of the celebrities who play them. Think of Heath Ledger in The Dark Knight. Ledger's Joker was so convincing, that he seemingly convinced himself to follow the darker side of his personality.

Interestingly enough, if you watch Hoffman's Oscar acceptance speech for Capote, Ledger (Brokeback Mountain) and Hoffman's co-star in The Master, Joaquin Phoenix (Walk the Line) are both nominated. Similar confusion is also demonstrated by every celebrity couple that begins their relationship after meeting on set. Of course, these people get together and break up all the time. It is their job to portray someone else, and usually to fall in love with another portrayal. If they do not convince themselves that they last after another, how will they convince the audience?

Through Hoffman's work, he has convinced us numerous times of his character, whether it be a CIA operative, a music journalist, or assistant to the Dude. He has shown us how a man can go from being head Gamerkeeper to the head of a mystic cult. In his profession, Hoffman will always be at the forefront of our minds as a master in his craft.

Tony Rosenthal's Memorial Cube

Uncovering the history and evaluating the condition of a Conn relic

PAIGE MILLER CONTRIBUTOR

Bernard (Tony) Rosenthal (1914-2009) was an American-born Abstract Expressionist sculptor best known for his Monumental Public Art Sculptures. In his mid twenties, he was commissioned to create a figurative sculpture for the 1939 World's Fair in New York. At the turn of the century, Rosenthal's art dealer, Sam Kootz, encouraged him to abandon his concentration on figurative works and shift his focus towards creating abstract, geometric forms. This new approach led him to create some of his most significant outdoor sculptures that can be found in cities including Los Angeles, Miami, New York, Philadelphia and San Diego. Often seen in public spaces, such as Astor Place in Manhattan where Alamo (1967) stands visible, Rosenthal's prominent works grab the attention of passers-by.

At Connecticut College, Memorial Cube (1972) sits perched on the northwest side of the Cummings Arts Center patio near the main entrance. Many walk by this seven-foot-tall steel cube on their way to class, but few take a moment to push it in a spinning revolution. Although Rosenthal intended for the public to interact with his work, the current condition of Memorial Cube (1972) calls for conservation. The piece was donated to Connecticut College in honor of Dene Laib Ulin '52 and has notable iconic value, listed as a high priority to the College in recent conservation reports.

The company Sculpture and Decorative Arts Conservation Services LLC assessed the sculpture's condition in 1994 as "good" and in 2009, the last time it was examined, listed it as "poor." Much of the paint has flaked and a growth of lichen is present on nearly every surface. The base has changed color from black to green, indicating algae growth and corrosion. The company recommends, "the sculpture should be gently washed with a nonionic detergent once per year, dried, inspected for deterioration, the paint consolidated if necessary and waxed." Four years later, The Cube (1972) still exists in this condition. When upon, a deep rumbling noise is evidence of its age and decaying condition.

This sculpture column is the product of Paige Miller's '14 Museum Studies Certificate Program project. For each issue of The College Voice, an article will feature information on an outdoor sculpture on campus. She hopes to highlight the importance of these works and share details about who made them and in what conservation condition they currently exist.
**The Palpability of Art**

*A look at Towards a New Reality, a faculty art exhibit featuring Professors Greg Bailey and Timothy McDowell*

**EMMI DEHL**

CONTRIBUTOR

Entering Cummings, the skeleton of a Ford Explorer looms above the gallery space, perched atop acres of wood. A carving, silver slide, extends from the front bumper down to the floor. A work in progress, this functional sculpture part of the faculty exhibit *Towards a New Reality: Greg Bailey and Timothy McDowell*, a show that subtly reflects on the themes of climate change, alternative models of reality and humans’ interactions with nature.

While the form of their artwork is very different, both Bailey and McDowell, Professors of Studio Art, are interested in the ways that humans interact with the earth, and how their relationship to the planet has drastically changed over time.

The artists often discuss how in-digeneous people of North America had a stronger connection to their environment and lived in a radically different manner than we do now. American culture and society have caused humans to live with “a big separation from the natural earth,” according to Bailey. This separation has led to an unaffordable lifestyle and a continuously changing relationship to time.

We now expect to live at a faster and faster pace, adding to the ability to transport ourselves and to transport knowledge at unprecedented speeds. For Bailey, this lifestyle and culture is unsustainable. “Now we’re fighting really, really hard to preserve this way of life, and I imagine that that’s going to change to coming. Capitalism is essentially built on infinite growth, and we live on a finite planet” he said. Change is imminent.

Thus, as the show’s title implies, humans must be always looking toward a new reality as the planet continues to change, according to the actions of “human beings.” The essential premise of the show is our response to things changing, and that kind of perception of reality versus what a real reality is. I personally don’t believe that humans ever get to the real reality; we just have flexible models of reality that just keep being adjusted, and sometimes they’re further off than others,” said Bailey. Using metals, wood, found objects, and left-over materials, Bailey’s sculpture ranges from a simple form — a potato — to a large piece, which is a unique playhouse for his daughter.

His rock pieces, beautifully polished stones ranging from a burnt gray to an obsidian black, are in fact rocks that he found in his yard as he hit them with his lawnmower. He polished them, leaving some natural texture. For Bailey, using these rocks forms a type of connection between humans and nature, “only from a human point of view.” They would have never become polished through a natural process, but “by polishing them I’m also bringing them into human time,” Bailey said.

Bailey’s sculptural pieces also incorporate elements of modern art, such as heat exchangers designed to maximize heating efficiency, solar panels, and Playhouse, built out of Bailey’s property in which trees that fell down in his yard during Hurricane Sandy. Playhouse incorporates meditation on the effect of other events’ effect on humans and the waste that humans produce when consumer items get discarded. However, it is also, in function, a playhouse. Bailey said it is now more of a sculpture of a playhouse, but it will have a second life in his home as a completed playhouse for his daughter, which he hopes she will enjoy.

In contrast to his recent work, Bailey’s sculpture Self Portrait With Food (2011) presents a jarring view of the artist’s dead, canibalized body. Bailey was inspired by the decapitation of his dog, in which the food is available in the grocery stores, and everyone is feeding themselves. While bunting to feed his family, another hunter finds him, shoots him in the head and takes meat off his body for his own family. This extreme form of an alternate reality, a potential occurrence, depending on the course of the future.

The forms of the content or form, Bailey said his work is from “a personal point of view. It’s based on my desire for security and the interpretations of the things I’m seeing around me.”

McDowell’s primarily two-dimensional work also explores possible visions of the future, environmental change, and his own interpretations of “reality.” By portraying marmalade and fictitious landscapes, his work challenges our ideas of the earth.

A set of four digitally rendered landscapes, titled Imagined Landscape Suite 1, 2, 3, and 4, show a variety of fictitious landscapes in dark, slightly ominous tones. In one, the forms of dead tree-like plants sprout up on dry land; some are surfaces, set clouds, set against a cloudy sky. In another, the viewer appears to be looking through a cluster of large plant forms resembling dead, molder brown and decaying tulips. These works question our understanding of the earth’s landscape using subtly unsettling forms and patterns.

In his series of color etchings, McDowell portrays classically pleasant landscapes in dark colors: cliffs, a waterfall, plains and distant mountains. Superimposed on these are brightly colored geometric lines forming a structure over a portion of the landscape; McDowell says these represent the idea of either containing or preserving the whole thing, with a nature dichotomy, for example Preserve/Conserve, Sanctuary, and Excuse/In-cite. It is a future of uncertainty.

A different division is seen in McDowell’s two oil paintings of a bee and a fly, titled Alpha/Omega. For McDowell, these paintings represent the survival tactics of two different species. “The bee is very organized in a colony and a society, with very strict rules of who does what, and the fly is basically every man for himself in terms of survival. Well, the bees flourish and the bees are in trouble now because of man’s management of them,” said McDowell. "It’s meant to be like, ‘how naive are we to be in control of the planet, or think we are, and we can do things and correct our problems, when nature is actually in control.”

McDowell and Bailey’s works examine concepts of reality, pro-voking thought and questioning our current lifestyle and society. However, Bailey stressed art that is a “complicated, imprecise language,” and he hopes that viewers “not feel that you don’t need to have a full intellectual approach to that.”

Above all, viewers should enjoy looking at the works, thinking about them and interpreting them in their own personal ways. After all, everyone has their own unique experiences of reality, and their own ideas about what the future will bring.

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**EMMA WEISBERG**

CONTRIBUTOR

Twenty-four hours. That’s all the sailors chip, Gaby and Ozzie have in New York City. After 24 hours, the three men will return to the Brooklyn Navy Yard and their waiting responsibilities. It’s respectively, and choreography by Twenty-four hours. That’s all ration, the production is directed by Anderson with music and vocal arrangements by McDowell, Professors of Studio Art, Examining the historical relevance of Connis newest production of the Brooklyn Naval Yard, the New York Transit Museum, the Brooklyn Navy Memorial, all in New York City, and the Submarine Force Museum in Groton, Connecticut.

The production team researched the history and culture of the 1940s extensively. Costume designer Sabrina Notarrincangelo explained how World War II influenced American fashion: “During the 40s, clothing was rationed. Because of a lot of materials being used for the war effort, there were rules about how much fabric could go into a garment. The silhouette for the women were actually very masculine styles: knee length dresses with boxy shoulders. Women were toInitially Into the Woods, the venue was so small, and even though it was a great production, it would have been nice to be on a big stage. All the musicals I have performed so far have been in auditoriums like Palmer, so I am super excited to get back to this kind of venue."

Come see the work of many members of our Connecticut College community who are collaborating to create an unforgettable musical theater experience that offers insights into the romance and strife of World War II era New York City. Tickets are $8 for students and are on sale at the box office located on the first floor in Palmer and Cro.

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**In Around and On the Town**

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The production team researched the history and culture of the 1940s extensively. Costume designer Sabrina Notarrincangelo explained how World War II influenced American fashion: "During the '40s, clothing was rationed. Because of a lot of materials being used for the war effort, there were rules about how much fabric could go into a garment. The silhouette for the women were actually very masculine styles: knee length dresses with boxy shoulders. Women would try to feminize these bow -- looks with longer hair in the 1930s, shorter hair was the style -- and gloves and hats and lipstick. And just the romanticized notion that every military man should come home to a beautiful woman.

As the process gears up, the whole team is transitioning from rehearsal rooms to Palmer Stage, Orchestra member Emma Rad-ent 16 said, "I love playing in pit orchestras, and to be able to work with such a talented group of people and such incredible directors -- especially Mark Seto, our conductor -- has been wonderful. Last year with Into the Woods, the venue was so small, and even though it was a great production, it would have been nice to be on a big stage. All the musicals I have performed so far have been in auditoriums like Palmer, so I am super excited to get back to this kind of venue."

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reVision Week: reCapped

DANA SORKIN
NEWS EDITOR

Starting last year, a group of Connecticut College students, faculty and staff began to look critically at how the College implements its General Education program, as well as the effectiveness of its structuring. The general consensus among the group is that the Gen Ed system needs to be reformed, and the undertaking now is deciding in what ways.

ReVISION Week, spanning from Feb. 7-14, was a week of lectures, discussions and meetings of campus community members discussing topics ranging from the Gen Ed system to the state of advising at Conn. The week began on Feb. 7 with a town hall meeting that featured an address from new president Katherine Bergeron. Her talk was titled “Liberal Learning – a Shared Responsibility” and was given in front of a packed Ernst Common Room. Professor of Chinese and chair of the Educational Planning Committee (EPC) Amy Dooling introduced the president and gave a brief background on the work done so far.

Each day of reVISION week featured three different talks and meetings pertaining to a different aspect of the student experience at Connecticut College. For the Town Hall Talks, students, faculty and staff were encouraged to go through a four-step process to facilitate discussion on the topic at hand. The process included listing the strengths of the College, listing the weaknesses, deciding on the four most important topics and then prioritizing them with color-coded stickers. The data gathered at these meetings will be analyzed by the EPC and used as the foundations for curriculum reforms.

Technology has played an important role in the information gathering process, as seen in the creation of a Twitter handle, @earevisionweek. The Twitter handle was used to encourage community members to continue the discussion even once the talks were over, as well as posting questions for followers to consider. At the beginning of each talk, attendees were encouraged to give the EPC their contact information so they could be sent a Google survey to write down any extra thoughts that they may have had at the end of the discussion.

Changes could be seen as early as next semester, according to Professor Dooling. She explained that the school could begin piloting classes next fall using the information gathered from the discussions of reVISION week. Dean of the Faculty Roger Brooks told community members that a fund called the Curriculum Innovation Fund has already been set up, and is currently holding $500,000 that will be used in the piloting of these new classes and programs. He added that while many other colleges are going through a similar curriculum reform processes as Conn, Conn has the advantage of already having a large amount of money set aside, with more to come through fundraising.

Day-by-day Breakdown: Town Hall Meetings

Engaging Students in the First Year (Mon. 2/10)
One of the main aspects of improving the first year experience was to have better advisor training for professors that teach Freshman Year Seminar courses. Additionally, there was strong emphasis on creating an advising that spans the four year and has a more uniform vision of advising. On another subject, there was also a general belief that 100 level courses should be reworked to make them less major-focused and more integrative.

Integrative Learning and Advising Beyond the First Year (Tues. 2/11)
There was a consensus that there needs to be an integrated advising process. This may include multiple advisors from different departments or structural systems of advising that go beyond Freshman Year Seminar professors. Similarly, many voted in favor of powerful integrated advising for the first three semesters as opposed to the first year. Another priority included an integrated senior project or research project that every student must complete at some point during his/her four years.

Making Excellence Inclusive (Wed. 2/12)
Perhaps the most overwhelming consensus of all the town hall meetings was the need for increased student accessibility on- and around campus. This umbrella term of “student accessibility” includes transportation to the local New London community and beyond, campus facilities that are accommodating to all, available academic and social resources, etc. Importantly, at the core of student accessibility is the need to break down the barriers to access and make the learning experience at Conn optimal and equitable for all students.

SGA reVISION Town Hall (Thurs. 2/13)
Unlike the other town hall meetings, the SGA meeting covered a wide range of topics instead of focusing on one aspect of reVision. Overall, almost everyone agreed that topics the reform should address include: changes to advising and mentoring at the College, better training for Conn students to receive better training advisors to work with the individual needs of students; an improved use of Spring and Summer breaks, such as more class trips and programming; and a change in the nature of Conn’s relationship with New London, including more ways to volunteer as groups and more service components to classes.

GE Courses – Implications for Departments and Majors (Fri. 2/14)
The point of most importance was the standardization of General Education and Freshman Year Seminar courses with continued oversight. In our current system, once a course is approved as a Gen Ed it stays that way indeterminately, with little regard given to the content of the course after each year or in relation to other GEs. Having a GE template would mean more supervision of GE courses with specific outcome goals. Closely following this was the need for flexibility of requirements to allow for further exploration and a designed GE curriculum with an intentional progression and structure.
ReVision week was the beginning of perhaps one of the biggest movements of change ever to occur at Connecticut College. When our school gets better, and we are going to be in a position to vote on an actual framework next semester. We want to seize this moment, and get the faculty to a point where we can accept a whole vision, instead of just accepting small increments of change.

This seemed to be the general tone from most every faculty member involved, and it's this assured sure tone that got me especially excited about reVision week. It is going to be a lot of work, but it is going to happen. "There is a lot of support for this in the faculty, which will give (reVision) the momentum to continue," explained Dean Ammirati, Dean of Studies. "Nobody is going to say in May 'Oh well, we had a nice year, let's move on to something else now.' We're all committed". And while these changes take many years to take effect, the school already has a plan, as well as funding, to begin pilot programs as soon as next semester.

I was entirely prepared to write off ReVision week as a series of empty discussions, culminating in nothing more than a list of goals to be admired, but never to be acted upon. The reality is that far more time, money and energy has gone (and will continue to go) into this effort than we will ever know. The change, as mentioned, will be far from immediate, but it will happen.

If this change really will take so long to exact, why should you care? More importantly, why should I, a second semester senior? "I think our student government is synonymous with SGA," said President Bergeron in her speech introducing ReVision to the campus. "It was almost impossible to continue, instead of just accepting empty discussions, culminating in nothing more than a list of goals to be admired, but never to be acted upon. The reality is that far more time, money and energy has gone (and will continue to go) into this effort than we will ever know. The change, as mentioned, will be far from immediate, but it will happen.

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Many science majors are familiar with the use of lab rats in their hands-on education. In biology they are dissected, and in psychology, majors use them for the majority of their research. However, not all students feel the same about using rats in research.

The Life and Death of a Lab Rat

Many students who are more reluctant to have contact with the animals, probably in part because of the association with dirtiness, creepiness and disease. "I worked with psych lab rats in Intro to Psychology last semester," said Tser Kenyon. "As someone who is not a fan of rodents, I didn't touch the rat but I worked with four other students to train the rats through conditioning.

Other students, such as Casey Domine '16, are more willing: "I have loved working with the rats. Personally, I think they are really cute and sweet. I always volunteer to be the rat handler so I can hang out with them. Helped on an independent study that was testing how caffeine and exercise affected pain tolerance; that was pretty cool." The leader of this independent study was Geoff Phaneuf '14, who is a Behavioral Neuroscience major and works with lab rats frequently. "I didn't mind working with the rats; and the more I handled them the more comfortable I became. I never really considered them pets or gave them names or anything like that, as some might. But, that's not to say they don't have different personalities," Phaneuf said.

For most students, the rats' "cuteness," or lack thereof, isn't the issue at hand. Since rats are used mainly for their brains, the topic of animal cruelty often surfaces. By necessity, neuroscience experiments culminate in killing all rats, and often by beheading so their brains can be analyzed.

Hanna Rajabi, a senior Neuroscience major, explained the need for euthanizing all rats at the termination of research: "Every institution that uses animals for research must have an Institutional Animal Use and Care Committee...[which] has very strict rules that the board must attend to, one of them being the mandatory euthanization of all animals."

Each semester, Rajabi added, inevitably brings an onslaught of kind-hearted psychology and neuroscience students who want to adopt their research subjects. This is problematic because, according to Rajabi, "If the IACUC allowed some students to take animals home, the accountability of the animals is immediately lost, and there is no way to tell how this rat will be treated once it leaves the facility." This procedure elicits varying responses from students. "It's a very conflicting topic for me," said Domine. "As a behavioral neuroscience student, it is necessary to use [rats] and look at their brains to enhance our knowledge, but it still shocks me. For me, the best way to get over the said part is to remember that I love a lot of my education and knowledge to these rats and to have a lot of respect for them and understand that I wouldn't be able to progress without them. A lot of times I say thank you to them when I put them away. It may be kind of weird but it makes me feel better and I truly am grateful."

Rajabi and others are really the ideal experimental animal. They're easy enough to harvest to produce brain data that can be generally representative of human brain function and they're small enough to handle and test efficiently. While some might push for other animals to be used it seems rats may be the best fit for our situation since they are also used in neuroscience research, but usually only at the big state universities and in momentum to keep them. Mice are another option that researchers use often," said Phaneuf.

Kenyon added, "I'm sure's plausible that another animal could work with these experiments because it is all about the conditioning process, and dogs have been conditioned before, even humans beings are conditioned. So, yes, I think any other animal who is put through the same process would be able to, I'm just not sure of the outcome."

Rajabi, who recognizes the ethical concerns implicit in testing on rats, also acknowledged that it is a privilege to use them in research, and that one that is largely unique to Conn. "The use of animals in undergraduate neuroscience programs is quite rare and something that sets Conn's Neuroscience Department apart from other programs...the professors believe that to gain knowledge in the neuroscience field, this type of experience is crucial."

As with most issues, there are two sides to every story. While rats are very important for scientific research and especially for neuroscience, wherein rats must be euthanized in order to use their brains, they are still animals that are being killed. "Although Conn students understand this and are not insensitive about the fact that all subjects are euthanized, but in order for their research to continue, this is the way it is going to be.," for most students, the central question is how to reconcile ethical concerns with the very real benefits of using rats in research.

Reach for America: Who does it benefit?

Arriving at Connecticut College, I had a feeling I wanted to be a teacher, but I was not quite sure how I would get there. After volunteering at a few schools, I realized that I wanted to understand and be present in the education system, and immediately that was the path I wanted to pursue as a student.

Over the past four years, I have worked to complete the elementary education certification program at Connecticut College so that I will be prepared to teach next year. Many other recent college graduates will also work next fall, some with certification and some without. Many of those without will be placed through Teach for America, an organization that has some troubling implications for the education system.

As a freshman, one of the other options I considered was applying to TFA and getting a certification that way. Previously, I had only heard of it as a prestigious program that some people from my high school had ended up doing after college. I never had a TFA corps member at my high school. I was majoring in white, upper middle class, suburban about 20 minutes west of Boston, nor do I think there will ever be one there. The people I knew who were TFA corps members are nice people, people who care about others and want to make a difference. I am not looking to understand the individuals involved in order to lead them to be successful.

The TFA website states their mission: "growing the movement of young leaders who will ensure that kids growing up in poverty get an excellent education." TFA plans to do this by recruiting students from top universities and with or without a background in education, training them for five weeks over the summer and placing them as classroom teachers that fall. All corps members make a two-year commitment, but there have been many cases where they fall through. The goal is not necessarily to create lifelong teachers, but to give this type of experience to more people.

The idea is that future leaders, some of whom will be teachers, will understand the education system in a meaningful way, thus motivating them to keep it in mind for the rest of their lives. The problem with this concept is that students are not the first priority. There's no doubt TFA is an organization of prestige that makes a great resume item. Joining TFA as an entirely self-interested decision is, well, selfish, but as not as bad as the individuals who are selling the public education system.

The organization's original idea was to place corps members in "high need" areas where there are not enough teachers. That is no longer the case. This summer, Chicago Public Schools (CPS) had to pay their corps members $2,100 to come and work. Conn students who are TFA corps members are the best of the best, but not as bad as the individuals who are selling the public education system.

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Supposedly, the TFA corps members are the best of the best, so their presence alone will make a difference. Students deserve better than this. They deserve to be using who are making an investment in them in the long run, teachers who are teaching, teachers who are working to develop their future as a teacher. Teaching is more than a job, it's a profession, and it's time we started to treat it as such.

TFA recruiters call upon Connecticut College every year. As liberal arts students, it's our job to look at organizations critically and evaluate their true purposes. Although it may seem like a good career decision, students should not be used as "stepping stones" to further career paths.

If teaching is really what you want to do and it's too late to join the Education Department here at Conn, look into fellowships and other smaller structures, it's more likely that your work will actually reflect the community needs and lead to a more fulfilling experience for both you and the students."
Jokes Aside: Monetizing a Humanities Degree

The problem is that... a lot of young people are no longer seeing the trades and skilled manufacturing as a viable career. But I promise you, folks, that you can make a lot more, potentially, with skilled manufacturing or the trades than... with an art history degree. Now there's nothing wrong with this history, I love art history. I don't want to get a bunch of emails from everybody...
CONTINUED FROM FRONT PAGE

occasional breaks. These included the Architects, the Engineers—"the brains of the operation" and the Pudders (although Ivgy Sterling '14, a devoted brick-maker, said afterwards that his branch was the amusing heroes of the project. The sung hero was Haik, unanimously voted Most Valuable Player due to an inspired solo shift on the last day.

Haik was also at the center of a dramatic philosophical split in the camp early on. The issue was the means of production. After a few feet of wall had already been laid down with small bricks, Nick Kemeny '14 suggested a radically new approach: bigger bricks. A heated debate followed. Kemeny thought the small bricks were taking too long, Haik, and others, argued the big bricks wouldn't work when it came to rounding out the roof.

With small bricks still being laid, Kemeny took action. He built the walls of the doorway in an impressively short span of time, but when it came to the curved ceiling of the archway, Kemeny needed Mr. Junda to lean over and use his back as a scaffold ("I literally put the team on my back," said Junda).

After that, the small-brick method was generally accepted by the group. Time, it seemed, was not in short supply. All that mattered was the making of a good igloo.

The cynics will be baffled by all this fuss over something that's going to melt in a matter of weeks. These same people also didn't give any roses on Valentine's Day. But, besides the good times that were had in its making, this structure might change Connecticut College history. For on one of the Igloos' first days, a group of top women's lacrosse recruits visited Conn as part of an East Coast tour. They were charmed, to the point that they all tweeted something along the lines of "Conn College: Best school on the East Coast! Only one with an igloo!" Good criteria for judging an academic institution? Maybe, maybe not, but if there's a dynasty of Conn Lady Lax over the next decade, you'll know why.

Igloos aren't always made for fun. In fact, the real purpose of the igloo is currently purity survival. The Inuit never really lived in igloos. They made them on ice-fishing trips to survive a few days in the outdoors. So, in my mind, this igloo wasn't really an igloo until someone had survived a night in it. So I thought I would take it upon myself to test it out.

I dragged a few sleeping bags, a sleeping pad and all of my clothes into the igloo to form a respectable sleeping area. A few chairs made up the living room. As people came in and out over the course of the night, the rules, established by the Builders, of course, were abridged. No farting. At one point, when a very seedy people were sitting around the circle, a suspicious smell circulated. But this rule is so sacrely respected, for obvious reasons, that instead of the usual round of "Who was that?" the only response was Builder Patch Lomdahl '14: "How could someone do that? It's against the rule!" Not so much a rule as an unwritten courtesy of the Igloo is to say, "Watch, it's silly." to anyone entering through the low-ceilinged entrance. But this served mainly as an ironic introduction to newcomers arriving headfirst into the group.

The largest occupancy of the night surprisingly occurred at about 3 a.m.: a record-setting 14 humans. Those lucky enough to grab a chair in the living room had the most space, those on the bed the most shared body warmth and those on the ice-floor, well they had pretty cold butts. But the igloo was literally melting hot; drops of water started trickling down from the roof. It was about then, as we gathered together to form a tight circle of body odor, that things got religious. Builder Junda raised up his arms, touched his fingers together and somehow invented the Igloo God Salute. We watched this moment of divine inspiration and then formed igloos with our arms over our heads and prayed: Thank you Igloo Gods for blessing us with this igloo. Let us do you proud.

Eventually it became evident that however much fun we were having, there was only one person actually standing there. People gradually tricked out. I thought of Christopher McCandless and his famous last words: "Happiness Only Real When Shared." If he were in my position in that last scene of Into The Wild, they would have read: "Igloo Only Warm When Shared." But I wrapped up warm and, thankfully, remembered John the Campus-Bar-Door- man's advice: to sleep on my belly. A devoted right-shoulder sleeper, I struggled to make this life-or-death adjustment. And believe it or not, I fell quickly off to sleep. Dreaming of the same thing as everyone else: Camel that night. The Email. The school's-cancelled-lax-don't-seriously-bother-checking-with-your-proessor-it's-a-freakin'-snow-day Email. It was a good sleep.

At least until the campus safety officer on igloo-duty had to get involved. "It's pretty warm in here, actually," I said back to him. After a pretty bizarre conversation I convinced him I was in the Igloo for good, at least until 1a, opened for breakfast. Like the finest Campus Safety officers always do in such situations, he turned the blind eye and left me alone. At 8:30, I stepped outside for the first time, into a blizzard. At least, that's what it seemed like to me. But a Builder, it was nothing but "prime mortal!" and a perfect chance to re-layer the South wall. But with a devastating "School opening at 10 a.m." email, the snow day was cancelled.

Fast forward to 11:46. The snowstorm has persisted and is given its reward: "School Cancelled... effective immediately."

The Builders started appearing from all directions, M.V. Husk, in a sprint. By noon, the entire crew was back to work.

"Building an igloo is so interdisciplinary," said Junda, who admitted that after the Igloo was initially completed, he found it hard to find anything as purposeful in life. "You get architecture, art, survival skills... thermodynamics!"

But I think the real appeal of all this snow carpentry has got something to do with boyhood. The atmosphere on site was as boyish as a pair of scabbard knots. The mantra that college kids jokingly say, and realistically live by: "Work Hard, Play Hard," doesn't allow for this kind of self-made fun. There are days we're supposed to party and nights we're supposed to study, but an igloo on a snow day is the inner-kid's idea.

"Forget jobs. Let's just build snowscapes," said Haik, as he rolled a massive snowball along. He had the excitement of a boy who just made an igloo—and a fully functional Inuit-life-saving igloo at that. Remember when you were young enough to have such blind excitement? Now, doesn't it seem like any moment of true excitement or ambition is accompanied by a very mature, very realistic thought that it might not turn out just like you want it to?

After helping the guys out a little, I needed to go home and have a hot shower. As I was walking away, I think they were making a pyramid.