

Connecticut College

Digital Commons @ Connecticut College

2013-2014

Student Newspapers

11-4-2013

College Voice Vol. 97 No. 5

Connecticut College

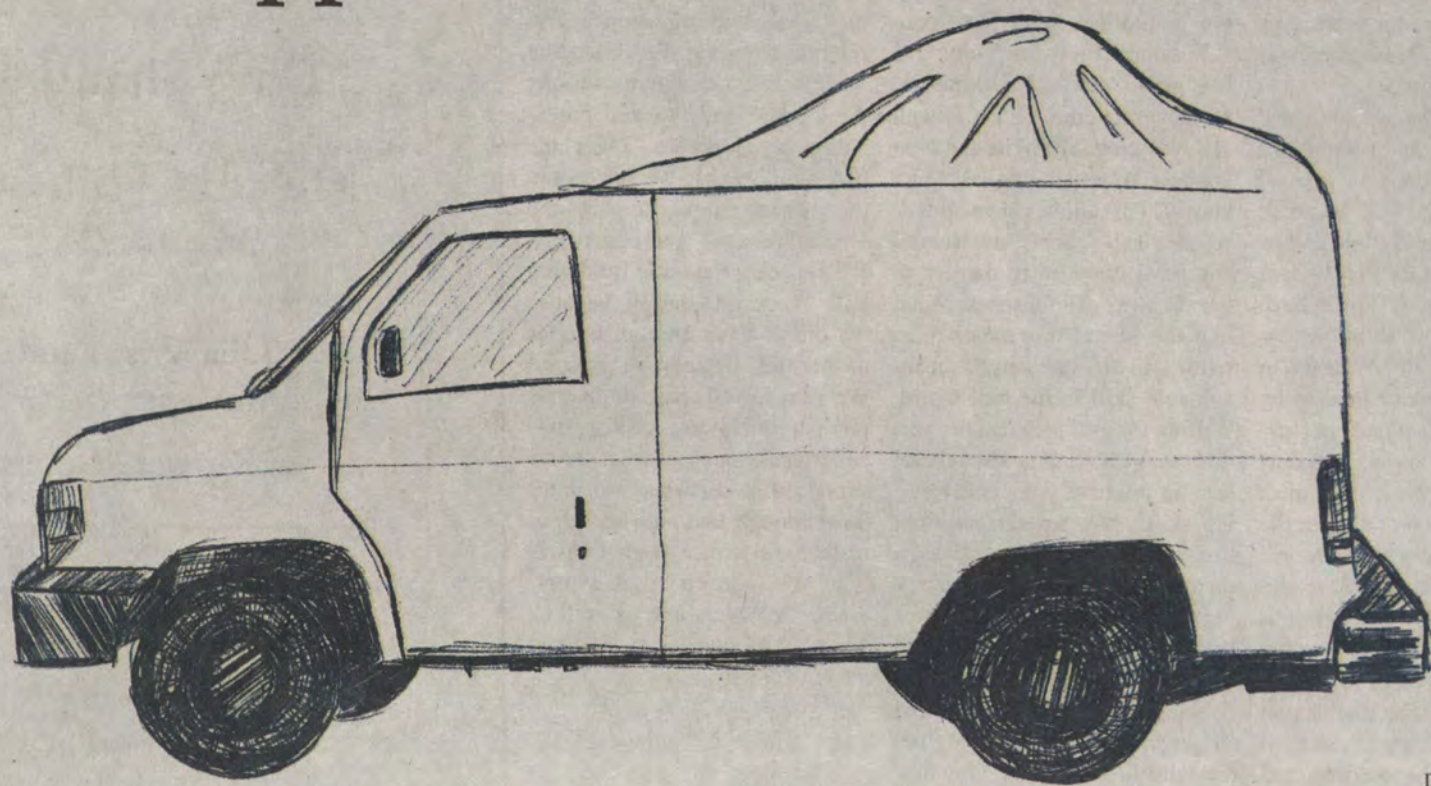
Follow this and additional works at: https://digitalcommons.conncoll.edu/ccnews_2013_2014

Recommended Citation

Connecticut College, "College Voice Vol. 97 No. 5" (2013). *2013-2014*. 9.
https://digitalcommons.conncoll.edu/ccnews_2013_2014/9

This Newspaper is brought to you for free and open access by the Student Newspapers at Digital Commons @ Connecticut College. It has been accepted for inclusion in 2013-2014 by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact bpancier@conncoll.edu.
The views expressed in this paper are solely those of the author.

New Contract Provides New Opportunities for Camel Van



DAVE SHANFIELD

LUCA POWELL
SPORTS EDITOR
&
DANA SORKIN
NEWS EDITOR

As a school located just outside Boston, Providence and New York City, as well as numerous other smaller, yet just as exciting cities, Connecticut College does all that it can for its students to ensure that we can experience everything that New England has to offer. This is why the College offers the Camel Van, a free shuttle service that makes stops at locations such as Crystal Mall, Target, Wal-Mart and the Waterford Regal Cinemas. However, at the end of this school year the current contract Connecticut College has with Legends and Alumni Limousine, the company operating the service, will expire. In response, the College recently began the process of looking for a new company to continue running the shuttle into 2014-2015.

The future of the Camel Van's contract is an issue being handled by the Student Life Advisory Committee, a group of student leaders and staff co-chaired by Scott McEver, Director of Student

Engagement and Leadership Education, and Ted Steinberg '16, vice-president of the student body. McEver explained that, though the College had a good experience working with Legends, "there's nothing that binds us to Legends." The committee is interested in gauging the students' input on the Van.

Not only does Legends run the Camel Van, but they're also the company used for discounted student rides to local airports and train stations before Thanksgiving, winter, spring and summer breaks. McEver explained that these discounted prices will most likely be factored into the new contract, as these rides are popular amongst students who need to do more traveling in order to get home for breaks.

Steinberg, too, has a lot of stock in student input on the issue at hand, although for a different vein of reasoning. A self-proclaimed government nerd, Steinberg has identified in the Camel Van a spotlight opportunity for the SGA to show its worth and fluid ability to translate the wants of the student body into realities. "The students here have serious ownership in the process

of improving student life. This is one of those moments which is really exciting for SGA," said Steinberg. "We can make the Camel Van anything we need it to be."

The possibility of reviewing the Camel Van arose in response to the ever-present campus murmurs of discontent with the service. It has become notorious for its unreliability, at times comically so. "We've all experienced problems with the Camel Van before," said Kristina Harrold '16. "Everybody groans about it." When students are finding the Camel Van unreliable, it is helpful to communicate with the SGA or SELE, instead of waiting for problems to slowly come in. "We don't know about [issues] when they happen," said McEver.

The history of the Camel Van began in early '90s, as a service based upon paid-student drivers using college owned cars. Eventually, the drivers transformed into part-time workers rather than students, though the cars were still college-owned. McEver explained that these different formats of the Camel Van "didn't always serve us the best." This year marks the

third year that the Camel Van program has been outsourced.

The contract with Legends will expire at the end of the school year, and already requests for proposals for quotes have been sent out to a number of different local and regional companies, so the committee will have a pool of options from which to take the best bid. McEver and Steinberg both hope the future service will include some form of GPS students can use to locate the Camel Van as they wait to be picked up. "We have a lot of suggestions to work with right now, and have been receiving extremely helpful support from outside faculty, like Victor Arcelus and CC Curtis," said Steinberg.

Steinberg outlined what an ideal model for the future Camel Van service might look like: "It should be more reliable, the GPS tracking will help with that, and circuit more often. It should have an extra stop in South and a great route built around the desires of the student body. We need to table and poll the student input, so the Camel Van satisfies the wide range of requested locations."

McEver said that besides

being budget-friendly, the new contract will hopefully include one, if not two, wheelchair accessible vans, an outline for the proposed GPS system and ensure the reliability of the employees.

SGA is earnestly looking for solutions to re-integrate the shuttle service into the community, understanding that part of the problem is that the outsourced service feels like an experience disconnected from the College. "The Van doesn't even have our logo on it," explained Steinberg, "People don't feel familiar with it." Finding the schedule for the service has never been too clear either. "The fact that nobody knows when it runs is a problem. The van should be a bigger aspect of our student life."

Steinberg is optimistic of the Camel Van's future, and reflected the potential the Camel Van has to be really valuable to the college community. A more travelled and comfortable shuttle service will improve quality of campus life as well as open up the college's relationship to New London. •

Alice Munro Wins Nobel Prize: Implications for the Classroom Experience

TIM HARTSHORN
STAFF WRITER

Alice Munro Wins the Nobel Prize: Implications for the Classroom Experience

On Oct. 10, Canadian short story writer Alice Munro was awarded the Nobel Prize in Literature. For many experienced readers of Munro, this accolade represented a long-awaited acknowledgement of the writer's immense talent, which, over a career spanning nearly five decades, has resulted in 14 remarkable collections.

In English Professor Julie Rivkin's course "Alice Munro and the Short Story," however, the news of Munro's achievement was met with a slightly different form of excitement. Rather than alleviating years of anticipation, the Nobel committee's sudden recognition of Munro provided students enrolled in the course with a vaguely surreal backdrop: for many of these individuals, even those already familiar with Munro's work, Rivkin's class served as an introduction to this brilliant but difficult author. Most of the writers on whom English courses at this college focus (from Milton to Austen to Joyce) have their legacies firmly set. For Rivkin's students, studying an author's work while watching them go through the process of building a legacy is indeed a unique experience.

"It just felt so happy," Professor Rivkin mused while reflecting on the mood of her classes immediately following Munro's achievement. "It was like we were in on the secret before the world discovered it or something." Based on my conversations with a number of students, the Nobel Prize award does indeed seem to have encouraged a feeling of communality among members of this course. That being said, it also appears as if the potency of Munro's writing alone was, in the case of these students, enough to produce a very special academic experience.

Professor Rivkin was quick to say that her students are not only "remarkable readers... [whose] reading of Munro's work would make her happy," but also dedicated scholars. Although the prospect of teaching a course on one author always carries the risk of wearing students down, Rivkin maintained that "it really doesn't feel like people are getting tired out, or that they've exhausted their sense of discovery." In less than two

CONTINUED ON PAGE 5

CONTINUED ON PAGE 4

Blurring the Lines of Cultural Appropriation in American Pop Culture

MELANIE THIBEAULT
EDITOR IN CHIEF

The 2013 MTV Video Music Awards took place on August 25. A couple of months later, this relatively unimportant event continues to be debated, argued and analyzed by the media and general public, all in part to a raunchy mash-up performance by Miley Cyrus and Robin Thicke. Thicke's "Blurred Lines" and Cyrus's "We Can't Stop" have been named two of the hottest songs of the summer, and the

two artists cranked up the heat at the VMAs in an over-the-top, hypersexual performance that left critics and fans reeling and tossing around allegations of sexism, over-sexualization and racism.

The media initially harped on Cyrus, calling her performance disgusting, while putting less blame on 36-year-old Thicke for his equally troubling performance. An article in *The New York Times* went so far as to describe Cyrus's performance as containing "plenty of lewdness and a

molesting of Robin Thicke," placing all of the accountability on the 20-year-old woman. Given the argument that "Blurred Lines" sounds a bit "rapey" to some listeners, it's interesting that this particular *New York Times* writer chose to accuse Miley of "molesting" Thicke, as if he wasn't part of the spectacle himself.

While much debate has occurred around the over-sexualization of both stars' music videos and their VMA performance, less, though some, has been discussed

about the potentially racist undertones of each artist's actions and lyrics. Both Cyrus and Thicke, in separate attempts to express sexuality, have managed to appropriate black culture in such a way as to perpetuate stereotypes of the hyper-sexualized black woman: the Jezebel. Cyrus's VMA performance is packed with allusions to black female stereotypes and Robin Thicke's music video, though featuring two white women, prominently features a hyper-sexualized black female danc-

er — both telling examples of how deeply rooted racism is in our society, particularly in the entertainment industry.

The image of the hypersexual black female stems from a long history of the white male gaze. According to scholar Jennifer Morgan, when European settlers first arrived in the Americas, they interacted with black women for the first time, and struggled with how to categorize people who appeared wildly different from the pale, delicate figure of the

IN THIS ISSUE

Sustainable Food Market

Students and Office of Sustainability bring healthy food options to Conn each week in new Food Market program

The Doctor Is In... Sometimes

One freshman writer investigates why the Health Center is open limited hours during the week and not at all on weekends

Art. Period.

Staff writer Madeline Conley explores radical menstruation through the lens of Kaitlin Fung's senior art thesis

Player Profile

Sports editor Luca Powell interviews Squash captain Mike Coscarelli '15

Editorial

On Wednesday, Sept. 11, 30 to 40 students gathered in the *Voice* office at 9 p.m. for the first official meeting of the 2013-2014 academic year. Everyone was excited for the upcoming issue and what they could contribute to Connecticut College's independent student-run newspaper. A successful day at the Student Activities Fair led to interest from more than 80 students across class years and with a variety of academic and social interests; in particular, editors working the table spoke to many interested freshmen and felt enthusiastic about the upcoming year.

Many of those students comprised the large group that attended our first meeting, which was filled with great conversation and not one, but two kinds of chips. For the first two issues, our only struggle was trying to fit all of the articles we received into the paper. Flash forward two months: our weekly Wednesday night writers meetings have turned into editorial staff meet-

ings, in which we grumble about the lack of student interest on campus, brainstorm ways to coerce people into writing for the next issue and try to finish off those two bags of chips and flat soda. In the past four years, participation at *Voice* meetings has never been so dismal.

Last Wednesday, we dedicated twenty minutes to speculations on why such a lack of interest developed and how to go about encouraging more student participation. Posters? Pizza? Our first born children? There have been many misconceptions regarding student involvement in the *Voice*. But we're here to let you know that anyone and everyone is welcome and encouraged to write for us; it is, after all, the publication of and for the student body as a whole. Even if you're a graduating senior and have never written before, your opinions are valued, and what is important to you is important to us. Even if you're a freshman with no experience in student journalism but have ideas and

opinions, we'd love for you to contribute.

Connecticut College is not a journalism school, and very few of our own staff members are looking toward careers in the journalism field. Web content editor Fred McNulty '15 has grand political aspirations, while sports editor Luca Powell '16 will probably write the next greatest American novel. Who knows? Past editors have attended medical school, law school and have gone on to careers in a wide array of industries. Much like the liberal arts experience, writing in any capacity is an invaluable skill in the real world. Writing for the *Voice* teaches you how to work under a deadline, how to improve your interviewing skills, how to edit and how to work individually and as a member of a team. With so many perks and so little time commitment involved, it's surprising to us that not as many people are banging down the door to Cro 215 every Wednesday night, like they did in years past. Our first

meeting of the year had people sitting on the floor and standing in the doorway, and we want to see this every week.

A few weeks ago, Dave wrote an editorial lamenting the growth of student clubs on campus, correlating it with a rise in student leaders and a disinterest among the student body to join preexisting organizations. Over the past four weeks, we have seen this phenomenon impact the *Voice* directly -- and negatively. We canceled the issue following Fall Weekend simply because we didn't have enough articles to fill our 10-page newspaper. We've received criticism that we publish too many photographs and illustrations, but what are we supposed to do when we don't have enough text and we refuse to decrease to an 8-page publication? We've lost a tangible interest in the *Voice*, and as editors, we're quite curious to find out the reason why.

- Melanie and Dana

Letters to the Editor

To the Connecticut College Community,

As a self-identified feminist since the age of 13, this last month has been an incredibly exciting time to be on campus. Alia Roth and the men of her "100 Men Rise" video have brought feminism to attention both in our community and incredibly, nationwide. Their achievement should be applauded. And as Gabrielle Dann-Allel has done in her *Voice* article and people have done all over campus, both in formal and informal conversation, they should be used as the starting point for a larger conversation that engages deeply with what it really means to be a feminist and to work against gender-based violence.

In interest of helping that conversation along, I'd like to throw in my two cents and say I don't think it's time to get rid of the phrase "the personal is political" just yet. This phrase became so central to the feminist movement that developed in this country because it put into words what was so transformative about the perspective these women developed. Feminists in the 1960s began to see their individual lives and experiences as connected to a larger power structure and that was what empowered them to

take action.

This journey, the journey to understand the power structure you are within and what you can do to help destabilize it, is the same journey that we should challenge aspiring male feminists to undertake. To the men of Connecticut College: if you've decided that gender equality and an end to gender-based violence sound good to you, congratulations, you might be a feminist! The question arises, what next?

If you want to be a feminist, I challenge you to start with yourself. How have you been complicit in patriarchy? When have you benefited from male privilege? Go on the same journey of self discovery that the first feminists did. Recognize how living in a society where sexism is in the very air we breathe has influenced your views, your opinions and your actions. Luckily this is not a journey you have to go on alone. There are other male activists around these issues who have left a path for you to follow - go Google the names Michael Kimmel and Jackson Katz. There are also resources all around you. Go to an event at the Women's Center. Sign up for Green Dot training. Take a gender and women's studies course. Even better yet, sit down with the women in your life - with

your female friends, with your mother, your grandmother, your sisters - and ask them how these issues have affected their lives. And then listen.

Most importantly, if you want to be a feminist, start making the other spaces in your life feminist.

If you really want to support the feminist cause, bring it to spaces we can't be in. Be a feminist in the guys' locker room when someone is extolling the assets of his latest hook up. Be a feminist in a dorm room on Saturday night when one of your friends makes a sexist joke. It's one thing to say you're opposed to gender-based violence and it's another thing to actually challenge the hundreds of little things that are said and done in this culture everyday that make men feel as though they are entitled to women's time and bodies. While the first may make you a star in a viral video, the second may not make you very popular, as any girl who has had to confront one of her guy friends, or her boyfriend, or her father for saying something problematic will tell you.

Lastly, to bring this back to the wider conversation about what "redefining feminism" can mean, while we are working to make feminism more inclusive,

we can't forget that the greatest sin of the '60s era feminists was not excluding men from their movement but failing to listen to the groups of women who felt alienated and were at times, actively excluded from the movement, namely women of color, trans* women and women from working class backgrounds to list a few. While we are changing the face of feminism, we must be sure to address how that face has been primarily white, middle class and cissexual. It's far beyond time for us white feminists to start doing our own research; we need to start reading bell hooks' and Chandra Mohanty's critiques of feminism. (A great place to start is bell hooks' recent article "Dig Deep: Beyond Lean In," a critique of Sheryl Sandberg). While we are redefining feminism on this campus, why not start talking about how patriarchy intersects with systems of racism, colonialism and global capitalism?

All of this is to say that I applaud Alia Roth and the men of Connecticut College for starting the conversation and I challenge all of us to not be afraid of bringing this conversation to a deeper place.

In solidarity,
Brooke Dinsmore '14

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."

Dave Shanfield
&
Melanie Thibeault
Editors in Chief

Julia Cristofano
Managing Editor
& *Business Manager*

EDITORIAL STAFF

Molly Bangs
Dana Sorkin
News

Jerell Mays
Sam Norcross
Opinions

Mark Ferreira
Helen Hope Rolfe
Arts & Entertainment

Alex Cammarata
Luca Powell
Sports

Chiara Cafiero
Head Copy

Fred McNulty
Web Content Editor

CREATIVE STAFF

Zander Asplundh
Art Director

Ben Meyers
Miguel Salcedo
Photo Editors

May Moribe
Layout & Design

COPY EDITORS

Madeline Conley
Hallie Grossman
Andrew Shaw

Thank you for reading

&

Thank you for writing

CONTACT US

eic@thecollegevoice.org
270 Mohegan Avenue
New London, CT 06320
thecollegevoice.org

Fall 2013 Writers Meetings & Production Schedule

The College Voice holds writers meetings on Wednesday nights at 9 PM in our office on the second floor of Cro. Join us.

ISSUE NUMBER	WRITERS MEETING	PUBLICATION DATE
1	9/11	9/23
2	9/18	9/30
3	9/25	10/7
4	10/14*	10/21
5	10/16	10/28
6	10/23	11/4
7	10/30	11/11
8	11/6	11/18
9	11/20 & 12/2*	12/9

*meetings dates marked with an asterisk imply that the meetings will take place on Mondays to accommodate the academic calendar

ADVERTISE WITH THE COLLEGE VOICE
Contact Julia Cristofano at business@thecollegevoice.org

THIS WEEK

THE COLLEGE VOICE

NOVEMBER 4, 2013



A DANCER'S DOZEN

2013 Fall Dance Club Show, October 31st November 1st & 2nd



PHOTOS BY MIGUEL SALCEDO

Sustainable Food Market Provides More Options for Environmentally Friendly Shopping



PHOTOS BY MIGUEL SALCEDO

MOLLY PIEPER
CONTRIBUTOR

There is no denying that sustainability has become a hot-button topic here at Connecticut College in the last few years. In many ways, it has become vogue to “go green” or to be lauded as “eco-friendly.” However, sustainability is more than a passing fashion; it has become an integral part of the College’s mission. Between our newly-renovated greenhouse and the Sprout Garden, Conn has been making many strides in the right direction. Sustainability here at Conn is defined as “economic stability, social equity

and diversity, and environmental stewardship.” The new Sustainable Food Market was established with these ideas in mind.

Sybil Bullock '14 first thought about starting a local food market on campus about ten months ago. After taking an Anthropology class titled Worlds of Food, Bullock found herself contemplating food production in the United States and wanting to foster change. “Food is produced in large-scale, fuel-costly ways,” explained Bullock, “[and] it is eventually consumed far, far away from its original source. This has huge implications for the environment, the economy

and our health.” It was in the midst of these musings that Bullock first began contemplating a project that would draw attention to sustainable food practices.

Bullock said, “Educating students [and others] to be aware of their part” in our food system is fundamentally important. Her goal is to make both food and food education available to the Conn community. But Bullock and the Office of Sustainability faced some challenges. Josh Stoffel, Manager of the Office of Sustainability, commented on the challenges of promoting sustainability here on campus: “There were limited options

for people to purchase whole foods on campus and that not many people were venturing into New London to shop at businesses like Fiddleheads [Co-op].” Cue the solution: The Sustainable Food Market.

The Sustainable Food Market, which partners with Fiddleheads Co-op, provides our campus with sustainable food options. Items such as dairy products, fresh organic vegetables and fruits and packaged goods are brought from Fiddleheads to the market each Friday. Fiddleheads prides itself on only selling high-quality and organic food that was farmed in the local area. According to their website,

they stress a minimization of excessive packaging and animal testing, as well as highly-processed and refined foods.

This new initiative brings access to healthy food and a fair food system for Connecticut College students, faculty and staff. Josh Stoffel agrees: “The market promotes sustainable behavior because we are providing an opportunity for everyone on campus to purchase socially and environmentally responsible products from a consciously designed local business.” Students are not only connected with healthy food, but also with the New London community.

The market had its opening

day this past Friday and is currently in a four-week pilot program to assess interest. Stoffel anticipates great things: “The market is a definition of sustainability and I am happy that the Office of Sustainability could help Sybil establish such a great program. I have a strong belief that the Sustainable Food Market will quickly become a fixture on campus moving forward.” Stop by Cro between 11 a.m. and 2 p.m. on Fridays, Nov. 1, Nov. 8, Nov. 15 and Nov. 22 to grab some tasty, sustainable food items and support the New London Community. •

Alice Munro Wins Nobel Prize: Implications for the Classroom Experience

CONTINUED FROM FRONT

months, her students have become deeply immersed in Munro’s writing, both in terms of its innovations and its impacts.

When asked to describe those elements of the class material covered that most impress him, Bo Clay '15 was forced to choose from a long list of impressive techniques. He explained, “Munro has an amazing talent to switch between perspectives and narrative voices. She can seamlessly switch from first to third person. The way she structures her stories... it’s almost like recalling a memory.”

Zander Asplundh-Smith '14 said that Professor Rivkin’s course has enabled him to understand the manner in which “Munro has impacted the short story. That genre has gained a lot prestige over the past half-century, much of which can be traced back to her writing.” Certainly, to understand a writer’s style not only as it functions within specific texts - but also as it pushes an entire genre forward - is no small task, but Munro’s writing, which Professor Rivkin describes as having “opened out” over the course of her career, seems particularly conducive to this objective.

According to Rivkin, Munro’s more recent works have become longer, “much more open-ended, much less certain and less linear,” and have even taken on “enormous scopes of time...cover[ing] the lifetime of a character...mov[ing] backward and forward.” Such invention (which, drawing from my own limited experience with Munro’s prose, is enacted seamlessly) has undeniably influenced other short story writers to experiment heavily with narrative voice and structure.

Judging from the outlooks of class members such as Asplundh-Smith and Clay, whose respect for Munro was

well formed before her Nobel Prize award and therefore changed little following this honor, the endurance and tenacity which Rivkin sees in her students seems more motivated by Munro’s prose than by her newly increased fame. Thus, the significance of the Nobel Prize victory, as it relates to an improved classroom experience, remains in question.

That Munro’s award facilitated a uniquely upbeat environment in English 362 is undeniable. Unfortunately, this scenario is impossible to replicate, and if any lessons are to be taken from it, they are almost certainly to be

found by asking why, exactly, the student response to Munro’s award was so positive. I would propose that Munro’s writing, while never tedious, has now acquired an exciting sense of relevance to the concerns and values of literature in today’s world - a sense certainly not lost on Professor Rivkin or her students.

There is certainly something to be said for reading a writer whose prose is in direct dialogue with contemporary issues, concerning both literature and beyond. Professor Rivkin was very open in stating, “I love teaching contemporary fiction... I like the sense that you can open

up the book review and discover the thing that you want to teach next...that new great literature is being written all around us.” This sentiment was echoed by Asplundh-Smith, who asserted, “contemporary fiction is extremely interesting to students, and particularly relevant to students looking to become writers...I would love to see more contemporary fiction courses.” It seems that by locating writers in contemporary discourses, students may be more inclined to identify with a tradition of literary brilliance which, as Munro’s writing demonstrates, is still going strong. •

OPINIONS

NOVEMBER 4, 2013

THE COLLEGE VOICE

Blurring the Lines of Cultural Appropriation in American Pop Culture

CONTINUED FROM FRONT

white European female. As is common in history, a binary developed when English writers “conventionally set the black female figure against one that was white — and thus beautiful.” Despite deciding that black women should be less beautiful than white women based on this socially constructed binary, white men still recognized that these black females were desirable; a new image evolved that placed the black woman as “the beautiful woman who is also the monstrous laboring beast.” Black women’s roles were then seen as twofold in the colonization of America: as productive and reproductive bodies, as a labor force and as baby makers. They were dehumanized, and their sole utility became “their ability to produce both crops and other laborers.” Eventually, this dehumanization and

hypersexualization of black women led to white men’s justification for enslaving and raping them.

In her VMA performance, Miley Cyrus treats her black dancers as objects, harkening back to the time when black women were treated as less than human — beasts, as an article by Morgan explains. According to an article from the *Huffington Post* by Anne Thériault, “Miley was, at one point, slapping a faceless black woman on the ass as if she was nothing more than a thing for Miley to dominate and humiliate...[with] barely anyone discussing the fact that Miley’s sexual empowerment...should not come at the cost of degrading black women.” After Cyrus’s performance, many white feminists took to the Internet to defend the “slut-shaming” that came Cyrus’s way, but many of them ignored the obvious racist aspects of

the star’s performance. These black female dancers, though they were back-up for Miley Cyrus, were treated as faceless props for the singer to use to demonstrate her twerking abilities. These “black cultural signifiers like twerking [were] used as a means of connoting that Miley’s now wild and dangerous,” said Kia Makarechi for an article in the *Huffington Post*. Cyrus, who claimed in an interview that she wanted a “black” sound and style to her music, associates “black” with “sexual,” thus directly playing into this racist Jezebel stereotype.

Thicke, while not necessarily performing race in the same way, still ends up negatively appropriating black culture. Dubbed by the *New York Times* as “White Soul’s Leader,” Thicke has been criticized for “Blurred Lines,” as some people claim it sounds too much like “Got to Give It

Up,” a popular Marvin Gaye tune. There’s no arguing that Thicke’s sound is based very much off soul music, an originally black genre, but it’s his oversexualization of both himself and of his female dancers that has critics calling foul; Thicke, like Cyrus, associates this hypersexuality with black culture, thus feeding into the stereotypes generated long ago by white European males. Not to mention Thicke’s dehumanization of these women and his controversial lyrics about sexual consent come off as incredibly sexist and chauvinistic.

Cyrus and Thicke’s act at the VMAs was so out of hand that one critic for *Vulture* called it “a minstrel show routine whose ghouliness was heightened by Cyrus’s madcap charisma.” Minstrel shows — performances in which whites would put on blackface and imitate blacks often in over

exaggerated and derogatory ways — were popular in nineteenth and early twentieth century America. These shows constituted a new, albeit still racist and offensive, way of representing the black body. According to Robert Nowatki in *Representing African Americans in Transatlantic Abolitionism and Blackface Minstrelsy*, minstrel performers and audiences “often showed a nearly pornographic fascination with black bodies” and “claimed or implied that their representations of African Americans were genuine... constructed through conventionalized performative rituals.” Cyrus and Thicke’s performances were bordering on the pornographic, were extremely fascinated with the representation of black bodies, and in a way can be considered modern day versions of blackface.

Rather than being literal like

minstrel shows of the past, the “blackface” in Miley Cyrus and Robin Thicke’s performances is figurative. The two artists attempt to act “black” in their singing and performances by creating hypersexual versions of themselves and by perpetuating the stereotypes of overly sexualized black bodies, in particular those of women. Cyrus appropriates urban black culture of our time, trying to incorporate the stylings of contemporary hip hop artists, but rather than do anyone justice, she just offends an entire population. While the lines between cultural appropriation and institutional racism are very blurred in the music industry today, rather than saying “we can’t stop,” we should be saying, “this needs to stop.”

The Doctor Is In...but Only From Nine to Five

APARNA GOPALAN
CONTRIBUTOR

A Friday night had never been so epic. Enjoying a free wristband snack at Fall Weekend, little could freshman Umar Zulfiqar anticipate he would end up in the ER just a few hours later due to a sudden and severe allergic reaction to shrimp. Come 3 a.m., he was short of breath and playing a waiting game to see if it was a passing trouble. Eventually, he was pushed by his roommate to call Campus Safety, something Zulfiqar had been delaying. One wonders if Zulfiqar would still be hesitant if primary health-care was just a couple of minutes away at the Lillian Warnshuis Health Center.

Why is the Health Center not open on weekends? Why does it have closing hours? Isn’t that like having closing hours on our safety and well-being? Why can I not get access to extended medical care inside Conn? Isn’t my \$60,000 enough to get me access to decent healthcare? These are questions I have heard with surprising frequency in my two or so short months at Conn from hordes of belligerent Camels. Curiosity to understand what was really going on, and a shared belligerence, lead me to investigate.

Zulfiqar’s is by no means an uncommon situation. Prapti Kafle ’16 talked about how, in her freshman year, her friend had a shooting pain in her stomach and had to be driven to the ER in the middle of the night. “It cost her some \$2,000 just to get a simple blood test done, all because she got it done at a hospital,” reminisced Kafle. Not to mention the alarm that such a situation brings; you never know when you’re going to be spending a night at the hospital instead of your dorm room.

And it’s not just sudden, “that-would-never-happen-to-me” cases. Nam Hoang ’17 came down with flu-like symptoms on the weekend before Fall Break, and played the same waiting game as Zulfiqar. After a draining weekend, he finally got medicine from the Health Center on Monday, and it took him almost the whole week to recover. “I asked them

why they weren’t open on weekends,” said Haung, “and they said they used to be... they said something about not wanting to deal with parties and drugs anymore.”

When I probed into the matter, Hoang turned out to be right in some measure: “The decision to close the Health Center came in the academic year 2000-2001, and the center finally closed down in 2001,” said Cate Moffett, director of the Health Center. Up until that year, explained Moffett, the Health Center used to be open 24/7 with physicians and nurses available at all times

of accountability within the campus community. “Students would sometimes just ring the buzzer and dump their drunk friends at our door,” she said. “We had to find a way to try and be health promoters as opposed to a drunk tank.”

The ACHA consultation report revealed other concerns, which Moffett explained. It was, she says, a “very dangerous operation” having just an nurse working at night with no back-up; it was, at the same time, very expensive. The report (that she gave me access to) concurs with her, explaining the shifting trend: “college

the gap,” explained Moffett. “We wanted to make the community more aware about health care, which is why we hired CC Curtis.” Besides Curtis, Area Co-ordinators in Res Life and student EMTs were hired, and Campus Safety was retrained to be able to “make evaluations” as opposed to just dropping students off at the Health Center. A RN Hotline, where students can have access to basic advice about when to go to the ER, was also set up.

This is still not satisfactory for students who have experienced the problems that the

consultation as well, but never ended up doing it because of privacy concerns.

To arguments like Hoang’s, Moffett says “to delegate a couple of tiny hours on the weekends is a nice icing on the cake...but it’s not like we’re open 16 hours...everyone is never going to be happy with whatever hours we have.” And her reply to Prapti’s argument is even more counter-intuitive: on weekends, it is usually something that can wait till a Monday; if it’s something so serious that it can’t, the Health Center wouldn’t be able to do anything about it even if it was

based lifestyle is the key.

All these changes were made with the assumption that the campus community is picking up the slack and becoming more health conscious, but is that actually happening? “Students are way more savvy than they were in 2000,” says Moffett. Students who were regulars in their freshman year, she remembers, are telling freshmen what to do about health problems by the time they are seniors. To Moffett, the system seems to be working perfectly. Though I came out of the interview with Moffett feeling decidedly less belligerent, I still have my doubts.

I don’t feel like I’m living on a campus where people are aware about all the resources about health care. “If I don’t get sick, I don’t really care” seems to be the general attitude. The Health Center should do more to remove this kind of blind reliance on help coming whenever a student might end up needing it, because I might just have to drive myself to the hospital with broken ribs at 2 a.m. on a Sunday.

More health awareness workshops in orientation, with student speakers talking about how suddenly they ended up needing health services and how important it is to know about the available resources, along with mandatory health care workshops every semester could add up to be a huge difference in the campus community’s approach towards health services.

Trying some way of having student employees for brief weekend hours (because “everyone” doesn’t need to be pleased, just the students who get mono on a Friday night), or maybe having the EMTs sit in at the Health Center after hours as some kind of a work-study position would help quell the frustration among students enormously. This kind of arrangement doesn’t need to be permanent, just a crutch in place till the campus truly does pick up the slack. Tough love is a good thing, but only up to a certain point. There could be a way to meet halfway, but both the Health Center and the Camels are going to have to walk to get there.

HEALTH CENTER



KRISTIAN MAESTRI

of the day and night. After financial assessments and a consultation with the American College Health Association (ACHA), who recommended a complete change in the way health services were organized at Conn, an SGA task force working with the Dean’s office finally came to the decision to shorten the hours. Intoxicated students, according to Moffett, were a big part of the reason. She explains how a constant access to health services was leading to a loss

of infirmaries have rapidly disappeared during the past two decades...since modern medicine and new vaccines virtually eliminated on-campus epidemics and improved self care options.” It goes on to say “at this time, the infirmary model has low utilization, is expensive to maintain, difficult to staff and creates serious risk management issues.” The statistics seem to agree: just two other NESCAC schools have 24 hour health care.

A plan was created to “fill

absence of the Health Center brings. “They should be open on Saturdays, maybe have something like 9-3 weekend hours. Sundays are when the hangovers happen, after all,” Hoang pointed out. Prapti has an even more aggressive stance. “They should be open 24/7. Healthcare being inaccessible is unacceptable. Have student workers, if it is expensive to have staff. But something needs to be available.” Moffett was advised to hire student workers by the ACHA

open and you would have to go to the ER.

I think it has more to do with the reassurance of having some sort of safety net on campus than with a reluctance to go to the hospital, and when I mentioned this to Moffett, she agreed. Antibiotics, she suggests, play the same role of instant reassurances. “Getting better from, say, a cold has little to do with the medicine. We don’t want to put ourselves out of business but it’s true,” said Moffett. An overall wellness-

Art. Period.

Why you should care about Kaitlin Fung's Senior Art Thesis

MADLINE CONLEY
STAFF WRITER

This article is going to lead exactly to the place you might have suspected: me pondering the use of menstrual blood in art as feminist activism. Or maybe you didn't anticipate that, at least not in a College Voice article, not at Connecticut College. On college campuses different from ours you might have seen this coming; Bard, maybe, or Oberlin. As much as we love to applaud our liberalism and open-mindedness, Conn is a relatively conservative campus—and we do not often use menstrual blood in our art.

As a community that is currently concerned with defining and practicing feminism, in ways small and large (most readers are acquainted with the much-watched, discussed, praised and critiqued “Why Are Vaginas Important to You?” video produced by Alia Roth '14 that went viral two weeks ago), it is critical that we consider more radical methods of breaking down the patriarchal bricks that lay the walls of sexism. One senior Art major is endeavoring to do this in a way that, for many at Conn, is shocking.

I heard about Kaitlin Fung's senior art thesis (which is also her PICA project) long before I saw it. Ours is a small campus where word travels fast, whether it be scandal, rumor, or bodily fluids in Cummings. So, when I met Fung in the senior studios in Cummings on Halloween evening, I was looking forward to finally seeing in per-

son the work that had incited so much response. The image that gossip and my own imagination had cultivated was of bright splashes of crimson red streaked across a fifteen-foot canvas (something loud and gaudy) but in reality, Fung's work is far less aggressive.

Pinned to the walls of her workspace were small pieces of linen sprinkled with constellations of menstrual blood, and surprisingly, for something that has provoked so much reaction, it's fairly understated. Beside these smaller pieces are intricately embroidered menstrual pads, stitched together with red thread, that read in different sized lettering, “I was the first of my friends”, “I bled in the bathtub”, “Mom said I became a woman” and a few other first-period declarations.

One piece that asserts itself in a slightly louder way, and which Fung said has provoked the most “Eww, gross” responses, is a piece of canvas with a large smudge of rusty red across it, where the artist emptied her menstrual fluid in a splashing motion. She laughs of the way it turned out, “It's almost like a nod to Pollock, who was such a chauvinist.”

As she showed each of the hanging pieces, Fung explained, “My project is using art in an activist way, to reduce menstruation stigma. I'm looking at the way [menstruation] has been represented in popular culture and seeing how my artwork figures into this greater narrative of menstruation and visual representation.” She is also attempting with her work to foster an understanding of

menstruation as “a healthy embodiment; to not see [it] as something that happens to you.”

Her work can be considered part of a movement that is in vogue right now in some feminist circles, sometimes called radical menstruation, menstrual activism, menstrual anarchy, or menarchy. Menarchy, in a few words, is any effort that attempts to take the shame out of menstruation.

Fung and I spent most of our time not actually discussing her art, but expressing frustration over the absurd measures taken to make sure people don't know you're on your period, to hide your products, to ignore in

products being made publicly advertised are disposable. It's just another way to hide it.”

Getting your period is an experience that almost all women (and over 60 percent of this campus) experience at least monthly, yet is still shadowed by shame, lack of knowledge, feelings of dirtiness and sometimes disgust. The notion that menstruation and humiliation are bound up in each other is reinforced in tampon commercials that boast an “ultra-discreet” product, the requisite “I bled through my white pants at a birthday party” story in every of “Embarrassing Stories” issue of Women's magazines, and a

know about alternative menstruation products, which produce less waste and are potentially safer. A woman disposes of an estimated 11,400 tampons in her life, which, apart from being a mini-environmental crisis, is just expensive. Although usually met with disgust and intimidation, it's important to mention the existence of menstrual cups, (popular brands are Diva Cup and Moon Cup) which pose no risk of Toxic Shock Syndrome, can be left in for up to 12 hours, and are reusable. This article is not meant to be an ad-campaign for the Diva cup (to each their own, and many women find that pads and tampons are best for them), but we do deserve to know all our options. Informing ourselves about something that happens to our bodies regularly is not only a feminist action, but one that makes common sense as good stewards of our bodies.

So why menstrual activism, any good feminist might ask, when one in four women will be sexually abused in their lifetime, or while women still earn significantly lower salaries than men doing the same work? For Fung, this is just one piece of work in a larger commitment to feminism and activism; she also works for Safe Futures, formerly the Women's Center of Southeastern Connecticut, Safety Net on campus, and serves as a director for the Vagina Monologues. She sees this work as, “a venue I've decided to explore because it feels like something I can do direct work in.”

Largely, Fung's menstrual art is important because it gets

people talking. By starting to talk about our bodies, we start to talk about our experiences, our lives as complete, whole people and our histories, collective and individual. Discussion prompts women to feel less alone, to create networks with other women and to stop feeling humiliated just for being female-bodied. Fung commented on this: “I think it's incredibly damaging when we don't talk about things—especially regarding our bodies. So, while I want people to talk about menstruation that hope expands to all kinds of issues surrounding the body we tend to stray away from (masturbation, sex, hair, etc.). It's my hope that through conversation people feel a sense of validation about their experiences.”

Perhaps running around campus dangling our used feminine hygiene products as a statement of our emancipation from the patriarchy is not the next logical step for this campus. Using menstrual blood as lipstick, which artist Ingrid Berthon-Moine did in a 2011 project, will likewise probably not be well received at Connecticut College either. We can, however, as we so often do at liberal arts school, talk. Fung's work has provided an occasion to talk, and by talking, give ourselves permission to let go of some of the embarrassment we feel about this very natural, healthy process. “I want people to look at menstruation in a new way. But in a bigger, more general way, I just want people to talk about menstruation. I want that to be a regular conversation that's happening.”

By starting to talk about our bodies, we start to talk about our experiences, our lives as complete, whole people and our histories, collective and individual

any way possible this natural process happening within your own body. During the creation of her work, Fung reflected often on “the fact that [feminine hygiene products] are manufactured...[to] label menstruation as a hygiene crisis and something we should clean up and hide...also the way all the

general reluctance to talk about menstruation or even acknowledge that it happens to us. It's so rarely talked about that many girls still experience their first period in terror, thinking they are dying because no one ever explained to them anything about menstruation.

Furthermore, few women

Professor and Former Conn Student Provides Insight into Classroom Formality

MADLINE CONLEY
STAFF WRITER

Professor Mark Mullane, of the History Department and who is also a former Conn student, kindly agreed to respond to a few questions regarding formality in the classroom. This interview is an addendum to the article “Just Going Off What She Said: Is Formality in the Classroom Still Relevant” which I wrote for last week's issue of the *Voice*. Here's what he had to say:

The College Voice: Do you feel that students are too informal in speech, dress, or conduct in the classroom? Or is strict formality in the classroom a relic of an antiquated approach to teaching and learning that really no longer has a place in the 2013 classroom?

Mullane: “Strict formality” in the classroom is, of course, relative, and I can certainly recall various formulations of it. For me, a strict (and it was) parochial school experience in

the late 1970s was followed by a very formal, etiquette-driven preparatory school in the 1980s (where “The Bench” and “The Paddle” were visible threats never used). In my experience, far, far too much emphasis was placed on what you wore, how you spoke (students had a kind of “private language” to which some teachers were privy) and what your parents drove. Of course, none of this (a “semiotic system of exclusion” including speech and apparel) was particularly exceptional. But it made me receptive to a change that came in 1989, when I entered secondary school.

[In secondary school] members of the faculty were very intelligent, and did not need (or want) to rely on strictness or formalities to accentuate authority: most just didn't need to. It was not, by any means, a school that adopted an alternative approach to education. It was just far more relaxed than anything I had experienced. Between the ages of fifteen and eighteen, I found

this very refreshing. I still do.

My college experience (in part at Connecticut College in the mid-1990s) was in many ways an extension of this secondary school experience. Many students from my graduating class came to ConnColl. Like my academy, ConnColl seems to me (for the most part) polite and respectful, without the need for “strict formalities,” which, because of my experience with them, I am comfortable calling antiquated. But if all things are relative and not approving of text-messaging in the classroom is being “strictly formal” rather than insisting upon decency, politeness or respectfulness, then long live antiquity!

TVC: Do you find it distracting or overly informal when students preface and/or undermine what they are about to say in class by saying, “I don't know if this is right but...”, “Going off of what she said”, or “this may be completely off but...”?

MM: I really don't find it

distracting. I don't believe the classroom is a formal debate with any real protocol to be followed. I can, at times, find it overly informal.

The phrase “I don't know if this is right, but...” does not, to me, indicate that a student isn't self-assured enough; rather it indicates that a student has likely given some thought to a given subject (at least enough to express uncertainty), and is self-assured enough to offer a line of argument, even if that argument may not be correct. And only the most formal would insist on reformulating “I don't know if this is right, but...” as “I am not entirely certain, yet I shall attempt to prove that...” The latter is archaic; the former simply familiar, unless the preface repeated often enough by one individual to become a verbal “tick” of sorts.

I am formal enough to want to change “Going off of what she said...” to something more like “Following in the vein of Sarah's thought...” or even just “Along the same lines...” A familiar tone

does not rattle me; poor diction or bad colloquialisms can. But in classroom conversations (rather than in written work), I am usually happy to overlook this sort of thing, even if I make note of it. And what seems to me most important in this phrase is not the diction but the fact that the student is “building upon” (“going off”) another student's thoughts. There is nothing I find distracting about that.

TVC: Does any of this even matter at all? Does it matter at all how students say something as long they say something?

MM: I do think it matters. I certainly don't think the ability to articulate yourself well is proportional to your moral quality (a position less than tacitly taken up at my prep school); but good, clear expression is efficient, and it certainly it can have an artistic-aesthetic value in itself.

TVC: As a former student, do you feel that students now

have different attitudes towards behavior in the classroom than did you and your peers when you were at Conn?

MM: I don't really think so. I believe that we were (for the most part) polite and engaged in the classroom, and I see much the same thing now. Conn, in my experience, has always been populated by folks who are friendly, open and interested. And if anything, students are more driven, if only because of the economy: the future is uncertain and most folks want a glowing record across the board when they approach the job market, even if they don't find all subjects of equal interest all of the time. The real change has been in technology. I can still overlook a brief side-remark in the classroom, but texting (which I have only seen a few times) I do find jarring, even though in reality it may constitute little more than a virtual side-remark.

submit your writing and art to Cadenza!
SUBMISSIONS DUE NOV 30th

CADENZAMAG@GMAIL.COM

short stories//poetry//drawing//painting//photography//anything creative

CADENZA
LITERARY & ARTS MAGAZINE

ARTS & ENTERTAINMENT

THE COLLEGE VOICE

NOVEMBER 4, 2013

Inside the Actress's Studio: An Interview with Julia Larsen '14

HELEN HOPE ROLFE
ARTS EDITOR

The College Voice: How did you choose Conn? Did you come already knowing that you wanted to be a theatre major?

Julia Larsen: I'm from Alexandria, Virginia, which is outside [Washington,] DC. I knew that I wanted to go to a liberal arts college and stay on the east coast—just to stay as close to home as I could. But I was having a lot of trouble finding schools that fit what I wanted. I did know that I wanted to do theater, but I wasn't really sure if that meant I wanted to major or if I just wanted to explore it more... I was really trying to keep myself open to the possibilities.

My high school guidance counselor actually transferred from Yale to Conn after her sophomore year, and she loved it. She was like, "This would be a really good fit for you; you should check it out." So I went on a college tour with my mom over the summer, and we came to Conn and it was so disgusting out! It was pouring rain—so nasty—and I thought it was the most beautiful place ever. And I was like, "Well, if I think it's beautiful when it's rainy, I'll

think it's beautiful when it's sunny!" I had a wonderful tour and I just felt comfortable on the campus. I wanted to take in a little bit of everything, and I felt like this was a really good place to be doing that. And then I applied ED II and I got in, so I was set. [laughs]

TCV: What's been your most challenging role here and why?

JL: That would've been my role in *Four Dead [in Ohio]*. That's because I couldn't approach it the same way that I knew how to. I had to break down my preconceived notions of how I approach a role simply because of what David Jaffe [the director] was requiring of us, and because of the way that we'd structure the process as this devised piece. I'd never done devised theater before. I grew a lot that junior year, and that process really informed all of my growth.

The play really became parts of all of us; we all felt that we had equal investment in it. In *Four Dead*, I was playing a character I created who was very similar to myself, and that character was playing Antigone. We did a thing where we reconstructed our life as somebody who was living in the '70s. We had to write about

where we were when JFK was assassinated, and things like that, really thinking about paralleling parts of our childhoods and seeing what that would've meant back in that time period: "Did I go to Woodstock?" "Did I go to Summer of Love?"

Once we had that, we started thinking about ourselves in terms of what the play meant to us in 1970 at Kent State and how our upbringing would've influenced how we felt about the National Guard being on campus. This was all dramaturgy in a way, a lot of background work that we were doing as opposed to going through the text and analyzing what's already there.

TCV: Do you think of yourself as an actress first and foremost?

JL: From this growth after *Four Dead*, I started to think of myself more as a theatre professional. I act and that's my medium. But everyone in the theatre profession is a storyteller in some way, and whether they're helping to bring that story to life through the design process or through directing or through acting, it's all part of this storytelling... unit, I guess you could say. But I do think of myself more as a performer. I just enjoy it more. And I feel like a lot of

the work I've done at Conn has been from a performance angle, so I have more experience there.

TCV: Do you have a dream role?

JL: Oh, god. I was actually talking about this with Ken [Prestinini, Associate Professor of Theater] the other day. For my thesis, he was saying, "You need to compile a list of all the great roles that you would love to play." Man, it's such a hard question! I just like to do different things, you know? I've been in Chekhov, I'm in Shakespeare now, I've been in modern plays. With each one, while I'm doing it, I think it's the most fun thing I've ever done. I'd love to take on a lot of those traditional lead female roles, but I wouldn't say I have one that's like, "Oh, if I could only play Lady M [Lady Macbeth, in Shakespeare's *Macbeth*], I could die happy."

TCV: What's the best non-theatre course you've taken while at Conn?

JL: My freshman year, I took an introductory anthropology class. I didn't really know what I was doing and my student advisor was an Anthro major, so she was like, "You should take

this!" I can't remember what it was called... It might've just been Intro to Anthropology, but I feel like it had a better name. Anthropology was so new to me. It was nothing that I'd ever experienced in high school, so I really loved it.

TCV: Do you have any embarrassing or funny backstage stories to tell?

JL: Always. My sophomore spring, I was in *Hay Fever*, which was directed by Molly Clifford ['13], who at the time was a junior. I was the youngest daughter of this very crazy family. Alex Marz ['13] played my dad and Liz Buxton ['13] was my mom, and Ben Zacharia ['13] was my brother. At the very end, we're all in our pajamas having breakfast, and we get into this big fight about how the streets of Paris work. Alex wheels over this cart that has all our breakfast on it, and he's supposed to start lining up the plates and show us how the city of Paris is structured so that he can make his point.

The top of the cart is this glass sheet, and it falls off and shatters all over the floor. There were two or three seconds where we all were just froze, like, "What do we do?!" Then we just went

with it, and started kicking some of the broken crockery with our feet. I picked up a piece of apple (and wiped it off on my shirt to make sure there was no glass) and took a bite of it... You couldn't imagine anything going more wrong, but people ended up asking us, "Was that supposed to break?" Which is of course the biggest success, when you don't want the audience to know that's something going wrong.

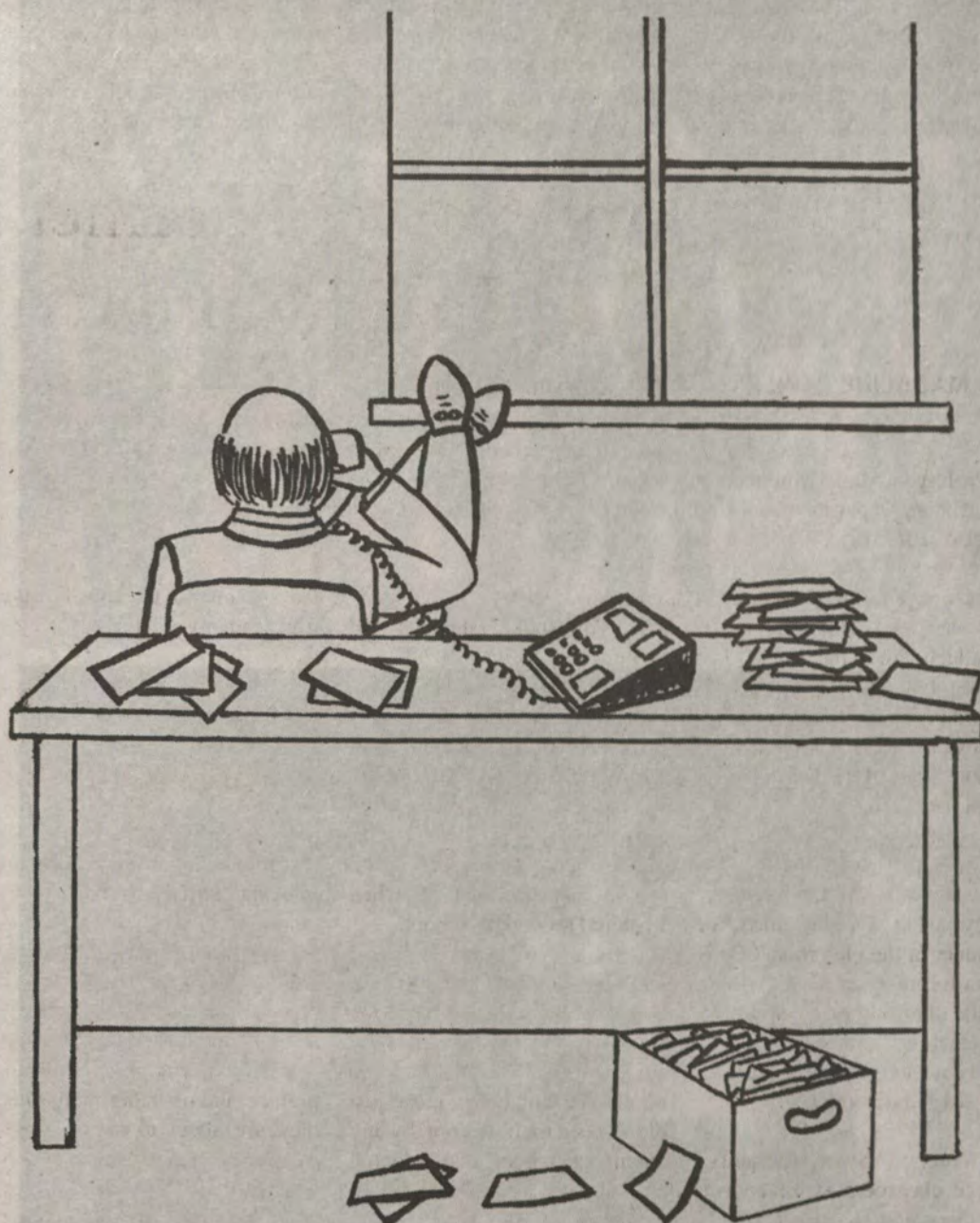
TCV: What's the best piece of theater advice you've ever gotten?

JL: When I was little, my dad would always tell me to keep my mind open and to try new things. Usually that was with regard to food, because I was a really, really picky eater. But he was the one who was always pushing me to step outside my comfort zone and do something that I wouldn't normally do. I think that keeping your mind open is the key to theatre. When you read a play for the first time, you want to keep your mind completely open to all the different possibilities, and it's the same when you approach a character. *

COMIC CORNER



"Good job with all these parking tickets, boys!
Keep 'em coming!"



STEPHANIE WILKES

"Yes, we've exceeded the 200 million dollar mark,
so it's safe to cut back on the
'fund raising campaign.'"

If you'd like to create a comic or illustration for
THE COLLEGE VOICE

Contact Art Director Zander Asplundh-Smith at aasplundh@conncoll.edu

ARTS & ENTERTAINMENT

NOVEMBER 4, 2013

THE COLLEGE VOICE



THE CONNECTICUT COLLEGE ALL-GROUP LORDE A CAPPELLA CHALLENGE



Conn's seven a cappella groups each performed a song by New Zealand's sixteen-year-old singer-songwriter Lorde. The groups (from top to bottom, left to right): The Sh-wiffs, the Williams Street Mix, Vox Cameli, Co Co Beaux, Miss Connduct, the ConnChords and the Conn Artists.

Last week, Emmaline Deihl previewed the all-group Lorde a cappella competition-cum-concert, organized by Kadeem McCarthy '15, which took place on Friday, November 1.

Photo Editor Miguel Salcedo was there to capture these talented camels in action.

ARTS & ENTERTAINMENT

NOVEMBER 4, 2013

THE COLLEGE VOICE

Spoken Word Artist Visits Conn But Doesn't Bring an Audience

RACHEL MATSON
CONTRIBUTOR

This past Thursday, spoken word artist Frank Brady came to perform at Ruane's Den as part of the College's ongoing "Down at the Den" series. Brady performed original work for two hours and also invited students to speak. Hosted by Student Engagement & Leadership Education, "Down at the Den" has previously welcomed musicians Levi Stephens, Dan Mills & the Fairweather Band and Jen Lowe, as well as a trivia night.

It didn't take long into his performance to realize why Brady was invited to Conn. His work is, almost to a fault, youth-centered. He introduced

himself to his audience on a very human level, describing himself primarily as a youth advocate and brother. He described writing his first poem, "My Dreams Beam From my Mind to my Paper," in an almost self-deprecating fashion to identify himself with his young audience. Before launching into his work, he proclaimed that he is still trying to find his identity as a writer and a person, and therefore still writes about surprisingly "young" topics such as cartoons and Power Rangers.

His poems did not contradict this caveat. He began with three lighter, fun poems. In "Facebook Poem," Brady expressed his frustration at the digital age's effects on communication. Integrating his text

with song, Brady described the social media website as a "prison for people to hide who they are." He then moved on to another youth-centered topic in a poem entitled "Financial Aid Mobsters," in which he expressed his aggravation with the system at his college, and then finished the set with a relationship poem entitled "She's Crazy."

In this section, Brady clearly catered to his collegiate audience, but perhaps too much. Billed as the "lighter" or "more fun" portion, these poems did not serve to lighten the mood, but rather brought it down through Brady's frustration and anger.

When moving on to deeper poems, Brady kept the overall tone of his prior work but en-

gaged with more serious subject matter. He first challenged the audience to give him three unrelated words—"master," "promise" and "tree"—from which he made a poem on the spot. It was impressive and interesting to see him make up a poem extemporaneously, but the end result was predictably scattered. The true meaning behind this poem (the broken relationship with his father) was revealed too late in his performance.

He finished the serious set with a poem directly inspired by the movie *The Notebook*, based on the Nicholas Sparks novel of the same name. Again, it was clear that his choice was influenced by his youthful and female audience, but the poem itself suffered from adhering

too closely to the story and not having a voice of its own.

Although Brady's intentions were good, his poems were overall overshadowed by his presence. In "Facebook Poem" and many others, his vocals weren't smoothly integrated into the rest of the verses, and it appeared as though he was singing just to switch things up, rather than for any specific effect. In addition, as he got more wrapped up in his performance, he often began to shout and repeat phrases. Instead of this having a moving quality, however, it overwhelmed his audience, causing his subject matter to play second fiddle to his personality.

Brady has performed at several other college events, including The Annual MLK Yale

University Environmental & Social Justice Poetry Slam, but perhaps the reason his event wasn't as successful as it could have been at Conn was because of the timing. Hosted at 9 p.m. on a Thursday, the event was predictably not heavily attended and also had not been sufficiently advertised. In addition, the student work that was performed wasn't done so until closer to 10 p.m., and therefore wasn't prominently featured. Perhaps if Brady had made arrangements through the English department, the event would have been attended and appreciated by the audience that he aimed to have, and would also give students a broader forum in which to respond to his work. •

A History of Whaling, Through Art, at the Lyman Allyn



KRISTIAN MAESTRI

SAM NORCROSS
OPINIONS EDITOR

My favorite painting currently on display at the Lyman Allyn museum is a manic cyclone of pastels, depicting a turbulent ocean from which numerous forms emerge: a spear jabbed into the side of a great whale, a ship's mast snapped in two and a shark tearing off the majority of a man's arm, leaving blood and bone exposed. Mere footsteps away from this work is a room filled with artifacts of New London's whaling past: a flask of whale oil, a corset made from whale bone, a single whale vertebra that is four feet wide and three feet thick. These are the dual whale-themed exhibits currently at the Lyman Allyn.

Milloff's *Melville* is a collection of art inspired by the whaling classic *Moby Dick*, and *Greasy Luck* is an informative exhibition about the fevered whaling culture of 18th and 19th-century New England. These exhibits elevate one another: the historical informing the artistic, and the fictitious enriching the factual.

Whales are foreign creatures to many living in modern-day New England. However, you can find them swimming across murals and decorating various buildings all over New London. This is because New London is in fact known as "the whaling city." "New London was built on whaling, which was the most profitable

industry of the 18th- and 19th-century American economy. The museum itself is named for a New London whaler, captain Lyman Allyn," explained Jane LeGrow, who curated *Greasy Luck* in collaboration with Mystic Seaport.

New London locals no longer hunt whales, but instead celebrate them as a major part of the city's past, recognizing them as majestic creatures to protect from endangerment. This is the major difference between popular perception of whales now and the perceptions held during the whaling boom.

"Whales were considered evil back then," said Margaret Cherubin, one of the docents at Lyman Allyn who recently walked a group of students through both exhibits. "They were the leviathan, they were the creatures that consumed Jonah, they were sea monsters."

These grand, dark perceptions are perhaps what made whales and whaling such rich metaphorical fodder for Herman Melville, author of *Moby Dick*. The novel, which takes place in Massachusetts during the nationwide whaling boom that gave New London its nickname, is considered one of the greatest works of fiction ever and has inspired generations of critics and artists.

One such artist is Mark Milloff, a professor at the Rhode Island School of Design. Milloff's *Melville* is a collection of his works which are centered

on Melville's classic. "Milloff translates Melville's sometimes overwrought language into frenzied visual dramas; yet he often does so with pastel, a medium usually reserved for more intimate themes," explained Dr. Barbara Zabel, curator of the exhibit.

The pastels soften Milloff's violent depictions of whale hunting, creating an interesting discordance: savagery conveyed through beautiful, bright colors. His other media include oil paints, which he layers onto canvases to create highly textured surfaces. Zabel described his process: "Using a palette knife, the artist builds up and cuts through paint that is oily and thick like whale blubber. Underneath the sumptuous surface, darker paint seems to erupt from the depths, suggesting emotional undercurrents."

Greasy Luck: The Whaling World of Charles W. Morgan is appropriately contained on the same floor as Milloff's *Melville*. Morgan was a whaling merchant who lent his name to the world's oldest surviving merchant ship, currently being restored for exhibition at Mystic Seaport. "Greasy luck" is a lyric from a whaling celebration song, and if a whale hunt was successful, there was certainly a lot to celebrate.

As the *Greasy Luck* exhibit abundantly conveys, a single whale could be repurposed into a shocking number of items, both functional and decorative. "Whale products

were ubiquitous in everyday life—in cosmetics, perfumes, lamp oil and candles, and shaping fashion—literally—in women's corsets," explained LeGrow. Whalebone was used for umbrellas, fishing rods, horsewhips, dominoes, and dice, while whale skin was used to make raincoats, purses, wallets and boots. The most valuable commodity derived from whales, however, was indeed the oil, which was used to light lamps and grease the wheels and cogs of the Industrial Revolution.

The exhibit is filled with these artifacts, as well as with plenty of other information about whaling ships and New London's whaling past. It complements Milloff's art by grounding his fantastical images in tangible historical objects, which accurately portray the national fervor associated with whaling. "It was filthy, bloody, smelly, awful work," explained Cherubin, "but at that point in time, hunting whales became elevated to almost a religious experience."

These exhibits not only inform one another, but also the reading of *Moby Dick*. Professor Michelle Neely is teaching Melville's masterpiece in her American literature course "Humans and Other Animals" and saw the Lyman Allyn exhibits as a perfect excuse for a class field trip.

"It's important to me that students make connections between the literature that we read and the world outside of the text," explained Neely. "I want my students to experience the novels and poetry we read as living things that were affected by the time and place in which they were written, and which have affected individuals and communities in turn."

It was not only the historical insights offered by *Greasy Luck* that were of use to Neely's class, but also the artistic offerings of Milloff's *Melville* as well. "*Moby Dick* has been depicted in visual contexts ranging from a *Classics Illustrated* comic book to a Jackson Pollock painting ("Blue (Moby Dick)"), to Rockwell Kent's illustrated edition of the novel. Mark Milloff's paintings are thus in very good company, and offered my class an opportunity to talk about the perils and the rewards of trying to translate

Melville's whale into another medium—a conversation that ultimately deepens our engagement with the novel."

Besides an artistic awareness of a great literary work and a historical awareness of the city we live in, these exhibits provided something else for Neely's students, and for me as well: an excuse to finally go to the Lyman Allyn, something which I personally have been putting off for

three years. Many students on campus have no idea what this great little museum has to offer, and Neely noted how the Lyman Allyn was a new experience for many in her class. "My students are juniors and seniors and nearly all reported that this was their first visit to the Lyman Allyn, and that they were glad to have finally connected with this significant cultural resource on campus." •

TOM CHAPIN TO PERFORM AT FRIDAY NIGHT FOLK NOVEMBER 8



"One of the great personalities
in contemporary folk music"

The New York Times

7:30 p.m. in Unity Hall at All Souls
19 Jay Street
New London, CT

Doors open 7 p.m. Tickets are available for advance purchase at fridaynightfolk.org.

The Friday Night Folk concert series continues with Geoff Kaufman and Charlie King with Karen Brandow on January 17, 2014. Nancy and Ben Parent will share the stage with Liz Larson and Dan Spurr in a special "Valentine's Day is for Lovers" concert on February 14. Red Molly performs March 21, 2014, and The Kennedys on May 2, 2014. Visit fridaynightfolk.org for details.

Reporters and photographers welcome

Press contacts:
Friday Night Folk at All Souls
Nick Evento (860) 447-9580
info@fridaynightfolk.org
19 Jay Street
New London, CT 06320

Performer contact:
Sundance Music
(914) 674-0247
info@tomchapin.com

SPORTS

NOVEMBER 4, 2013

THE COLLEGE VOICE

PLAYER PROFILE: MIKE COSCARELLI



LUCA POWELL
SPORTS EDITOR

Mike (Cosca) Coscarelli '15
West Hartford, CT
Squash

Highlighted this week in our Player Profile is Mike Coscarelli '15, colloquially known as 'Cosca'. Mike co-captains the Men's Squash team with Hunter Bolling '14. The 2013 season sees Coscarelli beginning his third year with the team, an exciting prospect for the student of the game.

"I was four when I first had a racket put in my hand. It's funny, I've been playing so long I

should be better than I actually am" said Coscarelli. "I'd have my mom drop me off at the club Saturday morning and pick me up at the end of the day."

When I asked him about his squash career, Mike recalled with fondness a freshman year face-off with rival Wesleyan. Following an even split of wins, 4-4 per school, teammate Justin Curtis '14 pulled through for the decisive victory. "There's always been bad blood between us and Wesleyan, but we didn't buckle under the pressure. That win was huge, and ignited some great friendships within the team. That was when I first felt the camaraderie".

Cosca's squash career at Conn is preceded by that of his brother Kevin Coscarelli '10. Kevin, too, captained Men's Squash, a few years ahead of his brother. "My brothers been a real role model for me, as well as my co-captain Hunter."

As squash is a relatively individualistic sport, one of Coscarelli's key functions as captain will be to orchestrate the right balance of sportsmanship, work ethic and sense of community within the team. "It's going to be interesting, balancing the different personalities of the team. I'm going to look to Hunter's example. He's really paved the way as a leader, in my

eyes."

Camel Squash looks ahead to a favorable 2013-2014 season. Currently, they are ranked 7th in the NESCAC and 23rd in the nation, but Coscarelli is optimistic of the team breaking into the top 20. "We have five seniors, the leadership we need, and some really promising new recruits".

Matches are based around a starting nine players for each team, with a tenth playing an exhibition match. The team line-ups are continually being decided by a series of "challenge matches", which determine a player's place on the ladder.

"Ideally, your starting nine players should be interchangeable. Depth is key. What's great about this year is that we still don't know who our number one is. We have that depth."

Coscarelli also has fond words for coach Barry Ward, who now begins his 3rd year as head coach for the Camels. "Barry has acclimated to the team and the school. He knows how to get the best from us, and he's honest, too, which is refreshing in a coach." Coach Ward's unofficial motto for the team has been "to not spare feelings" in the way of constructive criticism.

Off the court, Coscarelli forms half of the DJ group DJ Ragtag,

a household name in New London and at Conn. Kicking off early last year, the name of Ragtag has become synonymous with electric performances in the downtown bar scene as well as in Conn's own 1962 room. This past Halloween, Coscarelli and Colin Forsyth '15 shook the rafters at Tiki, and then again on Saturday night's Cro-Dance.

Only a junior, the future looks promising for Coscarelli as a student-athlete and musician. When asked about Mike, Coach Ward smiled through an honest few words: "Cosca, he's a character. He's the player with the most team spirit on the team. That's why he's captain". •

ConnGarde, Conn's New Fencing Club

ANDREW SHAW
STAFF WRITER

"En garde, ready, fence," instructed the student refereeing. I was at one of the practices of Conn's new fencing club, ConnGarde, watching a fencing bout begin. The two combatants stayed carefully out of range of each other, because, as Sean Monaghan '16 said, "You can only get too close to someone" or else she'll be able to lunge and score a point.

Fencing is a one-on-one martial art of stylized blade fighting. It started in Spain, arising from the duel, which was a way in the Middle Ages to settle questions of justice or of vindicating grievances.

The publication of the Spanish historian Diego de Valera's Treatise on Arms, sometime between 1458 and 1471, marked the beginning of fencing (with sharpened blades). From Spain, the practice eventually spread to Italy and France, with variations in the style of the swords.

Fencing has only emerged as a popular sport in the Ameri-

cas since 1900. In its current form, (complete with mask, white protective jacket, and gloves), three types of blunted blades are used: foil, épée and saber; the use of each of which is governed by rules that come from each weapon's use historically on the battlefield. The foil and épée are each stabbing weapons, while saber is a slashing weapon. Each weapon has different acceptable targets as well. For foil, the only legal target is the trunk; arms, legs and head are invalid. When fighting with épée, the whole body is a legal target. Saber is a slashing weapon, and has a target range of anything above the legs, including the head. Legs are invalid because of the weapon's historical use.

Elías Aquino '16 noted, "Saber used to be on horseback, so if someone slashed your leg, it didn't matter as much." Despite the swords' different styles, "they're all basically the same sport," said Monaghan.

Score is kept during a bout with an electrical scoring de-

vice (basically a huge series circuit) that, when completed, lights a green or red light depending on who got the point. There are also right-of-way rules for foil and saber if both fencers score valid touches at the same time: the person who began his attack first gets the point; if both fighters began their attack at the same time, then no point is awarded. Épée does not employ right-of-way, and fencers are allowed to strike each other at the same time and still receive points in most instances. The bouts I watched had varying score ranges; some were as short as five points, some ten, but a competition is usually fought to fifteen points.

Monaghan got the idea to start ConnGarde because he fenced in high school, and, realizing that "a lot of schools... have fencing...I thought it would be a good idea to start [a club] up" at Conn. He likes fencing "because it's a team sport" — there are even leagues that teams can join — "but it's also an individual sport."

Monaghan hopes to "get in

touch with the Coast Guard [Academy], because they have a team and they have a coach." Unfortunately, ConnGarde doesn't have a coach yet, but several of the members have fencing experience, so they've been instructing new fencers on the basics. One such member, Marialyse Martiney '16, said, "I've always been really interested in fencing, but I've never actually done it... It's fun."

ConnGarde is working hard to grow: "We're planning a joint [cultural] event with the French Department ... We're always recruiting any year at any time," said Monaghan.

The meetings are twice a week, on Thursday and Sunday in the 1941 Room in Cro from 7 p.m. to 8:30 p.m., but Monaghan encourages you to come even "if you can only make one of the meetings." If you want to learn to fence, with a mixture of pop music and drumming Japanese war music in the background, drop in. It's a great way to unwind a bit before the start of another hectic week. •

This Week in Sports

Men's Cross Country
ECAC Championship
at Roger Williams
12 a.m.
November 9

Women's Cross Country
ECAC Championship
At Roger Williams
11 a.m.
November 9

Men's Water Polo
at Cambridge, MA
vs TBA
November 9, 10

Sailing
Women's Rhode Island State Championship,
2nd Sister Ester Open
at Salve Regina
November 9, 10
9:30 a.m.

Hap Moore Trophy Regatta
at Coast Guard
November 9, 10
9:30 a.m.