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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER

EXTENDED EDITION!

Women's Soccer Wins NESCAC Championship

JOHN CUNNINGHAM
STAFF WRITER

The Connecticut College Women's soccer team did what no team has ever done at Connecticut College: They are the first team in school history to win a NESCAC Championship. Their historic playoff run started with a never before seen regular season in which the Camels won thirteen games and only lost two. Their conference record of eight and two earned them a home playoff game against Trinity College as the third seed. The Camels cruised past Trinity for a three to nothing win.

The Camels jumped on the bus later that week and headed to Williams College, where the Women's Soccer NESCAC Championship was being hosted, to play the Bowdoin Polar Bears in the semifinals. The girls had lost to Bowdoin earlier in the year three to one, in a game in which they were dominated. The memory of that loss certainly fueled the Camels early start, which led to a goal by sophomore Annie Higgins just seven minutes into the game. The Camels then hung on to win the game thanks to one of the best defenses in the country, anchored by center backs Cathy Higgins '17 and Morgan Cowie-Haskell '16, along with their goalie Bryanna Montalvo '17.

The championship game was played the next day against number one seeded Williams College. The Camels had lost to Williams three to nothing at Connecticut College earlier in the year, and now had to face the Purple Cows on their own field for the NESCAC Championship game.

The Camels did what they had



CONNECTICUT COLLEGE

done all year long against their opponents. They played great defense and they took advantage of their offensive opportunities. The Camels took the lead in the first half off of a well-placed free kick by senior Rebecca Raymond. From thirty-five yards out Raymond struck the ball on goal that looked to dip just under the Williams goalie's crossbar, but the goalie was able to get her hand on it, tipping the ball onto the crossbar. It ricocheted back into play, falling perfectly for first-year Alexa Tribelli to bury it into the back of the net. After the goal Williams looked completely shocked for the rest of the first half, while the Camels couldn't have been more fired up.

The second half was a completely different story. The Camels did their best to weather the storm that was Williams, and goalie Montalvo shined during the barrage. Montalvo made save after save, 12 total in the

game, and cut off several different through balls and dangerous crosses that certainly would have been goals. With four minutes left in the game it seemed as if the Camels were going to win their first ever NESCAC Championship, but it was going to take some extra soccer before the Camels could walk away with the win. Williams scored a goal with three minutes and nineteen seconds remaining in the game, absolutely shocking the Camels, to force the game into overtime. As a spectator in the crowd it felt as if it wasn't meant to be for the Camels, who had played so hard and so well the entire game against one of the best teams in the country.

In overtime both teams had good chances, but the Camels couldn't seem to find the net. Thankfully Montalvo held strong in the net during overtime, and after a nail biting extra twenty minutes of play in which neither

team scored, the game went into penalty kicks.

The Camels made a move in penalty kicks that surprised most fans when they took Montalvo out of the goal and instead put Amanda Onofrio '16 in to try and stop the shooters for Williams. Onofrio then went and surprised everyone at the game when she stopped the penalty kick she faced. The crowd cheering on the Camels went absolutely wild. After the save by Onofrio, Annie Higgins calmly buried her shot into the back of the net, and the Camels went up one to nothing. It was then up to Onofrio again to make a save.

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Colum McCann Visits Conn

MATTHEW WHIMAN
ARTS EDITOR

&
AYLA ZURAW-FRIEDLAND
EDITOR IN CHIEF

"The writer doesn't always know what he or she is doing; they find out afterwards," said author Colum McCann during his visit to Connecticut College this past Thursday, Nov. 20.

His visit began in a Seminar in Fiction class. The class sat in nervous anticipation of his arrival, glancing at the clock every so often as they workshopped one of their classmate's stories. He was due to come at any minute, an event that they had been preparing for throughout the semester as they read his novels and prepared questions to. The prospect of sitting in silence with the author was almost as terrifying as opening their mouths to say anything.

However, when he entered the room, it was immediately clear that they had nothing to be worried about. He greeted the class with a hearty, Irish-tinged "Hello!" and dropped his bag to the ground. He proceeded to sit at the head of the table and ask for everyone's names and what writing they were working on. He was genuinely interested in the world that each of them were set on creating. What eventually became even more evident was that he was dedicated to the task of answering whatever strange, nagging, embarrassing and occasionally insightful or intelligent questions they had for him about the life and times of being a writer.

It started with the basic facts of his life. McCann grew up in middle class Dublin. "Happy childhoods are never good material for writing," he commented jokingly. The room began to loosen. He started writing professionally at the age of 17 as a journalist for several Irish newspapers. In the summer of his 21st year, he moved to Hyannis, MA with 25 other Irishmen and a typewriter, intending to experi-

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"Professor Vyse: The Myth, The Man, The Legend"

Two weeks ago, this is what I found nestled amongst a plethora of Yaks. Usual Yak fair generally includes skunks, broken heating and Netflix. All of them are meant to be lighthearted; some of them miss the mark. It's anonymous. It's a joke. But this gave me pause.

It gave me pause because that is not a joke. I have written editorials about other things I have not found funny or cute in the past. But this one takes the cake.

By this time in the semester, a large portion of the campus is aware of the allegations against Professor Vyse for having an inappropriate affair with a student. At the beginning of the semester, his advisees were sent an email announcing that Vyse had gone on personal leave for the semester, and they would all be reassigned advisers in the department. Since this initial email, the circumstances surrounding this personal leave of absence have been expanded further and further until they have, apparently, begun to resemble some elaborate joke rather than a serious matter.

An affair with a student is not funny. It is not an opportunity for other students to manufacture a great fact that can be called upon any time they worry about failing an exam or doing poorly on an assignment. It is no more okay to joke about sleeping with a professor for an A than it is to joke about being "raped" by a test. It devalues the seriousness of the allegation and the situation overall.

It is not funny because it brings into question issues of power dynamics between people in power and their subordinate students. It brings to question issues of consent. It brings to question issues of trust within our community. It brings to question a lot of things.

The nature of this professor/student relationship itself makes me uncomfortable, but that is not what I take issue with. What I take issue with is that

this "joke" has been allowed to get out of hand without a word from the administration. What makes me angry is that this is something that people will ask one another about with raised eyebrows and lowered voices. The relationship has been picked apart, and the pieces have been disseminated in something akin to the Big Bang. Of course, how unexpected can this be? We all live on a small campus where the line between the academic and the social and personal is blurred to the point of complete obscurity.

In a recent meeting of students in the Psychology Department, it became evident that the faculty had no idea how much information, false or otherwise, students had gained access to concerning Professor Vyse's departure. On one level, I can believe that in the face of strict instructions to not say anything to students, there was a hope that the event was contained. As far as I know, there is no "how-to" book on talking about illicit affairs held between your colleague and your student's teacher. It is undoubtedly an impossible conversation. On the other, I have a hard time believing that the administration is completely oblivious to the fact that this is something that students are talking about in such an inappropriate way.

This isn't to say that all conversations about the affair are as disgustingly masochistic as I have made them sound. Some of them are genuinely curious and concerned. The fact that a trusted and esteemed member of our community, a professor that students both past and present looked up to, is complicit in such an act is something that affects more than tenure tracks and faculty relationships. It affects our students—our entire community.

One student said that she had no idea that these types of professor/student relationships existed anywhere but movies. That is upsetting. It means that the awareness of the possibility of student and professor relationships has been pushed so far out of the question by a standing narrative of an environment that fosters trust and openness that people don't even know

where to look for them. Students have a right to protect themselves if they feel as though they are being preyed upon by someone in power. Students have a right to know that people can and have violated these rules, and they can say something about it.

The longer the administration stays silent on the issue, the more wild the rumors will become, the more commonplace these jokes will be. By allowing jokes to be made, the administration is saying that it is "okay." No part of this is okay.

I want to make it clear that the staff of The College Voice is painfully aware of how difficult it is to talk about these things. In the process of gathering information and perspectives, we realized how little the information we receive can be depended on, regardless of whether the source is well-intentioned. It is bordering on impossible to find solid ground. When we initially set out to write this piece, it was an article. Due to the lack of accurate information, we converted it to an editorial. Then, we didn't know what the hell to do. We were being slammed by advice from all sides, all of it conflicting, none of it cohesive.

How do we talk about these things in a way that respects those who need to be respected and disparages the ones who don't? How do we talk about this issue in a constructive way that helps build trust instead of further demolishing it? How do we talk about these things without any policy or protocol from the administration that tells us what is acceptable? How do we talk about this diplomatically?

We don't. We can't. We say what needs to be said, and hope it does something. Eventually, it is the job of someone more qualified, more responsible and possibly less angry and confused to tell us what to do.

- Ayla, Dana and Hallie

On Race:

Why does everyone pretend they understand me?

I get the same advice from different people every day. I am lonely out here at Connecticut College. I am a depressed African American male who needs a little help and guidance adjusting to the young adults that live here.

When I am here, I feel like I have superpowers.

I feel like I can see what the eye can't see. I see determined, cautious adults who don't know how to socialize with one another because of where a person might come from or because the way they talk makes them feel uncomfortable.

I feel like I can see through them and they are acting and trying to pretend like they care but are afraid to say what is on their mind because they don't want to come out of their comfort zone. This college is predominantly white, and I feel like they are afraid to talk to others who are not their kind because they feel guilty.

What I mean by others is minorities. I think they don't want to say anything wrong, so they rarely talk and keep to themselves. They have

mouths; they should be able to use them no matter what race. We all have equal power. Don't put yourself down because of what is going on in society. If anything, we should talk about it as a whole regardless of race. Don't get me wrong, the white Americans in this college say "Hello" and "See you later," but they rarely create a real conversation.

I want to know what is going on in their minds. I am from Chicago, which is a city that is considered one of the most dangerous places to live in the U.S., according to statistics. I have lived there almost all my life. There are plenty of white Americans. They are not afraid, and they will let you know how they feel in a second. Minorities respect them, and we get along as a whole. Most of us don't see each other different no matter what race you are or the crime rate by a certain ethnicity in Chicago. I'm not saying minorities have equality like white Americans, but we do socialize and work as a whole. We know we can't change what minorities do as far as gang relation and shootings, but we do know that we can talk to each other and make friends as whole, regardless

of ethnicity.

I feel like a duck in a pond full of swans. I have no fear in talking to any ethnicity, but I want others to be on the same page! If this could happen, this college would be so much better. I don't care what color your skin is; I just want a real friendly conversation. I don't care what comes to your mind. All you have to do is ask. I know there are others that feel the same, and I think I am speaking for them too. I have been shot at, stabbed, beat up by multiple people of different ethnicities. And I still respect everyone regardless of race.

We have a saying in Chicago called, "Keep it real." This means speak whatever you feel or however you feel and be proud to say it. If you keep it real, you gain respect. It doesn't matter your ethnicity, what gang you are affiliated with, your salary or where you live at. I'm not trying to complain, I just want this college better as whole. I also want to give respect to these young adults at Conn. KEEP IT REAL!

-Taz Sanders

THE COLLEGE VOICE

"The views and opinions expressed in *The College Voice* are strictly those of student authors, and not of Connecticut College. All content and editorial decisions remain in the hands of the students; neither the College's administration nor its faculty exercise control over the content."

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Letter to the Editor

Members of the Connecticut College Student Government Association recently attended the annual NESCAC Student Government Conference. The delegation met with representatives from Bates College, Hamilton College, Middlebury College, and Tufts University, and we have much to report.

I am proud to announce that Connecticut College continues to lead the NESCAC in our approach to understanding, investigating, and preventing sexual assault on college campuses. While many of our peer institutions provide a federally-recognized Sexual Assault Victims' Advocate (SAVA)—my fellow student leaders and I would prefer that the title change "Victim" to "Survivor"—we distinguish ourselves here at the College by way of the many resources available to us.

In the hour-and-a-half the conference dedicated to this critical issue, other NESCAC student government leaders were eager to hear of Conn's inclusive, educational approach, and we were happy to celebrate the tireless work of Darcie Folsom (Director of Sexual Violence Prevention & Advocacy/Think S.A.F.E. Project) and her dedicated staff, the Green Dot program, SafetyNet, and One in Four among other campus organizations. We also discussed the College's institutional move toward a more effective hearing board for cases of alleged sexual misconduct, highlighting Victor Arcelus and Sarah Cardwell's ongoing efforts to align our policies with Title IX.

Thankfully each of our institutions remains committed to preventing these crimes and providing both justice and peace of mind for its survivors, and the Conn College delegation was grateful to be able to provide our insight in this particular area.

We found another area of distinction in the relationships we, the students have been able to foster among the faculty, staff, and administration at Conn.

Not every school in the NESCAC establishes an open line of communication with its Board of Trustees. Not every school in the NESCAC boasts a series of professors, directors, and deans willing to schedule meetings with students off the clock. Not every school in the NESCAC offers the collaborative leadership we find in President Katherine Bergeron, Vice President of Administration Ulysses Hammond, Vice President of Finance Paul Maroni, Vice President of Information Services Lee Hisle, Vice President of Advancement Ann Goodwin, Vice President of Communications Pamela Dumas-Serfes, Dean of the College Carolyn Denard, or Dean of Admission Martha Merrill.

I include all of these names and titles because here in Camel Country it truly does, as the old adage goes, take a village. Though the decision-making power is not always equal, each of our governing bodies continues to rely on one another, and one does not simply find that level of cooperation at any old college. Many of our peer student leaders were impressed by Conn's prioritization and execution of both Shared Governance and the Honor Code.

We, of course, had plenty to learn from our friends throughout the NESCAC. It's no secret around here that off-campus housing is not an option this year, and the Conn College representatives were eager to hear about the different experiences students have had living in the greater communities surrounding Tufts, Middlebury, Hamilton, and Bates. It appears as though even when students at our peer institutions have the option to live off-campus, the decision to do so raises issues of class difference—and by "class difference" I mean both socioeconomic and first year-sophomore-junior-senior—not just among the student body, but also in the greater communities of each of our schools: Medford, Somerville, Middlebury, Clinton, Lewiston, and New London.

By and large, our peers have found positive alternatives for off-campus housing in a greater diversity of on-campus living options. The standalone houses, suite-style apartments, and themed communities at each of these residential colleges make for a more dynamic and inclusive social environment. The Conn College delegation was able to experience this environment firsthand in our tour of Hamilton College, the generous host of this semester's NESCAC conference.

So, it's clear that we're taking the right approach to safety on campus. It's clear that we're taking the right approach to structure and intra-college relations. The takeaway question of the weekend is as follows:

How does Connecticut College invigorate the social experience on campus?

My answer: We invest in it.

The shared spaces for Friday and Saturday night activities at our peer colleges tend to promote a healthier, more diverse, and more inclusive social environment for all students involved, and personally, I would love to see Conn College start flexing this muscle by building up what I'm going to call "Interactional Infrastructure".

Imagine the times we could have by expanding "The Barn" behind Cro to accommodate more patrons for dances, concerts, and shows. Imagine if we could use the 1962 Room for more events like the successful Camel Roller Rink back in September. Imagine the improvements we could make to our Social Host programs by utilizing more common rooms, and reinforcing the support beams of the River Ridge Apartments to hold more guests.

It is simply unfair to expect our forward-thinking administration to front all of the potential expenditures attached to these big ideas, but it is worth knowing the relative student interest of including them in future strategic planning. I can tell you upfront that SGA can't do it alone—our student government has not seen a substantial increase in the College's budget allocation for the past several years, despite rising tuition. But if we, the students are willing to discuss putting a bit of our own funds towards "Interactional Infrastructure", then perhaps so too will the members of our long-term college management, who can afford a much more substantial role in partnership. As I mentioned, "It takes a village."

If you like these ideas, if you hate these ideas, or if you have better ideas, then I invite you to speak during Open Forum at any one of our weekly Student Government Association meetings in Zachs Hillel House at 7:15 PM every Thursday. Just email sga@conncoll.edu ahead of time so that we can anticipate your brilliance.

Many thanks to the Hamilton College Student Assembly for hosting a wonderful weekend, and to those SGA representatives who participated with me in our several productive conversations: Parliamentarian Sammi Brown '15, Windham House Senator Leah Rosofsky '16, and Johnson House Senator Sam Lichtenstein '17.

Respectfully submitted,

Ethan Underhill

President, Student Government Association

Panel Discusses Developments in the Middle East

JAWED SAKHI
STAFF WRITER

On Nov. 12, the Department of Government and International Relations organized a panel that discussed the recent developments of ISIS and its impact on the Middle East. The main issues discussed at this panel included the question of Kurdistan and the mass genocide committed against the minority group, Yezidiz, by the ISIS soldiers and associates.

Before the discussion was opened to the guests, Professor Sayej contextualized the existing situation in the region. Through Benedict Anderson's term of an "imagined" political community, she tries to help the audience understand the struggle that about 30 million Kurds all around the world are facing: a lack of a "country" that they can call home. This figure makes the Kurds the largest minority group in the entire world without a home.

David Sklar, who is an advisor to the Prime Minister of the Kurdistan Regional Government in Northern Iraq, contextualized the history of the Kurds in the region and their nationalistic struggles dating back to the 1920s. He emphasized that his views are only personal and do not represent the official stance of the Kurdish Regional Government. According to Sklar, the authoritarian and central regime in Baghdad has led to the creation of a "parallel government and building the national identity" among the Kurds who have faced unequal treatment from the capital, Baghdad.

The first focus of Sklar's talk was on "the internal situation in Iraq since the complete withdrawal of the US troops in January 2012."

On the way the government operated under Al-Maliki, Sklar commented, "Over time, it looked like a dictatorship." He brought up the difference in ratio between various ethnic and religious groups in Iraq (60 percent Shiite, 20 percent Kurds and 20 percent Sunni), which, according to him, has led to unequal treatment of Kurds and Sunnis by the Shiite regime. The result of unequal treatment has meant no space for any kind of political expression, and whenever such expressions were made they mostly resulted in persecution. Sklar believed that if the Americans had dealt with the issue of Iraq more delicately and put more thought into the matter before pumping billions of dollars and lots of weapons into a country that did not benefit from an honest and a fair central government, the result would have been better than it is. Ultimately, they would have not had to deal with a group such as the ISIS that was born in the midst of the Iraq War.

The second topic Sklar brought up was the trajectory of Kurdistan. "Kurdistan functions like a state," said Sklar. This statement creates lots of questions, all of which the Kurdish people have tried to deal with over the course of history. The Kurdish Regional Government is supposed to receive its funding from Baghdad, but this has not been the case in the past 10 months, meaning that the Kurds have had to supply their own soldiers with salary and other spendings. The vast amount of oil currently under the Kurds control makes them confident in being able to run their country.

Lastly, Sklar discussed the group ISIS. His first point was that, "ISIS does not represent Islam." As he continued, he was very passionate about the idea that it will be the Muslims and not the foreigners who will "take down the ISIS." This idea has stirred much debate among many Muslim scholars, clerics and communities who all seem to oppose the very radical approach ISIS has regarding how they would like to run their "Islamic State." Sklar appreciated the efforts, precision and effectiveness of the American led airstrikes. He mentioned that, as a result of these airstrikes, ISIS has had to be on the defensive side rather than the offensive.

The second guest at this panel was Pari Ibrahim, the founder of the Free Yezidi Foundation, who is trying to help the minority group that has been targeted by ISIS in many ways, some of which has included the selling of Yezidi women to other Arab and mass murder of their men and children. The group primarily lives in Northern Iraq, which is why the Kurdish Regional Government has been of some help to this threatened group. Ibrahim's organization been very essential in that it has started many orphanages which provide Yezidi children with a safe home. Ibrahim has also started building schools for these children so they do not stay behind in their studies and learn about their past heritage.

The panel ended with questions regarding what the future of ISIS might be and its implications for the Kurdish struggles. •

The artist Richard Serra described his sculpture Tilted Arc as being a "site-specific work and as such not to be relocated. To remove the work is to destroy the work." Site-specific artwork is one of the most interesting forms of art, because the artist doesn't just arbitrarily create their work, but takes into account the environment, history and importance of the space. These works only create their desired effect when they're in the space intended for them, and they cannot be shown in their true form anywhere else. Many artists and groups have discussed the connections between art and physical sites, but what about art and sites that may be a little more flexible in terms of their location? As a media organization, The College Voice is a site, but how can ideas and content be pinned down, and further, how can a newspaper be represented through sound?

Visit voiceoftcv.tumblr.com to find out more about this project. -Dana

TEDxConnCollege

Reaching out to Local Youth

CHLOE OCAIN
SARAH ROSE GRUSZECKI
STAFF WRITERS

On November 15, TEDxConnCollege held their first ever youth event in Cummings Arts Center. The event featured talks from over 20 students from several southeastern Connecticut middle schools. The theme for this specific event was "Worlds Imagined," and it was the first and only TEDxYouth event to ever be hosted and facilitated by a college campus. The idea for the event was created by the TED National organization in 2013 to get more youth involved and engaged in public speaking.

The conference itself was spearheaded by Marina Sachs '15 and organized by the executive board and events team of TEDxConnCollege. The day started off with the students' prepared talks in Fortune Hall. Following this traditional component of TED events, over 20 Connecticut College TED members and volunteers then held activities for the students, which ranged from a photo booth to a Rubik's Cube corner, to a "Design Your Future Self" where the kids were given the opportunity to have their bodies traced. Inside the outline, they wrote their future goals and aspirations.

Ben Ballard '16, a member of the TED executive board, commented, "It has been a great exercise in creating opportunities for creativity and imagination."

Perhaps the greatest challenge in making this event a reality was the time constraints. The team received information surrounding this event in the beginning of October, giving the youth speakers involved just three weeks to prepare their talks. Sachs and many other volunteers worked directly with the students and additionally reached out to the English departments at the schools in order to help the students edit and prepare their talks.

The crowd at the event was much larger than anticipated and consisted of parents, children and a handful of Connecticut College students. As described by Sachs, a primary goal of the event was "[to try] to curate an experience that would be attractive for both 11-year-olds and 20-year-olds and 50-year-olds—and have it be meaningful for all of them."

The talks covered a wide range of topics, all relating back to the theme of "Worlds Imagined." They varied from bullying to healthcare to the role of technology in the modern world. Some of these talks were more philosophical in nature, while others dreamed of plans and regulations for the future world. While most students presented their talks alone, several of them were also featured as group presentations.

This week, members of the Connecticut College TEDx chapter will be traveling to participating middle schools to speak with the middle school students about their experiences at the conference. Sachs explained, "The students will be presenting their TED talks for their own schools. Afterwards, we're going to do a debriefing with the students about what they liked what they didn't like, and what they hope to see at events like this in the future. We're all very excited."

The three schools represented were The Williams School, Country Day School in Groton and Clark Lane Middle School in Waterford. Sachs and Ballard both attended Country Day School, and Sachs's father is the current principal of Clark Lane. These connections allow a direct line of communication between the TEDxConnCollege executive board and the school administrations.

In the coming years, the executives hope to include more New London schools in future youth conferences. The main reason more schools were not in attendance was due to the tight time constraints.

Furthermore, Elizabeth Green '15, another member of the events team, said, "For the future, we'd like to have a bigger space. Students felt comfortable in Cummings, but it was way too limiting for our audience."

The TEDxConnCollege executive board also hopes that opening the event to a bigger space will bring higher attendance from the college community. "These children see the world in such an open and honest way and I wish other students at Connecticut College could see that. It'd be great to make it more of a campus wide conference," Green said.

TEDxConnCollege is holding their main conference in the beginning April with the theme "Genius Loves Company." •



ALL PHOTOS CREDIT: ELLIE NAN STORCK

No Shain, No Pain

An inside look at our library's renovations

JENNY MORRISSEY
STAFF WRITER

President Bergeron emailed the college community at the end of October with the following message: "Among the best pieces of news I shared with the Board [of Trustees] involved Shain Library. Trustees learned that, because of a highly accelerated construction schedule, the building is now likely to reopen before the end of the school year."

The \$9.8 million renovation of Shain Library was raised from its original \$9.1 million through grants and gifts. The library was originally expected to reopen the summer before the 2015-2016 school year.

According to Vice President for Administration Ulysses B. Hammond, "The planning for the library really began over ten years ago, and we visited several libraries around the country in order to be able to come up with what we consider to be designs that would not only be appropriate for the way in which libraries are used today, but in the future as well."

The planning and design of the Shain Library renovation has been comprehensive, including consultation with experts over the years to ensure that the library will benefit students for years to come.

"The planning for this has been rather extensive, informative and very strategic," Hammond said. "We also consulted with an expert on the future of libraries as well who gave us some very good advice about our conceptual designs. So a great deal has gone into the design and construction of this particular library to make it technologically relevant, more open and collaborative. The Academic Resource Center is going to be on the second floor of the library and will be a tremendous resource for all of our students in terms of its accessibility and services."

Vice President for Information Services and Librarian W. Lee Hisle commented on some of the highlights of the renovation: "[There will be] a lot more light in the building; that's the first thing you'll notice. Every seat will have a plug, so we're going to have more access to electricity in the building. Almost all of the seating in the building will be adjustable and comfortable task-seating so students can use a keyboard. Most new chairs in the building are going to have pneumatic controls, so you can raise them higher or lower depending on your personal height. We're also going to have new reading rooms that we've never had in the building that will allow for concentrated study, along with beautiful views out the windows of the trees."

Hisle discussed some of the many highlights of the renovation, including technology classrooms and a technology commons, more flexible seating, white boards, a visualization wall for artwork and graphic designs and 24-hour access to the Blue Camel Café study space, which will be accessed after hours via Camel Card swipe.

Construction for the Shain Library began in May 2014 with the migration of services throughout campus and has since been moving rapidly.

"The construction began this past summer in May due to the transition of spaces. We had to take 100% of the current functions of the library and disperse those functions throughout the campus in a way that would provide equal access to services as much as possible to students on the South, Central and North campus. Computer and printing resources were distributed throughout campus so that students would have as easy ac-

cess as possible," Hammond said.

Hisle stated, "Because library materials are in a construction zone, we don't have open-access to the collection as we ordinarily do, so we had to set up a call and retrieval system to pull materials and then to re-shelve them during hours the building is not under construction, in other words, after 4:00p.m. in the afternoon and the weekends. It's not unusual to have 100, 150, 200 items a day retrieved out of the collection—probably on the lower-end of that ordinarily, but some days it really is quite a lot."

The main difficulties with the library renovation are that study spaces across campus are more limited. Additionally, the process of retrieving books and other research materials from the library is a longer process.

"Lack of open stacks has required students to plan ahead a little more to have access to print, monographic materials—the scholarly, press publications. Of course all of the electronic data bases, which is what students use mostly, and all of the online books, are available just as they were. But this does require students who need a material out of the building to plan ahead because we don't have the ability to send someone over in the middle of the day when somebody might want it," Hisle explained.

Hisle also said that the inability to find study spaces was more of an issue for students in September. Since then, students have adapted to the changes by studying in Harris Main Street, common rooms and classrooms.

"In early summer, we recognized that due to the on-time delivery of longlead time materials, such as steel and glass, along with extraordinary weather conditions, that we might actually consider an aggressive project schedule alongside the original project schedule. Through very proactive project management, by September we were in a position to revise the construction sequence," Hammond said.

With this aggressive project schedule, the team was able to formulate revisions to the construction schedule. Part of this was to begin pouring concrete in the fall and starting landscape work in the fall opposed to during the springtime.

"Both of these activities would normally be at the end of a project. Due to the delivery of our glass, we were also able to button-up what we call the exterior envelope before winter, thereby allowing a great deal of work to take place on the inside during the winter months," Hammond said.

"We were very fortunate with the weather last summer, and it's continuing now. The weather was dry and that helped us get a lot of things done that we might not have been able to do if it hadn't been. The other thing is we have a really, really strong project management and construction teams lead by the Office of Administration who have been flexible on their construction project, so they could take advantage of the good weather," Hisle said.

"Without the extraordinary project team, we could not and would not be in this position. We have an excellent design, construction and project management team consisting of Schwartz/Silver Architects, KBE Construction and Diversified Project Management," Hammond said. "In addition, the college leadership consists of Lee Hisle, Vice President for Information Services and Librarian, Jim Norton, Director of Facilities Management and Steve George, manager of planning, design and construction. That's why and how we're able to do this. It's one of the best teams we've assembled."

Mellon Global Initiative

Professors work to enhance students' global learning experiences

SHATRUNJAY MALL
STAFF WRITER

Many professors at Connecticut College are dealing with complex questions about the nature of education and its connections to the study of the world at large. These questions arise in the context of a \$700,000 grant that the College has received from the Mellon Global Initiative. There are 17 professors on three task forces working to come up with ways to best utilize the grant over three years. The vision of the Mellon Global Initiative is to integrate students' global learning experiences into existing courses so students can better use these experiences within the framework of their Connecticut College education. According to Professor Amy Dooling of the East Asian Studies department, the aim of the grant is to create a home for a global education on campus since many globally oriented courses do not fit within the existing disciplinary divisions.

Professor Andrea Lanoux, Chair of the Slavic Studies department, describes her goals for students' global education saying, "I want to reimagine the educational experience at Connecticut College to build a structure involving interactions between international students who represent the global on our campus, the Study Abroad Office, CISLA, SATA and all components dealing with an international education so as to make it as intellectually productive as possible for everyone involved."

For Lanoux, the college abroad experience was an invaluable one, an experience she describes as having changed her life. She feels it is important that these opportunities be made more available to college students. She believes Connecticut College is a great place to begin, saying, "That the Mellon Foundation has provided the grant is reflective of the promise they see in us as an institution." This grant is just the latest of many that the College received to advance global learning; previous grants were connected to Language Learning and Global Environmental Justice.

These appear to be well intentioned initiatives. Students who have studied away describe their experiences abroad in one word, usually a variation of "Great!" or "Awful!"—nothing that complicated their understanding of the world or challenged old beliefs. A sophomore I spoke to went so far as to say that many students want to study abroad to just party at an exotic new location.

Professor Lanoux observed how the lack of a proper framework meant that students often found it difficult to pursue ideas and research questions that they discover. With the grant from the Mellon Global Initiative, she believes that the College will be able to improve this situation.

Professor Sunil Bhatia, Chair of the Human Development Department, believes that "the grant has begun a conversation in the College about conceptions of the local and the global in different contexts," a conversation the College needs to have. This discussion, Bhatia believes, will need the College to go through a process of "self-reflexivity"—a reflection on its place in the world involving a great deal of critique and introspection.

This process is not always a very comfortable one. Professor Bhatia believes that students need to be taught this as well so that when they travel abroad and study in a broader world context, "they do not end up reinforcing some of their own privileges" that come from being a part of the world in a limited way.

In reflecting on its place in the global world, the College would also need to consider how the grant relates to different members of the campus community. Students on campus are a diverse lot and engage with the notion of the global in very different ways. As one professor put it, "there needs to be more interrogation of this word 'global.'"

In interviews on campus, students demonstrated a variety of reactions to the Mellon Global Initiative grant. One student worries that the grant is yet another step in creating yet a new generation of "young imperialists," Americans who see themselves not as subject to or even participants in the world, but as changers of it. She fears that these students will not understand the contexts of the world's problems and continue a legacy of neocolonialism. Other students are puzzled by the idea, questioning the necessity of such a grant.

Professor David Kim of the Religious Studies Department, in discussing these student concerns, stated that it was "with those kinds of concerns [about cultural imperialism] that the work of the grant was initiated." According to Kim, part of the motive for providing a global education at Conn is "to make students self-aware, with a deep understanding of their social location." Kim also underscored the importance of working interdisciplinarily, since the majority of world issues cannot improve from uni-disciplinary treatment.

In my view, with such an aim the Mellon Global Initiative can bring about precisely such a positive change for students. Many students at Connecticut College come here with parochial, often very one-sided perspectives on how the world works. The aim of a global education should be for students to discover a diversity of opinions and fuller information so that they can engage with the world in more thoughtful ways.

In the relevant words of a professor from one of my classes, "One of the problems with contemporary multiculturalism is that there are complex questions but no easy answers." This is precisely the case with ideas about the global. For a global education to work in the best way possible, faculty, students and staff need to think deeply about the important questions that are connected to it. The conversation has begun, and it should be one that is further broadened and encouraged over the next few years. •

SGA Update: Thursday, November 6

HALLIE CARMEN
STAFF WRITER

On Thursday, November 6, SGA had its weekly meeting in the Zachs Hillel House. In the first part of the meeting, the Director Smith was there to answer questions from students and listened to their comments and concerns. He re-emphasized the safety tips that were included in an email that Dean Arcelus sent out a couple of weeks ago, one of which was a reminder for students to lock their doors. He also mentioned how there has been a rising issue of vandalism in some parts of cam-

pus, and students should do their best to prevent these incidents from happening.

Next, assembly members continued to talk about the issue of vandalism on campus and mentioned some of the recent incidents occurring on campus. One of these recent incidents included the Lazrus fire alarm allegedly going off at 2:00 a.m. because an off-campus student used the oven to bake cookies and then left before they were finished cooking.

After the student discussion about vandalism, the meeting moved to open forum where representatives from Launch, Conn's new entrepreneurship club, intro-

duced and explained the nature of the club, petitioning to achieve official ASO status and receive funds from the SGA. Launch was granted ASO status at the following meeting.

As the next issue, one SGA assembly member addressed that the Uniflow printing system has been giving faculty members and students difficulty and that one of the organizations on campus is planning to revamp the system and fix some of the problems that are occurring.

Members also brought up the problem of the Health Center's limited hours of operation. Many House Senators expressed both

their personal support and their dorms' support of trying to extend the hours. It was unclear, at this meeting, what SGA's next step regarding this issue will be; however, it seems as if this topic will be looked at more in the near future.

Thursday's SGA meeting ended with a 45-minute forum surrounding the topic of bar culture on campus. The most widely discussed issue was that many students are going to off-campus bars on Thursdays and Saturdays instead of staying on campus. Many argued that this is not only bad for student involvement with activities happening on campus, but it is also a serious safety issue.

In order to try to combat this problem, assembly members brought up the idea of utilizing the common rooms for more activities since most of the time on Thursday and Friday nights nobody is using them. The SGA assembly members expressed that they will continue to focus on this recurring issue and work with SAC and other clubs and organizations to try to come up with a variety of activities for students to participate in on Thursday and Saturday nights. •

"Classics Chats"

A look at developments in the Classics Department

ANDREW SHAW
STAFF WRITER

A few professors in a variety of departments at Conn seem to become institutions in those departments: we often choose classes, and even majors and minors, because we want to work with a given professor. Given the practice of tenure in higher education in the U.S., we often expect the professors in a department to never change; the academic job market is so hard, so why would you move? "As it was in the beginning, it is now until" ... when?

The Classics department, however, has changed very much over the last year or so. For a variety of reasons, no professors that were here in Spring 2013 are here now, and everyone here now wasn't here then. Turnover does happen, despite (and because of) tenure. But it doesn't typically happen this drastically. When we talk of rebuilding departments, we're discussing how to integrate world literature more fully into the English department, or how to restructure the Education department's student advisory board. The Classics Department right now, though, is entirely new. So it was a great time to sit down and interview each of the professors.

Since arriving at Conn last fall, Professor Tobias Myers has taught ancient Greek, Latin poetry, Greek and Roman history classes, a first year seminar on Socrates, and a course about the genre of the classical epic. He's a Homeric scholar – but his serious alternative to Classics was becoming a wilderness survival guide.

But while in Patagonia as part of a National Outdoor Leadership School course, with Ovid's *Metamorphoses* and chocolate bars he realized that he was too "absent-minded" to last long in that career. The parallel to Alexander the Great sleeping with the *Iliad* under his pillow is entertaining nonetheless.

After this realization that a career as everyone's guide in the wilderness wasn't going to work out (and dropping out of college to try his hand at chess), Myers went to graduate school. When not reading the *Iliad* in ancient Greek while listening to Rachmaninoff and drinking tea, he took painting courses to "[get himself] through grad school," acted in *Oedipus* and other plays in their original ancient Greek, and taught, which for him is "the most joyous activity." And it's not just college Classics courses that he's taught; Myers has spent some time as a preschool teacher, an experience he loved but found emotionally exhausting.

With all of these possible avenues that Professor Myers pursued at various points, why, I asked, did he settle on Classics instead of another occupation? Why ancient Greek? Why Homer? For him, Classics as a field "demands" that he engage in a variety of other fields; its cohesiveness lies in its time period and geographic area rather than in its subject matter. He's fascinated by Homer because of the blanks in current knowledge about the time period, which allow him to use imagination, but with evidence; there's "something about the search for origins," he

said, about the *Iliad* and the *Odyssey* being "so alien and so familiar" that is intriguing.

Professor Darryl Phillips is even newer to the Department, joining as chair this fall after sixteen years at the College of Charleston. Having established himself as a scholar, he relishes the opportunity to work more closely with pupils than Charleston allowed as a school with over 11,000 students. And the rare opportunity to help completely rebuild a department was not something he wanted to pass up.

Phillips' interest came later than many classicists', and, somewhat unusually, not initially through Latin or Greek. Instead, his introduction was hearing a lecture about women in the Roman world during the first semester of his freshman year.

Apart from Latin and Greek, Professor Phillips teaches about the Roman family and Ancient Greek history. His research, which he tries to write in a way "that ... can be understood by an informed general audience" – including his students – focuses on Rome; he enjoys working with the ruins, artifacts, and legal texts that are our evidence about that society. But, as Professor Myers mentioned in relation to Ancient Greece, we have relatively little information about Rome too, and so must use the evidence creatively. A particularly surprising example of that creativity that Phillips offered is that classicists use the UN's life expectancy data for developing countries in order to determine what ancient Romans' might have been – and it's believed to be fair-

ly accurate.

When not teaching or researching, Phillips likes to travel, as well as cook a lot of Italian food. He finds the latter an "unwinding at the end of the day." On recent trips, he's visited Spain, and New Zealand via Hawaii. A visual person, he tries to combine seeing the buildings and terrain of a place with learning about its history. While in New Zealand, Phillips realized that Kiwis had embraced the *Lord of the Rings* films, even locating the Plains of Rohan in their country's geography; he doubts that Americans, by contrast, would generally wish to connect their culture quite so completely to a commercial film franchise.

Professor Nina Papathanasopoulou came to Conn last fall, and teaches Latin and Greek, as well as courses in translation exploring ancient drama and classical mythology.

She grew up in Greece and credits her heritage for influencing her interest in Classics. The field also manages to bring together other interests of hers, including those of theater and dance. "Always interested in Greek theater," as a child she attended performances of Greek tragedy at the ancient theater in Epidaurus weekly during the summer months. She also studied jazz, modern, and ballet dance, a background which influences her academic interests; in a future project, she wants to explore how Greek myths have been expressed and interpreted through the choreography of Martha Graham.

Papathanasopoulou has "always

loved languages," in part because "they can express themselves in a completely different way" from each other. In her introductory Latin class she wants her students to notice the nuances in the different ways something is expressed in Latin, why the passage reads the way that it does. Could it suggest the Roman society's attitudes towards the subject?

As a graduate student, she choreographed the staging of Greek plays performed in Ancient Greek, and her dissertation was based in three comedies by Aristophanes: *The Acharnians*, *The Knights*, and *The Wasps*. She looked at "how ... [the] staging of [the] civic and domestic spheres can ... add to our understanding of the relationship between ... [those] spheres."

But why Classics in particular out of all fields? Like Phillips, Papathanasopoulou feels that Classics, because of its temporal distance, allows her to "reflect about [her] own issues but" with a certain amount of comfort. Comedy, for her, is "a place where all of these fears, anxieties, worries can ... be talked [about] openly." Reading the works, which are "all about how to cope with meaningful events in one's life, ... [and about] human relationships," lends a sense of perspective. "Maybe it makes your own life easier," Papathanasopoulou suggested, to realize that others have the same experience.

"It's very important," Professor Papathanasopoulou mentioned, "to live a life where you can connect well with the people around you." •

On Our Way to a Revitalized General Education

RUICHEN SUN
CONTRIBUTOR

In 1973, Conn adopted the general education curriculum that we are familiar with now. On November 5, the faculty expressed their commitment to developing the framework of Curriculum ReVISION, a new general education curriculum, through an overwhelmingly lopsided faculty vote.

Education is not static; it evolves to meet the needs of changing society. Our current general education program has already been in place for over 40 years, and for many it's not a favorite part of their academic experience.

A senior who wishes to remain anonymous said, "I feel like it's a good idea to have those kind of requirements—after all, I have chosen to come to a liberal arts school. If it weren't for the Gen Ed requirements I wouldn't have found my major. But our requirements are sort of dated."

According to Associate Dean of Studies for juniors and seniors Philip Ray, more and more seniors run into trouble as they put off their area requirements, especially the science requirement, and find out many courses in that area have already been closed to juniors and seniors.

In response, our current Curriculum ReVISION will be launched. It includes redesigned first-year seminars, team advising, Conn Courses, Integrative Strand and Modes of Inquiry.

Revised first-year seminars and team advising have already been developed into pilot programs this year and will be formally implemented next fall. They are intended to enhance first-year students' experiences by creating more opportunities for interaction with faculty, staff and fellow students. Seminars with overlapping themes are grouped into clusters, featuring varied forms of learning in which students from different seminars are able to interact with each other.

First-years in the pilot programs also have an advising team, including their seminar's professor as faculty advisor, a CELS advisor and a peer advisor. The word "team" means the advisors are in constant communication and have a shared "syllabus" of advising, which makes the advising process more intensive and intentional.

A first-year in a pilot cluster called "Living in America: The Real and the Imagined" offered her opinion: "We have a lot of special events, like speeches given by guest speakers and field trips. Many of them brought knowledge to life and opened my eyes, but still a few of them, I would say, are only an innovation in form; the content still needs more crafting." In terms of advising, she said, "I love my CELS advisor. I would schedule a meeting with her every month, and it feels so good to start thinking about career from the very first year in college."

In addition to first-year seminars, a robust pool of Conn Courses, mostly at the 100-level, is being designed by a working group this year. Conn Courses will focus on some broad topics and address them using interdisciplinary approaches. The Courses will be within particular major departments, but they will touch on other subjects, providing great opportunities for non-major students.

After the Conn Courses, which will give students a first flavor of connection and integration, students will be expected to integrate concepts they learn even further during their sophomore and junior years by choosing a group of four courses that revolve around a central theme and completing a capstone project in their senior year. This innovation is called the Integrative Strand. "The idea of Integrative Strand grows out of our interdisciplinary centers," Professor Jefferson Singer, Chair of Faculty Steering and Conference Committee, explained. "We are trying to extend that to reach the full student body, but in a smaller way, meaning not every student is going to have a full certificate experience, but they will still have an opportunity to make meaningful interdisciplinary connections among their courses."

Finally, the current seven-area distribution requirement—our most familiar part of the general education—will be replaced by Modes of Inquiry, possibly including Creative Expression, Critical Interpretation and Analysis, Scientific Analysis, Quantitative Reasoning, Social Inquiry and Languages.

The redesigned general education is not simply a change in "requirements." Instead, it suggests a new way for students to look at their education. Professor Singer said, "It would offer the students an opportunity to sample from the curriculum in a slightly different way, one that is less discipline-focused and less focused on specific departments to satisfy the distribution requirements. It will encourage students to do a little bit more looking more widely across the curriculum—to ask where does this type of knowledge, or this form of inquiry, happen, and select courses that fulfill that particular mode."

"It really represents a paradigm shift, in that we are moving from a conventional distribution model to an integrated model," Professor Amy Dooling, former Chair of Educational Planning Committee summarized. "Under the new program, general education courses will be threaded throughout all four years of students' experience."

Today's society is arguably more diverse and changing more rapidly than any other time in history. Ten years from now, many of us might be working in jobs that don't exist today. It's no longer a single, static field of knowledge that matters; the skills of thinking, learning and cooperating with people of different backgrounds are of paramount importance. The two leading questions in the ReVISION process, as Professor Dooling pointed out, are just "what constitutes a 21st century liberal arts education, and then even more than that, what constitutes a 21st century Connecticut College education." In an era of "mass higher education," as historian John R. Thelin puts it, we as a small liberal arts college have to make the best out of our unique strengths to survive and thrive.

This is actually not the first time in our college's history that an attempt has been made to reform the curriculum. In 2004, "Questions-based" model, a radical change in curriculum, was proposed by the Educational Planning Committee, and it got voted down. The first-year seminars were added after that, but the general education program remained essentially as it was until today.

Now, ten years later, we have started to look at our curriculum once again. We have struggled and there have been consequences left by the failed former attempts. But now we are collectively making our next major effort, in which the most cherished values of our college are manifested to the fullest extent.

Our belief in Inclusive Excellence, a commitment to take into account different backgrounds and different needs of students, is greatly emphasized in ReVISION. "In a way, you could almost argue it's the foundational aspect of all of [curricular revision]," Professor Singer said. "We really have a goal to say that every student should be able to come through the College, bringing a range of backgrounds and particular circumstances, and by the time they leave, have reached their full potential."

Besides Inclusive Excellence being highlighted in the content of reformed general education, the process of how the new framework is achieved demonstrates exactly our long-held belief of shared governance. Professor Dooling said, "For me, it has been the best experience of shared governance that I've been through. Shared governance is at the core of our institution, but we don't always see it in practice. This process has been an extraordinary moment for the College, when we've seen shared governance at its very best."

Since 2012, discussion and work have

been taking place extensively and collectively. Gabby Arengé '14, former Chair of Academic Affairs at SGA, recalled the ReVISION Week last semester: "There were a lot of seniors and juniors engaged in the discussions, even though they probably are not going to experience any of these changes in any real sense. They still care about it because they know it has a lasting effect."

Transparent and inclusive, the process moves slowly but steadily, making sure all the different voices are heard. As a result, it will not only yield a 21st-century education model, but also make our sense of community stronger than ever.

(Note: the details of elements of the revised general education program introduced above are still in development and therefore subject to change. If passed, they will be implemented gradually in the next few years). •

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- The **Blue Camel Café** will be open until midnight throughout finals.
- Courtesy of the Office of Administration, the **1941, 1962 and Alice Johnson rooms in Cro** will be set up for study throughout finals.

A Look Inside the Tunnel of Oppression

AMANDA YACOS
CONTRIBUTOR

On November 6 and 7, Residential Education and Living (REAL), Unity House and Office of Volunteers for Community Service (OVCS) orchestrated the Tunnel of Oppression for the second year. The Tunnel was created in the basement of Morrison and took students on a half-hour journey where they were shown a variety of moving examples of adversity that exist on our college campus and throughout society.

What was the reason behind making the tunnel? Frida Rodriguez, head of REAL explained that, "Both years we had a group of students really eager to present something that they felt needed more exposure here on campus." The issues of gender, sexuality, race, ability, homelessness, rape culture and bullying are all highlighted in the Tunnel and were greeted with widespread exposure and support by student-run clubs and groups on campus.

The journey started in the Morrison common room with a narrated video. The poem, "To This Day" by Shane Koyczan, was read over the video. The poet exemplified the adversity during childhood that he faced and details the bullying that others at his age experienced. Immediately, the video set the mood for the Tunnel and many were emotionally moved before the tunnel even began.

The Tunnel continued downstairs to the basement where different displays of media portrayed the issues that students on our campus face. Posters, videos, pictures, fact sheets and even a skit were all used to get the point across and engage the viewer.

During the Tunnel, one came face to face with the fears and causes of anxiety that students at this school face on a daily basis. As students, we are immediately shown that we aren't alone with these issues and that everyone faces adversity. "The Tunnel is a space that allows for conversations and a space to challenge people and challenge their views and that is the goal," Frida said.

The presentations on the walls were all paired with statements asking the participant if they had ever faced the type of discrimination that is being presented.

Statements such as: "If I have children and a successful career, few people will ask me how I balance my professional and private lives" and, "When I apply for jobs, my legal right to work in this country probably will not be questioned," prompted the participants to take a bead depending on how they felt.

Each clear bead represented a time that one had been faced with adversity in these different situations, while colored beads represented times that one had been in the more privileged position. For either of these statements, if one answered yes, one would take a

colored bead.

By the end, each participant had a string of beautiful beads. Depending upon the beaded string, one could see just how much some people go through—hardships that some of us as students can only imagine—and how truly blessed we are as students to even have a couple colored beads.

Particularly moving parts of the Tunnel were the drawings, poems and essays written by elementary and middle school students from The Integral Day Charter School in Norwich, CT. They described their personal experiences with bullying with often shocking and heartbreaking experiences. The injustices such as problems of limited ability, sexism and global issues of modern slavery and human trafficking were all shown in video and poster form.

Images of students holding signs of comments they had received during their life that affected them, ranging from rape culture to sexual orientation. "She's an easy target," said one. "You can't be both gay and Muslim," displayed another. The Tunnel brought these issues to light, prompting participants to question their ways.

Many students felt extremely moved by the Tunnel. One student said, "The Tunnel really inspired me to want to become involved more and to try to change my own involvement in issues on campus. I never realized how much people could struggle with."

Another student expressed her own thoughts about how much our campus is seen as "extremely homogeneous," and that the Tunnel proves that it is not; that all people face adversity whether they realize it or not.

"Everyone has their own experience and based on each person's background, they go through life in a very different way. There are different types of reactions that people leave with and there is no distinct group consensus."

Rodriguez explained, "It is a varying degree of process, a lot of it is internal and what you learn from it."

What about the future of the Tunnel?

"We are hoping to do it next year! We have had a lot of people ask if we are doing the Tunnel in the spring, so that may be a possibility," commented Rodriguez. If you are interested, please email Frida.Rodriguez@conncoll.edu.

Conn C.A.R.E.S. Students develop an organization to recognize animal rights

SAM WILCOX
NEW EDITOR

Over a year ago, when Selena Sobanski '16 and Katy Fitzsimmons '16 each decided to live a vegan lifestyle, the animal rights activists found solace in their own individual choices to refrain from engaging in behavior that supports systems of inhumane and unethical treatment of animals. The two juniors realized their shared ideology in a Bio Lab their sophomore year, and this year they founded Connecticut College Animal Rights and Equality Society (Conn CARES) to foster a community of activists and animal-lovers and provide a space for these students to come together and share ideas and raise awareness.

Fitzsimmons noted, "Animal rights are not discussed on campus frequently, though many people are concerned with related topics, like Forest Justice and Oceana. We feel that animal rights is not only an important topic to discuss, but that people who are invested in the cause need a community to support them." The purpose of Conn CARES, first and foremost, is to provide this community for animal rights activists and allow them to collaboratively work on ways to raise awareness and effect change.

Sobanski related the mission of the group: "Katy and I wanted to form this student organization to educate the campus community on the hidden atrocities of animal agriculture and animal exploitation in every other facet of human society. We want to show our peers the truth, and provide resources for enjoying a cruelty-free lifestyle." For Sobanski and Fitzsimmons, this mission also includes eradicating the concept that animals are inferior to humans, as this belief justifies their exploitation.

So far this semester, Conn CARES has hosted the screening of the documentary *Speciesism: The Movie*, which brings attention to how human life is valued exponentially more than animal life, particularly demonstrated by factory farms. The documentary encompasses the main issues that motivate Conn CARES, such as the inhumane, unethical conditions endured by livestock.

In Conn CARES's most recently screened film, *Cowspiracy: The Sustainability Secret*, the filmmaker uncovers how factory farms have devastating consequences for the environment. This aligns with another goal of the club: to initiate discussion on campus about the negative environmental impact as well as the health implications that result from consumption of animal products and animal by-products.

Exploitation and abuse of animals extends beyond agricultural purposes, and Conn CARES additionally plans to raise awareness of the use of animals in laboratories, the entertainment industry and the fashion industry. Sobanski suggests that those who are not willing to engage in a vegetarian or vegan lifestyle can contribute here by avoiding animal exploitation at circuses or zoos, purchasing products that are not tested on animals and contain no animal-byproducts (most products will say whether or not they do) and avoiding clothing and other items that are comprised of leather, fur, bone or skin.

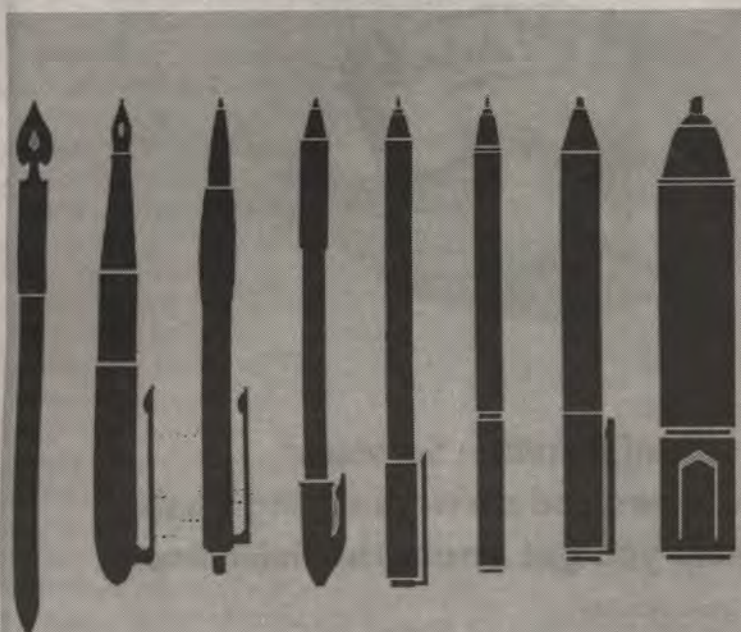
Additionally, Sobanski recommends checking PETA's website for a complete list of companies that do not test on animals, as well as downloading a "cruelty-free app," which provides immediate access to searchable lists of companies that do not engage in animal testing. By simply refusing to support companies that test on animals or industries that exploit animals for profit, one can make a significant impact.

For those that have pets or plan to in the future, adopting from shelters instead of breeders or pet shops can also help. Many pet stores receive their puppies from puppy mills where, similar to factory farms, the health and welfare of the animals is not a priority.

For those who are interested in trying out a vegetarian or vegan lifestyle, the dining halls have been working extra hard to provide more meatless options this year, and have even begun to host "Vegan Nite". Freeman Dining Hall, the vegetarian eatery on campus, has been supplying vegan ice cream sandwiches and is rumored to soon provide vegan cookies. There are also several vegetarian and vegan restaurants off-campus, such as Pizzetta's in Mystic or Mangetout Organic Café in New London. Today, it is considerably easier to maintain a vegetarian or vegan lifestyle, as the number of alternative products has increased significantly in recent times.

In the future, Conn CARES would like to hold events and raffles, host speakers and serve vegan food to the campus community. The club meets every Wednesday at 8pm in Bill Hall 401.

If interested, please email ssobansk@conncoll.edu for more information.



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IS FUSION AUTHENTIC?

Assessing the appropriation of Asian cultures in Fusion

MAIA HIBBETT
STAFF WRITER

Being a first-year, I heard about Fusion for the first time toward the beginning of November and had, of course, never attended. As it turns out, a significant quantity of the talk surrounding Fusion concerned cultural appropriation and whether or not the dance show provided a good representation of Asian cultures.

Prior to the show, I prepared for the worst. I was unsure how cultures and nationalities were being distinguished and how accurately the show would portray them. While waiting in line, I asked members of the audience why they chose to attend Fusion, whether or not they had in the past, and what they had heard about the show. Common answers included "I have a friend in it" and "the food." A few people had interest in the actual concept of Fusion.

One student said that she knew several people who worked on putting together this year's Fusion show, and she had heard directly from them that "there [were] concerns about cultural appropriation, but they're trying to work on it and improve." Another student commented on the concerns raised about the use of ballet moves as a replacement for more traditional ones, saying "I'm from China, and I know some traditional dances, but [the dancers] don't have any training in using the techniques."

I kept these comments in mind while watching the show and noting the differences between performances. I appreciated that most choreographers referred to research that they conducted to improve the accuracy of their dances and the representation of the cultures from which they originated. "Handkerchief Dance," "Umbrella Dance" and "Watersleeves" particularly impressed me because it appeared that the dancers had to learn how to use new techniques and props in order to execute the performances, and for "Umbrella Dance" specifically, the choreographers consulted Esther Li, a Chinese student who was already familiar with the techniques of traditional umbrella dancing to aid in the arrangement of the dance.

In "Ribbon Dance," however, I noticed the ballet moves that had been the subject of concern earlier, and I wondered why "Shipping up to Boston" was chosen for the dance rather than an actual ribbon dance song. "Belly Dance" caused me some confusion as well because the choreographer pointed out that while she

drew from both Indian and Egyptian styles, she felt her dance contained more Egyptian aspects. This left me wondering why she did not focus primarily on the Indian influence, seeing as Egypt is in Africa, not Asia. Additionally, I questioned why there were two K-Pop performances when the other genres only got one dance each.

In order to better understand the process behind creating Fusion and the efforts to accurately and fairly represent a variety of Asian cultures, I spoke with this year's directors of the show, Alysia Mattson and Miles Keeney. They explained to me that their goal in putting Fusion together was to create a successful and entertaining dance show "while still educating the attendees and [themselves] about Asian culture."

I found it important to note that the directors, along with many of the choreographers, mentioned that in Fusion, the members of the audience were not the only ones learning; the majority of the choreographers had to educate themselves before arranging their dances, which resulted in the varying levels of cultural accuracy seen in the show. Keeney clarified for me why there were two K-Pop pieces, explaining that the first in the show was originally intended to be a J-Pop performance, but the choreographer changed her mind and accommodations were made. This was not, he said, the first time Fusion had two K-Pop performances.

I asked Mattson about her use of Kanye West and Selena Gomez in her Bhangra dance and she explained that in order to choreograph her dance, she watched performances by the Indian group Bhangra Empire, who use "Punjabi music interspersed with Western pop music in their performances." Her research of the actual group contributed to the decisions she made when arranging her dance. Similarly, Nabeeh Asim, the choreographer of the Bollywood dance, told me about how he had watched Bollywood movies and music videos in order to draw inspiration for his dance.

I took specific interest in Asim's dance due to the clear transitions between sections of the performance - not knowing much about Bollywood dance, I asked him why he chose to so clearly separate the different styles present in Bollywood when most directors had instead elected to merge their various sources of influence.

Asim explained that in each Bollywood movie, a variety of forms of music and choreography are used

and therefore the representation given by his dance is more educative of actual Bollywood style. Asim said he aimed to help the audience "realize the uniqueness of Bollywood dances regardless genre/type, as [the observers] could see how the modern section of [Asim's] piece is actually very different if you compare it to K-Pop or Western hip-hop." Additionally, Asim acknowledged that his dance focused on Bollywood specifically and did not try to claim that it represented all of Indian culture, explaining that "mainstream Bollywood dances we see in the movies are not closely representative of Indian culture" anyway. This distinction helped to clarify the contrast between traditional and modern representations in the Bollywood dance.

While not all of the dances were as thoroughly researched and carefully interpreted as "Bollywood," Asim stepped to his fellow choreographers' defense with regard to cultural appropriation. He pointed out that the dancers were not trained professionals in these various types of Asian dances—as hiring such people would cost money that we all know the College is not about to spend—but students who he assured me "are trying [their] best to put together a good show, put every effort into making Fusion as authentic as possible, and make our community knowledgeable of other Asian cultures."

Co-chairs of Connecticut College Asian Student Association Elisa Webb and Gigi Gonzalez reaffirmed this, remarking "We don't expect every piece to be completely 'authentic,' but we do expect all of them to be respectful to the genre's cultural heritage...we're all students and we're all still learning about our own heritage and identity in addition to those of others." They admitted openly that Fusion has been known, in the past, to be problematic, but they were extremely careful this year in ensuring that their choreographers and dancers were as well-informed as possible.

Following the show, I spoke to Professor Yibing Huang from the Chinese department and asked what he thought of Fusion, authenticity and cultural appropriation. He told me candidly that "the issue is not about authenticity so much as about Fusion as a concept," referring to the CCASA's effort to represent so many Asian nationalities. Professor Huang went on to say that he felt he had witnessed "a real sense of idealism and a willingness to open

oneself up to other cultures" in the Fusion show, leaving, overall, a positive review.

With these remarks, Professor Huang supported the honest effort that went into the message of Fusion. This coincided with the CCASA co-chairs' comment: "The purpose of the show isn't to cater to Western audiences or to remain completely historically and culturally authentic. Rather, it is to recognize the backgrounds of our entire cast and consider those heritages while still paying homage to the show's Asian roots."

I could see clearly where problems relating to cultural appropriation might arise in Fusion, and I understand that there are still issues left unresolved in some Fusion performances. While watching the show, I noticed pretty clearly which dances had more work put into conducting research than others, as noted earlier. It seems to me that the issue with Fusion stems from the clash between the cultural and technical aspects of the show.

Given that Fusion is a large production, the choreographers and directors have to be efficient about where they choose to focus their energy in preparation. Therefore, they must decide carefully what takes priority. It was visible in the show which choreographers tackled issues of cultural representation more thoroughly. That being said, from the interpretive decisions made for "Bollywood" to the consultation done to strengthen "Umbrella Dance," it was clear that the chairs, directors, choreographers, and dancers all worked extremely hard to make Fusion appropriate and representative.

While it seems that CCASA and Fusion's directors have made serious progress with the show, there is still work to be done. CCASA might consider changing their advertisement of the show to emphasize the fact that the dances in Fusion do, in fact, represent various distinct Asian cultures rather than referring to it with the blanket term "Asian dance and variety show." Additionally, it would serve Fusion well if more dances took the steps that the choreographers of "Umbrella Dance" did by including a knowledgeable student from the represented nationality in the creative process.

Ideally, each subsequent Fusion will top the last, and with some effort, the show will embrace Asian cultures more thoroughly and educate Conn's students with increasing accuracy in years to come. •

On “Acting Straight”

Perceptions of Masculinity Among Gay Men

JAKE FARIS
WEB CONTENT EDITOR

The LGBT community is well organized in its political push for liberty. Yet not all LGBT people choose to identify themselves as part of the gay community. For example, when disclosing their sexual orientation to others, some gay men will say something along the lines of “I’m gay, but straight-acting.”

What do these men mean when they say they are “straight acting?” To engage in “straight” behaviors is to be romantically and sexually involved with people of the opposite gender. It’s pretty clear that this is not what these gay men claim to be doing when they identify with this term. Based on a strict social binary around sexual orientation, one could also argue that to “act straight” is to expressly not “act gay.” Are these gay men denying themselves their homosexuality? That certainly isn’t the case either. So how can some gay men “act straight” while others “act gay?” There must be some subtext within these terms that have meaning beyond sexual orientation.

Eddie Paulino ’17 believes that gay men who use the term “straight acting” are addressing their sense of masculinity rather than their sexual orientation. He believes claiming to “act straight perpetuates an association with masculinity.” Many gay men maintain an association that straight men are masculine, and conversely, gay men are feminine. These limiting binaries, however, are obviously not true for all individuals within those categories.

Historically, gay men’s masculinity has been challenged because the desire for men is typically associated with femininity. Queer theorist Eve Sedgwick observes how a fundamental tactic in the gay rights movement has been to emphasize the idea that the traditional American man can be gay and still be masculine. In her essay *How to Bring Your Kids up Gay* that the gay rights movement

needs “to interrupt a long tradition of viewing gender and sexuality as continuous and collapsible categories - a tradition of assuming that anyone, male or female, who desires a man must by definition be feminine...”

A method used by anti-gay groups to delegitimize their fight for rights was essentially to emasculate them. The gay rights movement needed to assert the fact that men can be gay while retaining their sense of masculinity in order to advance towards equality.

But what does being masculine encompass? What are the defining characteristics of a masculine man? Many groups and individuals have various ideas about the definition of masculinity. Reddit.com, a content-aggregating social media site, has a subcommunity of self-identified masculine gay men called /r/gaybros. /r/gaybros’ description states, “Gaybros is a men’s interest community built around shared interests. This is our man-cave corner of the internet where we talk about sports, cars, grilling, video games, military issues, working out, gadgets and gear.”

While it is a welcoming community that accepts people from all walks of life, /r/gaybros asserts that in order to be a gay “bro,” one must express an interest in the aforementioned subjects. Given the close societal association between “bro” culture and masculinity, one can argue that /r/gaybros’ definition of masculinity is an active enthusiasm for the above interests.

But /r/gaybros is not the authority on masculinity; in fact, every individual has their own ideas on what it means to be masculine. Another gay male Conn student, who asked to remain anonymous, believed that masculinity is defined as being “muscular,” “strong-willed” and “self-suffi-

cient.” So which one is it? Is masculinity just an interest in a particular set of hobbies, or does it have more meaning in the manner in which someone holds himself?

The only absolute truth that we know about masculinity is that it is explicitly not feminine.

On dating and hook-up

I understand and acknowledge that individuals are not trying to actively preserve a hierarchy of worth within the gay community. But the terms “straight acting” and “masc only” themselves inherently contribute to a negative discourse and conflict within the gay community.

apps like Grindr and Tinder, the phrase “masc only” appears often. Some users, while searching for compatible partners, place this blanket statement on their profiles to denote the type of gay men they are looking for: someone who is not “feminine.” Since there is no societal consensus on an exact definition of masculinity, this is often viewed by “non-masc” gay men as a dig against them in addition to a sexual preference.

Paulino believes that this aversion towards feminine men within the gay community comes from the fact that “a lot of [gay] people were told that being feminine means that you’re gay. [“Masc only”] is a form of internalization.” Many men feel the social pressure to subscribe to traditional gender roles with regards to masculinity. And they have every right to - the gay rights movement fought very hard for men to be both homosexual and masculine. This, however, has resulted in an unintended exclusion of feminine gay men from contemporary discourse. Because our society is oppressive toward non-males, masculinity, even within the gay community, is placed on a pedestal.

Even from within the com-

munity specific to gay men, there still exists a form of gendering exhibited by this divide between masculine and feminine performances. Masculine gay men, those who have more social value, use terms like “straight-acting” and “masc only” to reaffirm their sense of worth in the other non-gay communi-

ties to which they belong. Whether it is intentional or not, these terms are often viewed by feminine gay men as an additional microaggression they frequently encounter, reminding them that they do not fit into their pre-

scribed social role. Many feminine gay men will tell you that “straight acting” gay men often demean them for their femininity and refusal or inability to abide by these proper social roles. Why is this the case? Why are feminine gay men looked down upon by those within their own community?

The answer is that there still exist sentiments of internalized misogyny within the gay community. Take the common top/bottom discussions that frequently occur between gay men. Tops, the “insertive” sexual partners, are viewed very differently than bottoms, who are the “receptive” sexual partners. There is a common stereotype within the gay community that tops are considered more masculine, and bottoms are considered more feminine. This stereotype derives from the actual act of sex itself - the “receptive partner” in heterosexual sex is feminine (a woman), so in homosexual sex they must be feminine as well.

The misogyny within the gay community becomes clear when analyzing other attitudes towards sexual promiscuity between tops and bottoms. Bottoms frequently get slut shamed - in the same way that women get slut

shamed. Meanwhile, tops are rarely looked down upon for being sexually active - in the same way that straight men rarely experience negative reactions towards the knowledge that they are sexually active. This form of slut shaming comes from both tops as well as other bottoms within the community. These gay men unintentionally retain some forms of internalized misogyny when dealing with attitudes towards sex.

I realize that the “straight-acting,” “masc only” gay men who might be reading this may argue that none of this really applies to them because it isn’t their intention when they say it. “It’s just a preference” is a common phrase that I hear. I understand and acknowledge that individuals are not trying to actively preserve a hierarchy of worth within the gay community. But the terms “straight acting” and “masc only” themselves inherently contribute to a negative discourse and conflict within the gay community.

So I ask of my fellow gays reading this: rethink your language when describing yourself and your sexual preferences to others in person and online. Unless you identify as gay yet exclusively pursuing the opposite gender sexually and romantically, refrain from calling yourself “straight-acting.” And for those seeking “masculine men only” - if you are looking for a tall, muscular, gun-toting, steak-grilling, sports-loving hunk, go ahead and pursue him! The gay rights movement has worked hard to give you the ability and freedom to go out and find what you seek. But please don’t describe that type of guy as “straight-acting.” It’s a blanket statement that hurts many people, doesn’t do justice to your preferences and can very well be done without. •

Democrats Deny Duckworth

MO SMOLSKIS
STAFF WRITER

Last week the House Democratic Caucus voted down a request by Congresswoman Tammy Duckworth (Dem., IL) to be allowed to vote by proxy in the November 18 leadership and ranking membership elections. Rep. Duckworth will be unable to travel to D.C. for the vote because she is eight months pregnant. Duckworth has been prescribed bed rest for the remainder of her pregnancy partially because she is a double amputee; she lost both her legs when a helicopter she was piloting was shot down over Iraq.

Unsurprisingly, the denial of Duckworth's request has set off a firestorm of criticism towards House Democratic leadership, most notably against Rep. Nancy Pelosi, leader of the push to deny Duckworth a proxy vote. Pelosi is a mother herself and is at the forefront of efforts to pass legislation that would require businesses to provide pregnant employees with "reasonable accommodations" so that they can continue to work for as long as possible. However, she and many other Democrats voted against providing such a reasonable accommodation for Duckworth.

Pelosi defended her decision, saying, "You're going to establish a situation where you're going to determine who has a note from the doctor that's valid...it's really a place we shouldn't go down." The decision to allow Duckworth to vote by proxy could have allowed any Congressperson to skip voting because of health problems, family emergencies or other personal issues. While this rationale of the Caucus's decision makes sense, the decision itself was a mistake.

Following the midterm elections and the losses suffered by the party, House Democrats have begun to voice grievances against party leadership. A "yes" to Duckworth's proposal could have been a way for Pelosi and other Democratic leaders to unite the party behind shared core values of fair treatment for women. Instead, the proxy vote issue has further alienated many Democrats who see Pelosi and her supporters' decision as hypocritical. This internal conflict within the party continues to simmer and could pose problems for the Democrats who need to remain united in the face of the republican majority.

More important than internal party politics, Duckworth's request was a missed opportunity for the Democratic Party to show both their supporters

and their opponents that they are committed to practicing what they preach. Allowing Duckworth to vote by proxy would have demonstrated that the Democratic Representatives would take meaningful action to fulfill their promise to help pregnant women gain access to fair accommodations during their pregnancies. Additionally, because Duckworth is a veteran and an amputee, a "yes" vote would have been a nod to Duckworth's status as an American hero and a show of support to all veterans at a time when many of them are feeling left behind by the federal government.

The Democrats have used the slogan "When Women Succeed, America Succeeds" as a way to gain votes. And many consider them to be the party that fights for women's rights because of their stances on issues such as abortion, fair treatment during pregnancy and access to contraception. Yet the treatment of Duckworth seems to go against everything the party stands for. Although Pelosi's reasoning to deny Duckworth a proxy vote is rational, she and her allies have completely missed the point. Would more proxy vote requests come in by allowing Duckworth such a vote? Yes. Would that mean hard decisions on proxy votes in the future? Yes. Would it have alienated their female constituents? Not a chance.

Pelosi and her allies neglected to think about how denying Duckworth her vote would look and feel to the millions of women, including myself, who support the Caucus. It looks as if Duckworth was denied her vote because she was pregnant. She didn't break her ankle, she didn't get cancer, a family member didn't pass away—all things that anyone, male or female, could request a proxy vote for—Duckworth was pregnant. If Democratic leaders think their constituents, particularly their female base, will overlook their denial of a pregnant woman the ability to do her job because it might mean more work for them, then they are mistaken. Women will remember in part because Republicans will remind us of this during the next election cycle.

Over the next decade some of us will become mothers, some of us will become significant others to mothers, all of us will have friends, sisters or co-workers who are mothers. It is crucial for us to hold lawmakers accountable now for how they treat women, especially pregnant women because, as scary a thought as it is, before long it will be us and our loved ones asking for reasonable accommodations from our employers so that we can safely bring our children into the world. •

Dealing with Illness One Weekday at a Time

Exploring Student Health Services' Options over the Weekends

DANA SORKIN
MANAGING EDITOR

Only a few weeks into her first year, Amanda Hillman '16 (name has been changed) woke up alone in her bed on a Sunday morning. Her memories of the night before were fragmented, blurry moments with empty spaces between them. Two moments she did remember, however, were leaving Cro with a boy whom she had just met, and leaving his room alone a while later. When she woke up, Hillman didn't know the boy's name or telephone number to confirm the specifics of the night before, but she was certain of two things: they had sex, and she had no idea if they had used protection.

It was a Sunday morning. As a first, Hillman didn't have a car on campus, and while one of her roommates had a ZipCar account, Hillman wasn't a member of the service and therefore didn't feel comfortable borrowing her roommate's account (as per the rules of ZipCar's membership). Instead, Hillman took the Camel Van to Target with two friends and, for \$60, purchased Plan-B there even though Connecticut College's Student Health Services (SHS) offers students the same emergency contraceptive for \$25. The only problem? SHS isn't open on the weekends.

This story may be all too familiar for many students on campus. Many of us have had this happen to a close friend; many of us have had this happen to ourselves. It can be gut-wrenchingly scary, and for students who may not have access to a car on cam-

pus, it can be a moment in which the joke of the isolated "Conn Bubble" becomes all too real. Party nights at Conn are Thursdays, Fridays and Saturdays; the likelihood of a student needing emergency contraception on a Sunday morning is much higher than a student needing it on a Tuesday morning. And while some students may never find themselves in need of emergency contraception, all students at some point in their time at the College may be in need of medical care after normal hours.

Addie Poris '16, the Freeman House Senator, has been working on addressing this issue since her first year when on a weekend within her first month at Conn she broke her foot. With no car of her own or friends with access to one, she spent two more days walking on her injured foot before accessing medical care.

I spoke to Cate Moffett, Director of Student Health Services, about what students should do if they find themselves in either of these situations. For emergency contraception, she said that it's important to remember that emergency contraception is effective for 72 hours after having unprotected sex, so theoretically, a student who is in need of this over-the-counter medicine after a Saturday night can visit SHS early Monday morning and still be protected from an unplanned pregnancy. Just as well, students who are worried they may need emergency contraception at some point can walk into SHS and purchase it to have just in case (just be sure to check the expiration date).

Moffett stressed that it's important to understand "what scenario[s] would really re-

quire [SHS] to be open," and that the school and students should make all efforts to understand what options a student has when they're in need of emergency contraception, or are simply sick when SHS is closed.

Moffett suggested that the campus community utilize our trained EMTs more than we currently do (which is mainly for athletic events and assisting students who have consumed too much alcohol). Student leaders on campus, such as Housefellows, could also be trained in discussing with a student who feels that they may need medical care after SHS is closed what their options are.

We've all been sick at some point, and many of us have experienced the feeling of becoming so consumed and anxious about our health that we think we're sicker than we are when all we really need is an objective opinion telling us it'll be okay. The closest outside clinic from Conn, Backus Health Center, is a mere five-minute drive up Route 32. A phone call to Harry's Taxi informed me that a cab to Backus would cost "in the low teens," but because of Backus's close proximity to Conn, perhaps the Camel Van could, upon request from an individual student, finish its route with a quick stop there.

Sal Bigay '16, SGA's Chair of Residential Affairs, has been working closely with Poris to spearhead an initiative to have SHS be open for at least part of the weekends. "It was one of our first goals in August," Bigay said, adding that the resolution was written in mid-October. Poris and Bigay, along with Moffett and CC Curtis, Director of Student Wellness and AOD Education, created the Community of Care Committee. Two weeks

ago, a resolution written by Poris was supposed to be voted on by SGA, but Poris requested that the resolution be halted so the committee could meet and Curtis and Moffett could look over the resolution. With their approval on the resolution, SGA passed it the next week. Poris described the passing of this resolution as "setting in motion the avalanche of different movements that need to happen."

Next, the Community of Care Committee will begin using the American College Health Association's standards for medical care on a college campus and use that to shape what Conn's medical care will look like. Currently, the resolution only impacts Student Health Services and not Student Counseling Services. Poris said that working to expand the hours of SHS is a long process, which she will continue to work on until she graduates, and that if students show an interest in also expanding the hours of SCS, she would write a resolution pertaining to that as well.

"This is not an us versus the administration [topic]," said Poris. Ensuring that all students are healthy (both physically and emotionally) is a high priority of just about everyone on campus, and Poris called it the "most glaring thing on the student body side that needs to be changed." By expanding the hours of SHS, and hopefully one day SCS as well, the community at Conn will continue to feel that they are cared for in all possible ways. •

Not Your Average Field TRIP

Why Conn Should Offer more TRIP Courses



MARVIN MONTENEGRO

LEAH SWINSON
STAFF WRITER

At the Center for Civil and Human Rights in Atlanta, there is a section of the *Rolls Down Like Water: The American Civil Rights Movement* exhibit that is designed to look like a lunch counter. A row of swivel bar stools, finished with chrome and colored seat cushions, faces a large rectangular mirror, reminiscent of a two-way mirror in TV police interrogation rooms. Along the bottom rim of the mirror is a red analog clock that marks the passage of time for the person sitting on each stool. On the counter are pairs of handprints and a set of directions instructing participants to place their hands over these marks, put on the pair of headphones, close their eyes and remain seated for as long as possible. They are about to experience a simulated sit-in.

Sit-ins are a defining image of the Civil Rights Movement. So mythic, in fact, that because we have long been taught of their successes, it can be easy to overlook the courage needed to perform such a seemingly simple act. Participating in a sit-in was not simply sitting at a lunch counter and refusing to get up, but also having the determination and will-power to remain in an environment clouded by intimidating threats of physical violence.

When I sat at that counter and put on those headphones, the first thing I heard was a whisper. It was a whisper that grew into a statement, then a shout, then a chorus of deep, male voices screaming at me to get out, to know my place. The sounds of breaking plates, the feeling of boots kicking my chair, the vibrations of chaotic human movement radiating upward from the ground: these are the experiences lived by the activists who risked their

lives and safety to protest an unjust and discriminatory system.

When I jumped and removed my hands from the counter, I looked at the clock to see how much time had passed. The clock read 1:47. My experience of a simulated sit-in lasted under two minutes, and it never would have happened without the funding received from Connecticut College to turn a 400 level seminar into a TRIP (Travel Research and Immersion Program) class.

At Connecticut College, TRIP classes are faculty-driven efforts to integrate travel opportunities into their syllabi and expand learning experiences beyond the classroom. The Traveling Research and Immersion Program allows professors to submit proposals to receive college funding to include short travel experiences of one to three weeks to domestic and international locations. Occurring during mid-semester breaks or immediately after the semester ends, TRIP courses present students and faculty the opportunity to study away from campus, directly immersing them in relevant material. TRIP classes represent just one of the many ways Connecticut College fosters an emphasis on experiential learning: connecting academic learning with hands-on activities that enhance understanding.

My trip over fall break to the Center for Civil and Human Rights in Atlanta, Georgia resulted from my surprise enrollment in a TRIP class during the first semester of my senior year. When I registered for HIS 460: *Black Freedom Struggle* last spring, I had no idea that it was a TRIP class, only finding out it was when I returned to campus in August. An upper level history class on the Civil Rights Movement, it reexamines the historical narrative by analyzing who is included and excluded, our collective remembrance of the move-

ment and by asking how far we've really come. By constructing the Civil Rights Movement from the ground up, our class has worked over the past semester to expand the history of the movement for civil rights to incorporate the fights for economic equality, justice for sexual assault victims and equal representation in popular culture.

Traveling to Atlanta gave us the chance to explore the history of the movement in one of the cities that defines it. In addition to visiting the Center for Civil and Human Rights, we also visited the Apex Museum and toured Martin Luther King Jr.'s childhood home on Auburn Avenue — once called "Sweet Auburn," a hub of African-American owned businesses in the 20th century. As a class, we even got to go to the Robert W. Woodruff Library at Clark Atlanta University and conduct research for our final papers using the Martin Luther King Jr. archives collection. The opportunity to look through the digitized collection of King's own papers was more than just searching for primary sources. It was an opportunity to reexamine the words of a man whose legacy helped transform a nation.

These experiences undoubtedly contributed to our understanding of the course material, but perhaps the most useful parts of our TRIP were the conversations we had with each other and other students throughout the weekend. During an organized book talk with Dr. Akinyele Umoja, the author of *We Will Shoot Back: Armed Resistance in the Mississippi Freedom Movement*, whose book we later read in class, our class of seven got an inside look into not only the making of his book, but also the prevalence of armed resistance in the Civil Rights Movement from one of the foremost authors on the subject.

As an alumnus of Morehouse Col-

lege, our teacher, Associate Professor of History David Canton, also organized a roundtable discussion with students from both Morehouse and Spelman College to discuss contemporary issues of race and racism. From Ferguson to Ray Rice to sexual assault on college campuses, our roundtable discussion questioned the existence of corporate social responsibility, the oft-ignored economic and emotional factors in domestic violence and the idea of the United States as a post-racial society. Our discussion reflected the conversations Connecticut College, and *The College Voice*, are working to inspire on our campus. As one of two white students in the room, I found myself examining the weight of my words and my opinions in an effort to recognize my own privilege, not only in that room in those moments, but throughout the entire weekend and in the every day experiences of my life as a white woman in the United States.

TRIP classes at Connecticut College offer students and faculty unique opportunities to travel to places that directly relate and even inspire course material. They allow students to connect the academic ideas and concepts of their classes with research and hands-on experiences that transcend the physical boundaries of a classroom. While the main focus is academic, there are of course fun perks, too: Gladys Knight's Chicken and Waffle House, Atlanta nightlife and seeing my professor sprint across an airport terminal were all unquestionable highlights. But above all, TRIP classes ensure that students and faculty are learning by doing; taking their liberal arts education out into the world and acting upon it — exactly what our classes at Conn should be preparing us to do. •

THE EXTINCTION OF DATING ?

How hook up culture damages mental health

AMANDA YACOS
CONTRIBUTOR

Every Sunday morning one of the first questions you hear across different conversations in Harris and social media sites, such as Yik Yak, is, "Who did you hook up with last night?" It's undeniable that now social life revolves around "hooking up" with people at parties or other gatherings at Conn and most other campuses across the country. Not only is it the central focus, it has become the be-all and end-all of these social outings. If you don't hook up with someone, your night is considered a total waste.

"Hooking up" has many different connotations, but the overall range is anywhere from making out with someone to having sex. This is not problematic in itself. The issue arises when there is an expectation and a pressure on everyone to take part in this, regardless of one's current relationship status or interest in hooking up.

A first-year student, for instance, talked about how even though she is in a relationship, the hook up culture makes her uncomfortable throughout the night as people couple off to hook up. She feels uncertain about whether or not she has to take part too, even if she has a boyfriend. "I've felt as if guys are only friends with girls with the intention of hooking up with them- or getting to that point. Why do I feel the pressure that if I want guy friends, I have to be a tease and flirt with them?"

Our school is not unlike most college campuses either, where drinking and drugs fuel an unattached and casual approach to relationships. The justification of "we only hooked up because I was drunk" can cover up a lot of details and hurt feelings more often than not when discussing the events of the night before. "Alcohol can be seen as a prop. People who are not really drunk can "perform" drunk so that they cannot be held responsible for what happens later," said Associate Professor of Sociology Ron Flores, "It gives them an out."

And it's been proven that "75% of college students reported that alcohol does not make someone sexier." Next time you reach for that extra shot paired with its promise of confidence, I beg you to reconsider. The hook-up culture hurts not only individual's feelings, and possibly their reputation, but also their skill to build relationships. How many times have you called someone a "slut" or a "player" based upon seeing them hook up with someone? I know we are all guilty of it. It's real and mean and this kind of backlash only goes hand in hand with the consequences of hooking up with someone.

Following the "walk of shame" the morning after a night out, there is a high possibility that feelings of regret, guilt, loneliness and lower self-worth could follow. How would it not be degrading to be spotted walking barefoot across campus with your shoes in one hand and the bodycon dress you wore the night before? One psychological study said, "both men and women who had engaged in an uncommitted sexual encounter had lower overall self-esteem scores than those who had not."

Some may be able to easily brush off last night's encounter, while others may glory in it. Feelings and the future get lost in translation. "My friend was so broken up about a guy that it started to affect her school work. Following them hooking up, he proceeded to ignore her for no known reason, which crippled her emotionally and socially," said one student. There are enough unknowns about our futures as college students. Why should this be one more thing of which we are uncertain? It only leaves you with more questions than you started with and a serious headache in the morning.

The pressing issue that the cultural shift from monogamous relationships to casual flings brings is the effect on students' mental health. Further, the stress felt is often gendered. Research by Fielder and Carey has shown that more undergraduate women who had engaged in intercourse during a hookup showed higher rates of mental distress than men.

According to one female student, "There is an expectation that guys want to have sex so girls try and live up to that. Whether or not guys actually do want to, there is a sense that they have to have sex on the first night, whether to prove their manhood or to please what they think their



partner wants". Some male students on the cross country team agreed, stating that there is an expectation to prove themselves and fulfill this media driven macho image, but ultimately the choice is up to both partners. One male student in particular said "as you get older that expectation for sex becomes less insistent and less realistic."

Professor Flores agreed, "Many men believe that everyone is participating in the hook up - and, they are not. So, they feel left out, inadequate and resentful. In reality, most college students are not hooking up. So, there are unrealistic expectations that are a function of what is perceived, but not real. For women, there is the struggle with hooking up and negotiating the ever present double standard."

We can blame the media and TV shows, peer pressure and the ultimate age-old idea of being "cool." But I think we all forget that something that feels good in the moment can leave you with a serious sense of regret the next day. Passing someone in Harris and being ignored and coming to the conclusion that you were considered a mistake or a source of embarrassment for them after what you thought was a "great night" last night will do a number on anyone.

So what it boils down to is, what can we as students do to help ourselves and others mentally and emotionally navigate the hook up culture dominated social scene?

Darcie Folsom, Director of Sexual Violence Prevention & Advocacy, suggests to "communicate in real life, and not just social media. Being more upfront and more communicative about these issues on a basic level, but also with a partner, and how to articulate those conversations so they feel as if they're being listened to. People hide behind things like Yik Yak to show their true feelings and they shouldn't feel like they have to do that. Being able to share your feelings with the other person and your friends will be the ultimate source of help."

Word to the weary: by solely hooking up with someone, you don't get the chance to share your personality. If they "like" you, shouldn't that mean they like your personality too, not just that skirt you decided to throw on five minutes before going out? All of this gets lost and your self worth may diminish over time. You may find yourself laying awake at night asking "Why doesn't that cute girl from last weekend truly have feelings for me?" I can tell you it's because you make the choice to hook up instead of talking. •

Colum McCann Visits Conn

MATTHEW WHIMAN

ARTS EDITOR

&

AYLA ZURAW-FRIEDLAND

EDITOR IN CHIEF

ment with fiction writing in the four bedroom cottage they shared. Before even attending his first formal writer's workshop at University of Texas, he took a cross-continental bike trip that went as far south as Mexico and as far north as Canada.

"I was gathering stories and experience. I wrote two godawful novels which have not been published, thank god. I was growing the muscles," he said of his travels. After receiving enough pink rejection sheets to wallpaper a bathroom, his talent was recognized. He went on to write six novels and three collections of short stories.

McCann then fielded a wide range of questions from the students. The advice he offered ranged from issues of craft and story writing, grappling with making characters and situations feel real to the reader ("Use research to find the most extreme details to fill in the blanks. Then the reader will trust you.") and contending with the feelings of self-criticism and disparagement in the writing process ("The quest for perfection is what makes it good.") He described the space where he writes: On the ground of a cupboard padded with pillows, balancing his computer on the arm of a desk. He listens to Van Morrison and Rachel Yamagata when he writes, and he hopes to write lyrics with Sting one day.

However, his visit to this particular class was not the main event of the day. McCann was invited to the College to speak at the 17th Daniel Klagsbrun Symposium on Creative Arts and Moral Vision along with, visiting Professor Jessica Soffer '07. The symposium was begun by the Klagsbrun family as a way to honor the memory of their son, Daniel Klagsbrun '86. Since 1989, writers such as Jhumpa Lahiri, Sandra Cisneros, Elie Wiesel and David Sedaris have come to give author talks and engage in conversation with the campus community.

The Symposium began with an informal conversation between Soffer, McCann and the Weller Professor of English and Writer in Residence Blanche Boyd.

"By the time you read most of the books assigned here, the people that wrote them are dead," Boyd stated at the beginning of the panel. "This symposium has helped to show what real, living writers do."

While studying at Conn, Soffer completed a creative writing thesis for Boyd and went on to earn her MFA from Hunter College, where McCann taught and mentored her. It was fitting, then, that the afternoon's discussion focused on the mentor-mentee relationship and the creative process. Both spoke to the significance of each other's work in their own lives. "When you get a student's book, it's the best and most uncomplicated feeling because you love it unconditionally," said McCann in reference to Soffer's debut novel, *Tomorrow There Will be Apricots*, which was published by Houghton Mifflin Harcourt in April, 2013.

The second half of the Symposium took place later that evening, where McCann and Soffer read works they had written. Both were introduced by Boyd, who herself read a short story by Soffer that was published in *Granta Magazine* in 2009.

From there, McCann took the stage and read from his 2003 novel *Dancer*, a book about real life dancer Rudolf Nureyev, after describing the process of writing fictional accounts of real figures from history.

After reading McCann gave the stage to Soffer, who discussed her novel *Tomorrow There Will be Apricots* and then read an excerpt from it. The two writers continued swapping the microphone to read various pieces and excerpts throughout the rest of the event—McCann also shared parts of his 2009 National Book Award-winning novel *Let the Great World Spin* and his most recent novel *Transatlantic*, and Soffer also read a short piece written for *Esquire Magazine*'s project *How to be a Man*, which asked various authors to write about how to be a man in 800 words.

Hearing the two writers read their work out loud offered a rare glimpse at hearing work the way its writers intended it to be heard. McCann's reading was theatrical and exuberant, giving life to his words and characters in a way that enhanced his already vivid descriptions on the page. In contrast, Soffer's reading style was terse and contained, complimenting the tightly crafted sentences of her "How to Be a Man" short story perfectly.

"Something that [Soffer and McCann]

both seem to share in their writing is that they use really direct language," said reading attendee James O'Connor '15 upon hearing the authors read their work. "I think it makes their writing more effective when they're tackling more difficult subjects." O'Connor went on to cite McCann's *Let the Great World Spin* as an example, which confronts historical events such as September 11th and the Vietnam War.

"It was quite an inspiring talk," said O'Connor as he reflected on the evening's events. "I think it's great that the College has events like this to offer."

As we look through the scribbled notes of wisdom we took through the course of the evening, it is difficult to choose any one quote that defines the course of the discussion. It is all good and honest and true. The experience of speaking with both McCann and Soffer was equal parts humbling and inspiring. All the advice both authors gave to their audience was not only applicable to the experience of sitting down and writing a story. They spoke to a much more universal experience; the experience of being alive. •

The Real J. Jeffrey

Professor Andrew Pessin's debut novel newly republished

MATTHEW WHIMAN

ARTS EDITOR

Professor Andrew Pessin may be Connecticut College's newest literary superstar. The only problem: no one would know it. His debut novel, 2012's *The Second Daughter* received honorable mention at the New England Book festival and was just republished by Winter Goose Publishing this past October. It seems strange then, that nowhere—not on physical copies of the book, not on its Amazon page and not even on its official website—is Pessin's name mentioned.

Instead, *The Second Daughter* is attributed to J. Jeffrey, described on Amazon as someone who "writes biographies full of lies, or are they novels full of truths? Such a fine line."

In reality, J. Jeffrey and Andrew Pessin are one and the same. More accurately, J. Jeffrey is the pseudonym Pessin chose to publish *The Second Daughter* under. His decision to use a penname serves multiple purposes. Foremost, Pessin is a philosophy professor at Conn and wished to separate his work in philosophy from his fiction. Second, the name J. Jeffrey carries some significance within the novel itself.

"Ultimately, you need to read the book," Pessin said. "Therein the pseudonym is revealed."

Sound intriguing? It's but one of many curiosities that *The Second Daughter* has to offer.

The novel revolves around a family on the brink of falling apart, a secret past that threatens to rear its ugly head once more, and the efforts of the family's second daughter, Debra, to love in spite of it all. At heart, it's a story about parental regret that has been described as "a complete delight," in equal parts funny and touching.

"The novel doesn't have a descriptive hook," Pessin said in reference to exactly what *The Second Daughter* is about, but he went on to note that "the quality of the novel is the quality of the writing."

The idea of writing about parenthood and regret came to Pessin a few years prior to starting the novel, when—as a father—he realized that being a parent "turns you into a person you don't necessarily want to be." The thought of "wanting to avoid the person parenting makes you become" was the seed for the novel. Pessin said he could imagine himself—years from now—looking back on his own experiences as a parent as the "endpoint of the novel." Once he had that he said, "all I had to

do was write the story that got to the endpoint." What came out was *The Second Daughter*.

Although it is his first published novel, Pessin has always loved writing fiction and even noted that he wrote quite a bit while in graduate school. "I actually wrote a novel in graduate school; I think it's still in the desk of the drawer I used to write in," he said jokingly.

Aside from his grad-school writing, Pessin's career has mainly been focused on philosophy. He has published several books on philosophy and has been teaching in Conn's philosophy department since 2005.

Upon returning to writing fiction, Pessin said, "I finally hit this stage in my life and career a couple years ago—if not now, when?"

While philosophy has occupied much of Pessin's career thus far, he stressed the fact that *The Second Daughter* is completely different from his scholarly work. "It's not a novel about exploring philosophical ideas," he said, although he did note that he used many of the same techniques he utilizes in his philosophical work while writing *The Second Daughter*. "I'm the same person doing both things. In many ways, I approach it with the same strategies. Like philosophy, the entire novel is one long argument leading to

that conclusion."

The Second Daughter was originally self-published in 2012. Pessin said that the self-publishing model was "essentially as easy as: upload a file and wait 30 seconds. Then it's for sale all over the world." However, there were downsides to not having a publisher.

"There's a lot of self-published work out there," Pessin said. "As a reader, how does one weed through the morass? As a writer, how does one get one's own work to stick out?" Recognizing the challenges of self-publishing, Pessin set to work tirelessly promoting his novel, setting aside a small budget for advertising and sending copies to various interested outlets.

"It took all my effort for three months," Pessin said, noting how exhausting it was to self-promote the book without a publisher. Eventually, he realized that there was only so much he could do by himself. "Word of mouth only goes so far. I wanted this novel to be read, so I thought that maybe the process is to go find a publisher." Pessin did just that, and last month Winter Goose Publishing re-released *The Second Daughter*.

Pessin has continued promoting the book in whatever ways he can. He has attended local book club

meetings to discuss the novel, and even found that he received a lot of useful feedback through doing so.

While he has enjoyed aspects of promoting *The Second Daughter*, Pessin said that making the novel was the best part for him. "The writing to me is nothing but fun... I think if I were on a desert island I would be writing fiction." He finds it to be a nice break from his work in philosophy and plans on continuing in the future.

Pessin is currently working on-and-off on a new novel, which he describes as "a historical murder mystery, featuring some philosophers as characters." He hopes to revise the first draft next summer. As for his most recent novel Pessin said, "I loved every minute I was working on it. It's icing on the cake if it turns out it's successful and people like it and read it." •

To Stream or not to Stream

On Spotify and Sharing Music for Free

LAUREN YOUNG
CONTRIBUTOR

The way consumers access and experience music is significant. How music is being made available is changing, and changing fast. On Sept. 9, U2 released their most recent album *Songs of Innocence* which was available for free via iTunes. In contrast, Taylor Swift took all of her songs off Spotify earlier this November, leaving many fans wondering whether she produces music for art or for monetary gain. Does the way an artist share their music with the public change the music's artistic value?

Swift believes that, "Music is art, and art is important and rare. Important, rare things are valuable. Valuable things should be paid for." It would be one thing if Swift's new album did not generate substantial revenue. However, her new album *1989* is the first to go platinum this year, with 1.287 million copies sold in its first week, the most successful record debut since 2002.

Daniel Ek, the owner and founder of Spotify, wrote a response to Swift, entitled "\$2 Billion." "Taylor Swift is absolutely right: music is art, art has real value, and artists deserve to be paid for it," he began. "[Spotify's] whole reason for existence is to help fans find music and help artists connect with fans... Spotify has paid more than two billion dollars to labels, publishers and collecting societies for distribution to songwriters and recording artists."

Spotify awards 30 to 40 thousand dollars to the artist for what is equivalent to ten plays on a radio station, whereas illegally pirating music off of the internet pays artists exactly zero dollars in return. "[We have paid artists] two billion dollars' worth of listening that would have happened with zero or little compensation to artists and songwriters [had the music been pirated]..." says Ek.

Swift responded to this in *Time* by saying, "Everybody's complaining about how music sales are shrinking, but nobody's changing the way they're doing things. They keep running towards streaming, which is, for the most part, what has been shrinking the numbers of paid album sales." Although many people in the music industry believe this, the numbers simply do not support the claim.

U2 released their album *Songs of Innocence* for free on iTunes September 9, 2014, giving away in all around 500,000 copies. *Time* believes that, "[U2] insert[ed] their new album, *Songs of Innocence*, into all of our libraries without consent... everything about *Songs of Innocence* seems desperate to be the global, cultural 'experience' fix U2 needs to survive, even if it means giving away the album for 'free.'" Obviously *Songs of Innocence* is not as renowned as U2's most popular album *The Joshua Tree* (released in 1989). However, *Songs of Innocence* has helped *The Joshua Tree*, and U2, stay relevant. The week following the free album launch, 24 of the bands most popular songs reached the top 200 on iTunes.

However, the response was not as overwhelmingly positive as these statistics appear to claim. During a Facebook Q&A, one fan asked lead singer Bono, "Can you please never release an album on iTunes that automatically downloads to people's playlists ever again? It's really rude." Bono responded, "Oops. I'm sorry about that. I had this beautiful idea, and we got carried away with ourselves. Artists are prone to that kind of thing. Drop of megalomania, touch of generosity, dash of self-promotion and deep fear that these songs that we poured our life into over the last few years mightn't be heard. There's a lot of noise out there. I guess we got a little noisy ourselves to get through it."

U2 shared their music for free with the intention to share it with the largest population they possibly could. However, U2 will not be the only band to experience the backlash of releasing a completely free album. Paul Quirk, president of the UK-based Entertainment Retail Association says, "U2 has had their career, but if one of the biggest rock bands in the world are prepared to give away their new album for free, how can we really expect the public to spend 10 pounds [\$16 dollars] on an album by a newcomer?" Quirk claims that the album release "...devalues music, it alienates the majority of people who don't use iTunes and it disappoints those who prefer to shop in physical stores since few shops had U2 stock available."

The sentiment was there, however, in both U2's and Taylor Swift's actions. Perhaps Radiohead has found the middle ground to these two drastically different responses. In *Rainbows*, Radiohead's seventh studio album, was first released Oct. 10, 2007, on the bands website as a digital download. Fans were encouraged to "pay what you wish" (even nothing) and a "digital tip jar" was set up to collect completely voluntary payments. On Dec. 4, an \$80 deluxe box set was made available online. Finally, on Jan. 1, the physical CD and digital album were available for purchase.

In *Rainbows* was incredibly important and influential for two main reasons. *New Musical Express* writes that, "First: because it showed that the best response to music piracy is to explore new, legal ways to get music into fans' hands... Second: 'In Rainbows' absolutely didn't kill the idea that music should be paid for, [it instead showed that a] one-size-fits-all price for an album was long overdue a rethink... [not just because fans] wanted to pay less or nothing, but because plenty of fans wanted to pay more." Bono himself said of the *In Rainbows* release that is was, "courageous and imaginative in trying to figure out some new relationship with their audience... Such imagination and courage are in short supply right now." •



EMILY WALSH

Swift Explores New Sound on 1989

SAM WEISENTHAL
CONTRIBUTOR

1989. How do we know we're hearing Taylor even if it's unlike any of her past albums? Taylor's voice is obviously a commonality, and everything is still emotionally charged, wild and excited; the feeling of the album hasn't changed much, either. We can always rely on Taylor for attitude—just watch the "Blank Space" music video. There are a lot of her classic repetitions of double-note sounds (find: "I" sound in I Know Places, "Oh" in How You Get the Girl, "Ah" in Clean.) This album is an experiment, but it is still purely T-Swift.

So... what's new? For one thing 1989 is decidedly pop, not a hint country. This album does pop right, too, and is diverse within its goal of sticking to one genre: pop-y across the spectrum from electronic elements to ballad types, and even to a little funk. Taylor tries a little bit of everything, which is why maybe we hear "Wildest Dreams" and think "Lana" or we hear her other songs and have moments of "wait a second, was that Lorde?" She has drawn from 80s pop, 90s pop, and recent hits to make this compilation of varied sounds.

Not only is Taylor's genre transition inspiring her sound, but she has also been hanging out with some new friends (like Lorde, Ingrid Michaelson and Lena Dunham) lately, and they have influenced her sound as well as ideals. Part of this new direction is new messages. According to *Rolling Stone Magazine*, "1989 sets the record for fewest adjectives (and lowest romantic body count) on a Swift album." She sends a clear message of strength and ease in "Shake It Off" and she parodies the version of herself that the public expects in "Blank Space" so effectively. 1989 is decidedly a step in the direction

of strong, independent woman, especially considering the track "Clean," which deals with starting over and the journey to define yourself without a former, familiar but unhealthy relationship.

Taylor has grown in sophistication and self-awareness since *Red*, while managing to keep her "America's sweetheart next door" image. A friend of mine put it nicely—Taylor hasn't lost the sweetheart next door feeling America has about her, she has just moved from "girl next door in a little Tennessee town" to "girl in the chic New York apartment across the street from you." We still love her.

Dedicated Taylor Swift fans sometimes have a hard time adjusting with each new album because Taylor is always trying a new direction or theme, but everyone usually comes around and decides they approve of the move. This move was Taylor's challenge to herself and her audience after blowing everybody's minds with *Red*. *Rolling Stone Magazine* took a stab at why the new direction, saying, "...every Eighties pop star knew, you don't follow one epic with another—instead, you surprise everybody with a quick-change experiment." Aside from genre, there is another thing that makes 1989 quite different from *Red* or any other previous Swift album. Taylor collaborated with Jack Antonoff of Bleachers and fun., Ryan Tedder of OneRepublic and Imogen Heap, just to name a few.

I keep cycling through the songs trying to pick a favorite or a top three so I can write reviews of a few songs for you guys too, but to be completely honest I think, "oh, definitely this one," for most of the songs on 1989. So I put the album on shuffle and fate chose three for me to tell you a little bit more about:

"All You Had To Do Was Stay"

Favorite Line: Why'd you have to go and lock me out when I let you in?

First of all, I love the intro. If I were going through a breakup, this song would probably be the one I sing over and over to get through the tears in my room. It isn't about dwelling, in fact one of the lines is, "People like you always want back the love they pushed aside, but people like me are gone forever when you say goodbye." Taylor isn't being pushed around. This song goes by pretty quickly—it's one of the ones you have to replay and replay because the melody just doesn't get old... Play it in the morning while you get ready, the subject isn't necessarily cheerful, but the tone is definitely optimistic and the beat is perfect for dancing right into your outfit for the day.

"I Know Places"

Favorite Line: In the dead of night, your eyes so green, I know places, and I know for you, it's always me

Something about the key this song is in and the rhythm of the first few lines set you up for an intense adventure. Taylor worked with Ryan Tedder of OneRepublic on this song, and you can totally hear the influence, which is cool. On the deluxe album, there are some voice memos from Taylor about the process of making 1989 and this is one of the songs she tells a cool story about. This is another song with a confident message—Taylor won't give up and she won't be caught or beat by "the hunters." "I Know Places" is the perfect song to pump up to before a test or while you're writing a paper, everything about it says "we can do it!" •

Liz DeLise '13 Comes Home

AYLA ZURAW-FRIEDLAND
EDITOR-IN-CHIEF
ELLIE STORK
NEWS EDITOR

November 7 was one of the first days campus was reminded of the impending blustery winds of winter at Connecticut College. A small audience of staff, faculty and students sought warm and caffeinated shelter in Coffee Grounds from the cold grey of the afternoon. The couches were turned to face the back of the café, which would now serve as a stage for live music. Student assistants unthreaded wires and adjusted nobs on the many speakers stacked up in corners. After a brief opening performance by MOBROC musicians, seniors Connor Storms, Matthew Whiman, and James O'Connor, Liz de Lise entered the stage and happily announced: "I'm glad to be back home."

Liz de Lise, a class of 2013 graduate from Philadelphia, returned to campus to perform a few songs from her new EP, *To and Fro*, as well as some covers that she played as a student. She played one of her favorites, "When All I could Do Was Cry" by Etta James, reminiscing about the days in Earth House when her and her housemates would belt the word "RICE" along with the James recording. Even as she sang it now, two years later, a smile spread across her face.

With the recent release of her new album, "To and Fro," there is no doubt in our minds that she is making a name for herself in the recording world. de Lise's sound is nothing less than warm, soothing and intricate. Her soft acoustics combined with folk vibrations and her rich voice are reminiscent of Joan Baez and Joni Mitchell, with a unique plethora of instruments (mandolin, cello, marimba, to name a few), adding a dimension to her sound that really sets her work apart. I was especially drawn to the use of accordion on these tracks. It was a fresh instrumental choice, and emphasized the nomadic theme throughout the album, adding a worldly dimension to the songs in totality.

"To and Fro" plays out as a journey that embodies the idea of home and homelessness; many of the lyrics in each song capture the essence of a modern nomad's life. de Lise's love for adventure shines through in every lyric and when listening to the album, a sense of wanderlust is woven into the rising and falling notes, and harmonic voices.

It starts with "Ode," in which I felt like I was on a road trip, head out the window and wind in my hair—a tribute to the human experience of adventure. The song almost sounds like it may have a slightly Celtic influence, and it tells a part of a story with each lyric.

The song "Home/less" has a soft lullaby sound. The lyrics offer thoughts about travel and self-identity: "Secrets of the streets and untouched lands/ Is this what you planned all along?/ The name your mother gave does not fit/ Name yourself so it's just right."

During "Strangers," I fancied myself on a street of Portland (where de Lise got much of the inspiration for this album) watching the faces of local artists, writers, creators, and nomads from near and far. This song features a wonderful dance-inducing beat, making it easy to envision the metaphorical day-to-day dance of a richly artistic city like Portland.

The final track of de Lise's new album, "The End," is an upbeat, orchestral song with a gentle instrumental introduction. The lyrics speak to her time spent in Portland: "The seasons don't change here/ And the leaves don't turn/ And the fires burn/ And the bellies yearn/ For something good to eat/ And music rains here/ Keeps it light/ Silken and plush." de Lise's word choice for her lyrics embody the feel of the song; words like "yearn," "silken and plush," for example.

It's difficult to pick a favorite track from this album, because they are all a true delight to listen to. de Lise has stayed true to her sound, while making some new vocal and instrumental choices that have enhanced her acoustic-folk vibe.

Another song she performed that hit close to home for many of the seniors in attendance was her original song "The Gates," which she wrote in the weeks immediately following graduation. The upbeat lyrics poked fun at the usual post-graduation plans that many Conn students pursue: moving to New York City or Washington D.C. de Lise's response to this was to move out West, back to Philadelphia. As lovely as the song was, it also captured the complexities of moving from outside "The Gates" of our little bubble in a way that was honest and sweet. Of course everything will be alright, but when?

As the performance wore on, it was clear that de Lise's overall focus and fascination in her music is the idea of home. What does it mean to have a home? Where is home? Can we have more than one? As de Lise charmed us all onstage, it was clear that she thought so.

"This space and this environment still holds so many memories," said de Lise in an interview after her performance.

DeLise is now a professional musician based out of Philadelphia, performing in and around the area while she works for her father's music production company. She is also employed as the Company Musician for David Dorfman Dance Company, and her voice accompanies many of his dance pieces. •

Public Art Plays Prominent Role in Downtown New London

MCKENZIE GRIFFITH POTTER
CONTRIBUTOR

"oNe pLace many CulTures." Look closely, do you see it? Here's a hint, it's written in a mural in downtown New London. "One Place Many Cultures" by Russ Kramer, assisted by Katie Fogg, is located on the Hygienic Art Park stage house. Created in 2012, it was part of the initiative that produced Wall to Wall: The New London Mural Walk. The mural is made up of 26 different captivating faces. These faces depict people of all different ethnicities, cultures and genders. What is most intriguing, however, is the story behind each face. The portraits are those of real New Londoners. Amongst them are a Coast Guard cadet, a postman, and one student from each grade in the New London public schools from middle school through high school. Between the three rows that make up the mural, the words "oNe pLace many CulTures" are painted. Do you see it? The capital letters spell out "NL CT."

How much do you really know about New London? Did you know that it was one of the very first settlements in the New World? How about that it is one of the smallest cities in Connecticut, reaching only 5.62 square miles in size? What about the fact that just over 27,000 people call that 5.62 square miles home? Of these people there are several different ethnicities and cultures represented. The amount of culture and pride that New Londoners have for their city is plentiful in many aspects. While Conn calls New London home, the small city is much more than just a train station and ferry port. Bustling with culture and diversity, New London definitely deserves some attention from the Conn community. As someone who grew up in the New London area, I can honestly say that you never know what you might find on the streets of downtown. I can also say that more often than not, you might be surprised at what the small yet diverse city has to offer.

At one point during your time at Conn, you will spend time in downtown New London. That being said, you are bound to spot quite a few (if you haven't already) on the Wall to Wall tour. Many of these murals share the same theme: cultural diversity and forming unity amongst the people of New London. At Conn, everyone has a different story and background, yet many of us still identify only as part of the campus community.

New London was once known as a major whaling city. Even years after the whale populations disappeared from the Thames (how awesome would it be to have whales right in our backyard?), New Londoners still identify as part of the whaling community. This sense of identity is portrayed in one of the most

magnificent murals in the city; "The Great Sperm Whales." Painted by the famous artist Robert Wyland, "The Great Sperm Whales" is a stunning mural of you guessed it, life-size sperm whales. Painted on the back of Sarge's Comics in 1993, the mural is an iconic New London landmark. Captivating and intimidating, the mural spans a 170-foot long and 40-foot high wall. Located at the corner of State Street and Eugene O'Neill Drive, it is hard to miss. These "whales" were one of the very first murals to be painted downtown.

"The Great Sperm Whales" is not the only impressive mural in New London. One of the most notorious pieces is "Hygienic Ladies" (better known as the "Naked Ladies") made by Terry Davis. These iconic ladies are painted on the side of the Hygienic Arts building on Bank Street. Stretching across the entire side of the multi-story building, the "Hygienic Ladies" face on-coming traffic. Anyone trying to get to I-95, both southbound and northbound, or route 32 from downtown New London is bound to pass it. Quite the controversial piece, reactions to the "Naked Ladies" span from absolute love to absolute confusion. Whatever your take is on them, they are quite notorious in this area.

Another prominent mural would be "Songs of Our City." Created by Qimin Liu and Mark McKee in cooperation with students from the Lyme Academy of Fine Arts, "Songs of Our City" is located on Eugene O'Neill Drive across from "The Great Sperm Whales." The mural depicts six different people: each person is of a different race or ethnicity and is playing a different instrument. There is an older gentleman playing the guitar, a woman playing the cello, a young boy playing a ukulele, a man playing the saxophone, a young girl playing the violin and an older man playing a drum. Each person is illuminated by vibrant colors behind them in shades of blue, purple, green, red and orange. The people are all clearly separated but are also connected by lines from sheet music in the background.

Not many cities can say that they have 16 massive and magnificent murals that represent real people and real historic backgrounds. At Conn people identify themselves in various ways; whether it is through sports, academics, or clubs, we are all identified as part of the campus community. For New Londoners, this sense of community is found through their individual diversity represented in public art. •

Can You Dig It?

The Return of Club Volleyball

LAUREN YOUNG
CONTRIBUTOR

By the time she was starting high school, Christine Asher '15 knew she wanted to play collegiate volleyball. She transferred to Conn specifically to play. After she transferred her sophomore year, Asher played varsity volleyball but found she was more often stressed than having fun and enjoying the sport she loves. Last year she tried women's rowing, which she said was a great experience, but she found she really missed volleyball as a sport.

Everything reminded her of it and she just wanted to play. She knew there were so many other Camels who had quit or been cut from volleyball and were missing the bump, set, spike life just like she was. "Usually when people get cut they give up," Asher said, but she had found passion in volleyball and wasn't about to let that go. Her goal was to find a way to create and develop a healthy, passionate, supportive environment for other volleyball lovers so they wouldn't have to lose something that means so much to them. Thus, Club Volleyball was reborn.

Sitting down with Asher, the senior co-president of this year's revamped Club Volleyball, she couldn't be more thrilled to be working with such a strong group. Asher's co-president is Paul MacMullin '16, who plans to take over when Asher graduates this spring. In addition to the two who started the club, there are four more staff members: Eleni Papadopoulos '17, Thalia Perez-Macias '17, Anthony Kwok '16, and Jessica Weldon '15. "They're a great team,

working wonderfully together to rebuild Club Volleyball," she says, hopeful that the club can continue.

In the past there was a volleyball club, but it fell apart because of issues regarding consistency and gym space. This time, Club Volleyball is going for it hard—the staff members are completely dedicated and united by a passion for the sport. Because the club is new and not yet funded by SGA, money has been a challenge. To combat this, the group sold T-shirts at Harvest Fest and made a lot of money, which has been helpful.

The biggest challenges for Asher and her team of Club Volleyball leaders are funding and autonomy. Members often have to either bring their own ball to play with, or the club plays with volleyballs that have been left out in the past. So much of what they have done has been accomplished on their own. Although they've had encouragement from the volleyball coach, he has been pretty hands-off allowing them to make the club their own. Asher believes that having to do a lot of it on their own has only made her crew stronger.

Club Volleyball has 68 members on ConnQuest already and they're ready for more. People of any and all skill levels are welcome to go play whether you're already in the club range, a first-time player, or quite experienced and competitive.

Practices are twice a week in the gym, and are structured to make sure everyone is improving and having fun—usually starting out with skill drills and moving through until they end practice with actual games. In between the drills

and the scrimmaging, the group splits up into groups based on skill level for more practice. The group has even spent parts of practice using visualization methods to meditate and focus and improve by practicing mentally. "The environment during practices is incredible," Asher said.

A lot of the people in the club are students with considerable skill already, who got cut from or left the varsity team. A fun part about Club Volleyball is that it's co-ed. "It's a great mix of guys and girls," Asher stated. "I knew a lot of guys who loved the sport or played in high school and there was nowhere for them to play here. Now there is."

Sometimes Navy competitors show up to play, which adds a fun, competitive edge to the games during practice. People with more experience are mentors to those who have just found their interest in the sport. Everyone is supportive and works together without judgment or pressure. The vibe changes based on who shows up each week, but there is always music playing in the background, and people are always smiling and glad to be there.

The future is bright for the club, according to staff and members. Asher credits her staff for being supportive and really working as a team to build the club up from the bottom. They have come a long way, and there is a lot of potential for the club to become consistent through the years, especially being so fueled by passion. •

THE EQUESTRIAN TEAM ISN'T HORISING AROUND

AIMEE MANDERLINK
CONTRIBUTOR

Connecticut College's Equestrian Team has had an impressive season so far. While they are a club team, their performance this year has shown they are capable of competing against and outperforming teams at the varsity level.

"The team is doing really well," said sophomore team member Taryn Fitzgerald. Out of four shows this year, "we've won reserve high point team a few times." Reserve high point means that out of all the teams competing they scored the second highest in total, a commendable achievement since they compete against schools like UConn and Sacred Heart, much larger schools with varsity teams. Compared to last season, the team has seen an overall improvement.

"I don't think we ever won reserve high point or high point team last year, maybe once, but we are definitely doing better this year," Fitzgerald said. She explained that the newfound success may be due in part to a handful of new riders competing in various events such as walk-trot, walk trot canter and novice, creating a well-rounded team.

One of these newcomers, first-year Maia Hibbett, described the season very positively so far. She noted that the home show Conn hosted on October 18 at Mystic Valley Hunt Club ran very smoothly and was completed on time, something very rare at shows.

Regardless of how the team performs, both Hibbett and Fitzgerald commented that it is always a good time and a lot of fun. "The team is always supportive whether you have a good or bad show, and we always have fun," said Fitzgerald. Hibbett added, as a first-year, "The team is really welcoming and friendly" and she has really enjoyed being a part of it so far.

The team is going to the NESCAC competition later this month, and finally, things are starting to look up for this unique team within Camel athletics! •

Men's Soccer: Why not us?

ELIZABETH VEROLI
CONTRIBUTOR

"Why not us?" Patrik Devlin '17 says. "Why not us?"

This team motto motivated Connecticut College's men's soccer team throughout their entire season. Going into their NESCAC quarterfinal game against Tufts the team was confident. The night before the game, team captains Lucas Corrubia and Zachary Punt, gathered the team and asked them, "Why not us?" Sitting down with Corrubia, he explained that as senior captains they knew it could be their final chance to make history as Connecticut College soccer players and they wanted the team to understand how monumental the game could be and where it could take them.

The men's team was ranked number eight in the league, with a record of 7-8-1. Their competition, Tufts University, was ranked number one in the league, with a record of 10-2-4. All odds were pitted against them with this wide difference in rank, but Conn was ready to defy the odds.

In talking to both Devlin and Corrubia, they explained that the team had faced a tough season of adversity. There were multiple injuries, scoreless games and

un-tapped talent. With that, they decided there was nothing they could lose going into the quarterfinals. Devlin explained the mind frame of the team was to "leave it all out on the field." The quarterfinals were further than any of the players had ever made it before and possibly the furthest any of them would ever go. According to Corrubia, making it to this game was an accomplishment for the program within itself, but winning it would be huge.

Having played and lost to Tufts in early October the boys knew what they would be facing in the game, they had experienced it before, 3-1. Though they had lost to Tufts, Conn had played well but things just weren't clicking. The team could not get into a rhythm in this first meeting, but they knew what was needed in order to defeat Tufts in their next. Corrubia explained that they went into the quarterfinals "with the mentality that we were going to eliminate the goal causing mistakes and compete for the full ninety minutes." Conn knew that if they wanted a chance at the NESCAC finals, they would need to work hard the entire game and leave everything on the field.

Tufts was an incredible competitor and Conn's only chance to beat them was to play like they never

had before. The team believed anything was possible. There was no reason they couldn't beat Tufts, so they decided they wouldn't let anything get in their way. The final score of the men's second meeting with Tufts was 2-1, but this time Conn went home with the win. The two goals, scored by Weller Hlinomaz '17 and Graham Koval '18 early in the game were pivotal. With this momentum, Tufts had no chance of defeating Conn. Tufts only managed one goal the entire game late into the second half.

Despite their later loss in the semifinals against Amherst, Devlin said their win against Tufts would act as motivation for future seasons. Devlin has two more seasons with the team, and will continue to push his team to do even better in the years to come. The team motto will propel Conn's team in future seasons. Next year they will continue to push themselves and work to do even better. In the seasons to come the men will go into every game like they did against Tufts, thinking "Why not us?" •

Success at Nationals!

Sophomore Ashley Curran qualified for Nationals two weeks ago with an impressive 11th place finish at the New England Division III Championships, hosted by Mount Greylock High School. Her time of 22:16 on the 6K was a personal best. Curran is the first women's cross country runner to qualify for Nationals since 2002. She competed on Saturday at King's Island Resort in Mason, Ohio, and earned 10th place in the NCAA Division III Women's Cross Country Championships.



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Camels Sweep All Major NESCAC Awards

ELEANOR HARDY
SPORTS EDITOR



CREDIT: CONNECTICUT COLLEGE

Coach of the Year

Norm Riker earned NESCAC Coach of the Year honors for the first time in his four years at the helm. Leading the team to a record-breaking season, Coach Riker and his team brought home the first NESCAC team title in school history.

"This is a richly deserved honor for Norm," said Fran Shields, the Katherine Wenc Christoffers '45 Director of Athletics and Chair of Physical Education at Connecticut College. "He has systematically rebuilt our program over the past

four years with his tireless work ethic, vision and his development of a success culture. We had a feeling that Norm would continue at Connecticut College his track record of building programs and achieving regional and national success. He is a leader in our department and on our campus and our student-athletes are rising to his level of expectation for their success in the classroom and on the field." •



CREDIT: CONNECTICUT COLLEGE

NESCAC Rookie of the Year

First-year Michelle Medina was named as NESCAC Rookie of the Year. One of the forwards, Medina is ranked third in the NESCAC with 22 points. She is one of four Camels who have received Second Team Recognition. Medina follows in the footsteps of teammate Annie Higgins '17, who was named NESCAC Rookie of the Year in 2013. •

NESCAC Player of the Year

Senior captain Astrid Kempainen has been recognized as the 2014 NESCAC Women's Soccer Player of the Year. Also part of the First-Team selection, she has totaled 19 points with three game-winning goals. Being the second Camel ever to garner the title of Player of the Year it brought the team momentum as they entered the NCAA tournament. •



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Women's Soccer Wins NESCAC Championship



And that is exactly what she did.

She was so excited after the save, and threw the ball into the air screaming, which earned her an earful from the ref, and a chuckle from the fans and even Onofrio herself, who seemed to be having the time of her life.

The next shooter for the Camels sailed her shot over the crossbar, and the score remained one to nothing in favor of the Camels. The next three shooters for Williams all put their shots in the back of the net, while the Camels only converted on two out of their three attempts, leaving the score tied up at three to three.

As if she hadn't done enough in the game already, Onofrio took the Camels final shot, and buried the ball in the back of the net, and instead of running back to celebrate with her teammates Onofrio just walked into the goal to face the final Williams kicker. It was so quiet that as the Williams player approached the ball, it seemed as if the birds in the woods and all the pets at the game stopped to watch the action. Once again, Onofrio made the save, and the Camels rushed the field and

piled on top of each other, celebrating the teams and the schools first ever NESCAC Championship. The Camels found a way to win the game, which is what they had done all year.

During the rally back at the athletic center at Connecticut College later that night coach Norm Riker spoke to the fans and simply said, "Thank you so much for all your support this year. When one camel wins we all win." It certainly did feel that way that night for all of Connecticut College.

Not only did the team win the NESCAC tournament, but they swept the NESCAC women's soccer awards as well. Coach Norm Riker won coach of the year, senior midfielder Astrid Kampainen won player of the year, Michelle Medina won rookie of the year, and Bryanna Montalvo won player of the week. It seemed as if the Camels could do no wrong.

The season wasn't over for the Camels though, because they earned an automatic bid into the NCAA tournament, where they would face Swarthmore College at Montclair State University in New Jersey. Interestingly enough, Swarthmore

had a similar road to the NCAA tournament as Conn: they defeated in penalty kicks Johns Hopkins University, the number one seed and most winning team of all time from their conference. Conn won this game too, three to one, in what was a very close game. Livi Block and Michelle Medina both scored in the final seven minutes of the game, adding yet another win to the teams record, and moving the Camels into the second round of the NCAA tournament.

Sadly, the women's soccer teams incredible run came to an end in the second overtime of the second round game of the tournament. The Camels fought hard and almost forced the game into penalty kicks, but their opponents Montclair State were just too much to handle in the end. The Camels ended their season with a program record sixteen wins, and celebrated being the first Connecticut College team to bring home a NESCAC Championship. So, if you see the girls of the COCOWO-SO team, make sure to congratulate them on all their success this year. When one Camel wins, we all win. •

