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# THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER



MIGUEL SALCEDO

## The Men and Their Igloo

*Spending a night in the snow-forged 'Harkness Annex'*

**PETER HERRON**  
STAFF WRITER

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

When I decided to attempt a full night's sleep in the Igloo of South Campus — or "The Harkness Annex," as it's officially called — I didn't think the issue would be getting written up at 6 a.m. for unauthorized "camping." Don't get me wrong; this little overnight challenge was never going to go down in history as an example of great human fortitude. But for a thin-skinned Irishman, who grew up in a country where 2-inches of snow leads to a national emergency, a night in a room made of ice can seem truly life-threatening. Especially when you have friends (supposedly there for moral support) saying things like "I hope you don't get snowed in here," or "Just make sure you don't freeze in your sleep," or "I hope that candle doesn't go because there isn't enough oxygen in here and you die from carbon monoxide poisoning." I know, this is all over-dramatic paranoia... well, except for this fun fact: In 2011, Yan Lavalliere of Montreal, while building an igloo for his girlfriend's four-year-old son, was crushed to death when the

structure collapsed on his ribcage.

"I think I'm okay in where I am," I said to the officer.

Exactly seven nights before this, a group of young men known simply as "The Builders" put the last brick of snow on what Builder Jake Junda '14 called "the most important thing I've ever done." Junda made a documentary of the process. In the final moments of construction Michael Guappone '15 exclaims, "Anything is possible!"

The Igloo took 15 hours of manual labor to build over the course of a few days. It was completed, of course, on a snow day. But why would a dozen college males, busy with classes, athletics and video games dedicate so much time and effort to building a fort in the snow? Well, it started with an idea in a dorm room. The visionaries were Hugh Demers '14 and Nicky "Bruce" Haik '14. They found followers in the hallways of Harkness and started to build. By the final day of construction, they were a committed party of eleven.

"The Builders" may sound like a quasi-Marxist group of equals — comrades, even — but don't be fooled; the group established a regimented hierarchy early on. There were, on the one hand, the Minions used mainly for collecting mortar (powdery snow) and for building snow-bricks with trashcans or a brick-making instrument from Target. Then there was the Inner Circle, who didn't leave the Igloo except for

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A Plight of Hardship  
and Success

## 21 Years In the Life of Darlington Martor

**CONOR  
MCCORMICK-CAVANAGH**  
STAFF WRITER

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

On this day, the sun was shining strong outside, and he and his fellow classmates were just barely staying awake. At the front of the class stood Darlington's teacher, an older Liberian man with sweat pouring down his brow. "STUDENT," he spelled out, "Repeat after me. Stooo-dent. Student." Darlington and his classmates murmured some noises, which were vaguely similar to the word 'student.' English lessons were a bore. There was no practical use for them, especially considering French was the language used for commerce.

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

The teacher shushed all of his students and opened the burlap flap meant to keep the dust out of the classroom. A cacophony flooded into the tent, nearly knocking students out of their seats. "Chouk...

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Jokes

Aside:

## Monetizing a Humanities Degree

**CHIARA CAFIERO**  
ARTS EDITOR

When I tell people I major in art history, I usually add my own self-deprecating comment to preempt the other person's response. I say something like "Leave it to me to pick the most useless major," or "Don't even ask what I'm doing after graduation," but recently I've begun to wonder why I do this. Why should I treat studying something I love like an absurd, worthless folly? We've all heard enough jokes about majoring in the humanities, and the debate over the value of a liberal arts education feels trite and tired. We wouldn't be here at Connecticut College if we didn't believe in what we were doing.

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

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

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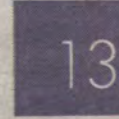


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ARTS



## On Pussies and Power

The door to Earth House was locked this past Saturday night. As I waited outside, braving the eighth snowstorm of the semester, I had second thoughts about what I was about to do. A stranger opened the door, letting me and my friends into the kitchen. "Quiet," we were told. "Someone is performing." I had my monologue scrunched up in my back pocket. Students clapped at the end of the performance, as we pushed our way through the crowd into the living room.

Everyone was gathered in the house for the Pussy Pow Wow, an "underground," word-of-mouth event organized by several members of the Connecticut College *Vagina Monologues* executive board. Despite not being widely publicized, students, 90 percent of whom were women, filled the living room, and spilled into the kitchen. Bodies were pressed close together — too close, perhaps — in silent reverence as peers read words they had written: words that were personal — sometimes funny, sometimes serious and, at

times, intimate. The Pow Wow functioned as an open forum to allow students a chance to voice their stories and opinions surrounding gender, sexuality, race, sexual violence, bodies, and the like, inspired in part by a project from Professor Jen Manion's History of Sexuality class last semester. The project and the Pow Wow both sought to counteract the exclusivity and rigidity of Eve Ensler's *Vagina Monologues*, which will be performed at Conn this weekend.

Plenty of scholarship has been done surrounding the problematic aspects of the *Monologues*, so I won't delve into any feminist rants here. I will say that I was impressed by the outcome of Saturday's Pow Wow. It's apparent that people want to share their stories, experiences, ideas and opinions, and if given a forum, they will proudly do so. While the *Monologues* do start discussions about these issues, they don't allow people the chance to share personal narratives, and thus aren't as relevant as they could be, especially to our college community. This is

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

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

-Mel

## LETTERS TO THE EDITOR

In response to my article for *The College Voice*, published on Monday, 9 December 2013, the seven residents of Earth House met with REAL staff to discuss their concerns about the impending changes to independent and thematic housing that will begin in the 2014-2015 academic year. After clarifying which perceived changes will in fact be actualized by the REAL office, students and staff were able to engage in fruitful conversation about how such changes would

affect Connecticut College's only sustainable living space. After a period of dialogue, students and staff agreed that Earth House will remain an application-based housing option and will continue to be listed as Earth House in the REAL application.

This meeting represents a successful restoration and enactment of shared governance on the Connecticut College campus, one in which all parties voiced and heard one another's opinions and view-

points with respect. As someone who was initially quite unhappy with what I perceived as an attack on the Earth House community and sustainability at the College, I am now more than pleased to report that both residents and the REAL office have made a hearty commitment to preserving these ideals of sustainability and encouraging them to flourish.

-Zach LaRock '16

Throughout the past year, the REAL Advisory Board (comprised of students and staff) has been working on ways to further actualize themed housing on our campus. We wanted to provide ways for students with common interests to live together and share these interests with the greater college community. In the past, students have had to dream up a theme to live in places such as Park Apartment or Freeman Tower. We wanted to create a system that opens opportunities and imaginations; one that wouldn't put limitations on spaces.

In an open discussion with current Earth House members, we learned that there was worry among students that through this new system Earth House would cease to exist. This was not our vision. We want to create a system that pays attention to the changing needs of the student body. The worry came when the students asked themselves "What happens if no one proposes a theme of sustainability?" We entered into conversation about the options on our campus; we were asked why we would commit to Knowlton being a language house consistently without the same consideration for Earth House. Why would we? We wouldn't. Some of the college's core values are environmental stewardship, diversity and equity, and shared governance.

Earth House has become a place these values are lived out on a daily basis.

Through the new common interest housing process we wanted to increase the intentionality of themes on our campus. Our office and the members of Earth House were able to come to a compromise: Earth House will stand as a theme every year, and it will commit to increasing its intentionality through shared goals, developed by the members chosen through the specialty housing application process and in collaboration with a faculty/staff advisor (just as other common interest living options will have). The new process allows the student body to imagine what can be possible on our campus while staying true to the themes that already exist and are consistent with the college's core values.

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These recent discussions have led to reflection about what Earth House contributes to the Connecticut College experience. The current members envision that Earth House is, and will continue to be, an active and purposeful partner of the Connecticut College community. It is comprised of residents, non-residents, faculty and staff alike, who share a passion for environmental sustainability, social justice, the arts and participating in

educational and recreational events frequently held in the shared living space. Earth House embodies an egalitarian spirit, as students from the sophomore, junior and senior classes live together, cook together and share meals together. The communal and welcoming lifestyle provides boundless opportunities for the formation of new friendships. Earth House actively participates in a shared history and collective memory, and as residents gaze upon the painted walls throughout the house, they are frequently reminded of all those before them who have shaped, cultivated and preserved our community. Earth House represents an independent lifestyle choice that other housing options on our campus do not provide. We are pleased that the Earth House family, both those who are presently at the College and those who have graduated, and the Connecticut College administration are committed to ensuring its longevity.

If you have interest in Earth House, please feel free to stop by to say hello. They are located at 358 Mohegan in between 360 Mohegan and Winthrop Hall.

-Sara Rothenberger  
Director of Residential  
Education and Living (REAL)

## 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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Thank you for writing*

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# RAISING MONEY & AWARENESS FOR *THE VAGINA MONOLOGUES*



**ELLIE NAN STORCK**  
STAFF WRITER

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

Senior Meg DeJong, a PR Co-Chair for the Vagina Monologues, is very excited about the organization that the fundraising money will go to. "We're trying to raise \$15,000. Ninety percent of the profits will go to Safe Futures. The other ten percent goes to One Billion Rising," explains DeJong. Susanna Mathews '16, co-chair of

supplementary events, explained that the majority of the money is raised through ticket sales, but money also comes from a silent auction and a "raffle on the day of the show using donated items from the New London community," as well as donations from Conn academic departments and centers. Co-producer of the show Alia Roth '14 also received money for the event through a grant that was used as a "base point for jumping off" for fundraising.

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

DeJong explained that part of what makes the Vagina Monologues different

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

Roth and her co-producer Ari Holden '14 have gone out of their way to make sure that The Vagina Monologues has a vibrant presence on campus this year. "A lot more work was done last semester to let people know that we're here. Last year it kind of popped up and it wasn't on people's minds," explained Mathews. Last semester,

Roth produced a promotional video, 100 Men Rise for V-Day: Why Are Vaginas Important to You? The video quickly went viral and now has over 150,000 views.

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

The main event will take place on Friday, Feb. 21 at 7 p.m. and on Saturday Feb. 22 at 2 p.m. and 7 p.m. in Evans Hall. Tickets are currently on sale for \$8 for students at \$10 for non-students. •



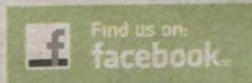
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## A Plight of Hardship and Success:

## 21 Years In the Life of Darlington Martor

## CONTINUED FROM FRONT

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

Fast forward 12 years later, Darlington relaxes on a chair in Cro's Nest. He has come a long way from that fateful day, and although he has traversed much of his journey without his nuclear family, Darlington is still quick

to chime in, "Family is everything." He will graduate this May, so before leaving Connecticut College, his story needs to be told for all current students to read in *The College Voice* and for all future students to look back through the archives and admire. Darlington considers his opportunity to come to Connecticut College a blessing. Living in America helped him get to this point. Americans quick to ridicule the United States for lack of opportunities would be prudent to read about Darlington's journey.

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

Everything changed in 1997, when Dar-

lington's family was forced to flee from civil war in Liberia. At this time, President of Liberia Charles Taylor, now sitting in jail on charges from the International Criminal Court, was wreaking havoc with his revolutionary forces in the country. Darlington recalled endless walking, about 40 kilometers. "We walked and walked. So much walking. Finally we arrived in Ivory Coast." He, his mom and some of his other relatives traveled on foot from Liberia to neighboring Ivory Coast. His extended family unit fractured. "We had to separate. My dad and brothers fled to another part of Liberia. My sister stayed behind in another part. Some of us went to Ivory Coast. If we stayed together, we risked our whole family bloodline being killed off."

In Ivory Coast, Darlington attended school in the refugee camp, while his mother and aunt tried to make ends meet. Darlington's mother met and eventually married a photographer, who became Darlington's main role model. His own father was largely absent growing up, and especially as they became separated, Darlington's love for his father waned. His stepfather helped his family stabilize itself. Darlington fondly recalls his stepfather's passion, "He took pictures of families and other people. He taught me how to use a camera. I thank him for that."

Darlington reflected on memories of his stepfather, and one particular memory stood out. "When I was smaller in the refugee camp, this one bully would always beat my ass. He would see me, and just whoop me. One day as I was saying bye to my stepdad, he saw me and pointed me out for a fight. I ran back to my house and tried to get protection from my stepdad." Darlington's stepdad then went on to tell him that if he ran away from this fight, then he would kick Darlington's ass himself. Darlington listened to his stepdad's words. A fight ensued and Darlington walked away, bruised and beaten, on the losing side. But after that, he and the bully fought again, and again, and again, until soon enough, Darlington was winning the fights. He gleaned a valuable lesson from his stepdad's orders: stand up for yourself. Don't give in to a bully. Compete and even if you lose, what doesn't kill you makes you stronger.

In 2002, the Ivory Coast civil war took Darlington and his classmates by surprise. Darlington's papers had recently passed through the UN refugee resettlement commission and were being validated in the United States. However, the escalating violence in Ivory Coast stalled his plans to travel to America. Again, Darlington was forced to migrate from one home to another. He walked 50 kilometers on foot from Ivory Coast to neighboring Guinea. This time he traveled with his aunt, who had offered to take him as her "son" to America to connect with their extended relatives.

A year passed in Guinea, until finally Darlington and his aunt were validated to travel to America in 2003. They settled in Providence, and Darlington began another chapter of his life. He quickly enrolled in a public middle school, which he refers to as "the worst middle school in Providence." His ESL class was filled with "bad kids," pre-teens with rough home lives. These "bad kids" exerted limited effort in the classroom and were often more interested in the next pair of Jordans or the upcoming 50 Cent album. Darlington believes many of them actually aspired to live life like 50 Cent. Darlington himself was more focused on his studies. He considered himself one of the

lucky few from his family to make it out of war-torn West Africa and into America. Each day after school, he would go back home to his grandma, who conveniently lived next door, and study for the next day. In school, Darlington tested behind in English. The school staff predicted he would need 7 years of ESL classes. Darlington finished in a year and a half.

At "the worst middle school in Providence," teachers and administrators viewed his drive and intelligence as extraordinary in relation to his schoolmates. Other lucky breaks came in the seventh grade, when Darlington joined a club soccer team, and in eighth grade, during which he was accepted into Providence Country Day School for high school. Unfortunately for Darlington, the offer from PCDS did not include a tuition stipend. Darlington called the headmaster of PCDS to thank her for the opportunity to apply and for his acceptance. He told her that he was unable to accept the offer due to monetary constraints. No one told him to make this call. The headmaster was so moved by Darlington's respect and initiative that she offered him a scholarship that only required his family to pay \$2,000 per year. Luckily his tutor, Ms. Ingrid, told him that she would foot the bill for all four years.

At PCDS, Darlington continued to excel in the classroom and became a star soccer player. During his senior year, he settled on going to a school like Providence College or URI and hoped to continue his soccer career at the D-I level. Serendipitously, Darlington's club soccer coach was offered the head coach position at Connecticut College and guided Darlington to apply. Long story short, Darlington was accepted to Connecticut College and continued his promising academic and athletic career in the NESCAC.

Today, Darlington takes pride in his plight and believes that it made him who he is today. Growing up on the move, Darlington became clever and adaptable. He has spent much of his life with different guardians, so he has become strongly independent. Additionally, his competitiveness shines through on so many different levels, manifesting itself in the classroom, in the workforce and on the Green for soccer games. He was only able to achieve these feats by coming to America, the place he considers the "land of great equality." While he admits that America "does have flaws," he added that, "people from the Global South, myself included, view it as a place filled with great opportunities." Many Americans quick to criticize the United States just for the sake of being polemical would be wise to listen to Darlington's telling words.

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

Also during his time in South Africa, Darlington had the opportunity to visit Robben Island, the infamous place in which Nelson Mandela was imprisoned for 18 of his 27 years. In one of his Facebook profile pictures, Darlington admires a mural of Nelson Mandela. Even after being freed from prison, Mandela refused to be bitter about life. He was born and died with same ear-to-ear grin. Darlington, too, lives life without bitterness and full of smiles. •

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# New Alumni Networking Platform Launches

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

**MOLLY BANGS**  
NEWS EDITOR

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

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

When asked how he was first struck with the idea for Alumnifire, Margie began, "I love Conn." He spoke to how close he has stayed to the school since graduating in 1996. Margie is co-chair of his class's giving committee and

has volunteered at various events and activities. He then explained how the Conn network has opened a lot of doors for him, in ways that he hasn't necessarily actively sought out. He learned at the end of his interview for his first job out of college that the interviewer was a fellow Camel – he ended up with the job. Margie said, "I think every Camel should get the most out of this network... which is amazing, but is largely disconnected." He continued, "This networking need is universal. The most valuable asset you have is your network."

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

in just two weeks' time.

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

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

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

Kat Barker '14, an intern for Alumnifire, personally attested

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

Margie commented on the effectiveness of Conn's Career Enhancing Life Skills (CELS) office, as well as the College's Alumni Relations; he feels Alumnifire will only augment these resources. When he went to Conn, the CELS internship program in the summer after one's junior year did not yet exist. *The College Voice* asked if in this age of heightened emphasis on internships during undergraduate years would come into play for Alumnifire, and Margie believed he thought the platform could only help students in their endeavors.

Margie and Tate plan to expand

the platform to other schools following the launch of Alumnifire at Conn. "My hope is that this is something that provides value in lots of different communities," Margie explained.

Barker commented, "I highly encourage all students to join the site. It is so easy to become a member, you can personalize your profile to the point that others will know what dorms you've lived in on campus and you can strike up fun a conversation that way." In terms of learning more about Alumnifire as the semester continues, "Students can look forward to new social media platforms, alums visiting campus to talk to students, and a variety of events we plan to host which will be really great."

As *The College Voice's* interview with Margie came to a close, he recognized the 100 Days celebration marking the time left until graduation for this year's Connecticut College graduating class and laughed. "Now that, they had in my day." He concluded with a message for current students: "It's never too early to get your sea legs ready. Use Alumnifire to start getting on your way, and eventually you will be the one opening these doors for future students when you become an alum yourself." •

"I view my investment in an education here as analogous to purchasing a home. By not giving back, I'm neglecting the regular upkeep that maintains, and hopefully increases, the value of a home."  
-Peter C. Banos

"I give because Conn has provided me wonderful and lasting academic and social support. The experience will continue to influence my life, so I will give so that future students experience this amazing school."  
-Kaitlin Fung

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**Questions?**

Don't hesitate to reach out to the committee.  
Best of luck to class of 2014!

"I give because Connecticut College has afforded me the opportunity to grow as a student and leader on campus. Also, I would not be at Conn without the financial support of donors who believe in this institution as much as I do."  
-Erica Lovett

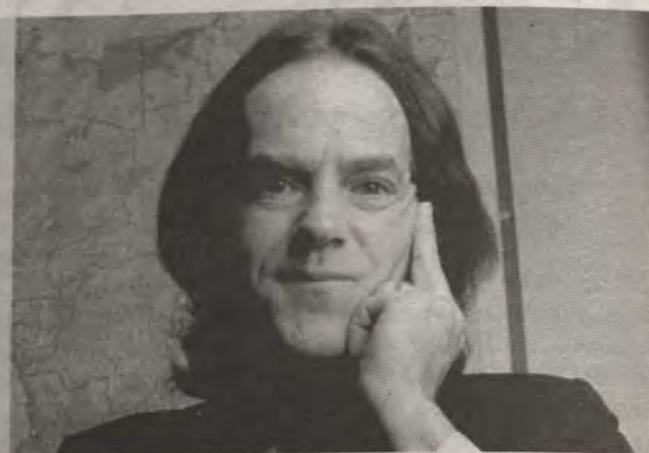
"I give to support the academic departments that have drastically changed my life and opened new doors for me, and to encourage the work of our residential life and admission programs."  
-Allynn McInerney

The Senior Giving Committee: Abigail Faulkner, Allynn McInerney, Amy Williams, Brynn Lockyer, Caroline Dylag, Corrie Searls, Erica Lovett, Evert Fowle, Kyle Matson, Mayra Valle, Michael Petchonka, Miguel Salcedo, Nick Gollner, Peter Banos, Tim Kast, and William Tucker



# Remembering Professor John Burton

## 1952-2013



**TIM HARTSHORN**  
STAFF WRITER

On Dec. 27, 2013, Connecticut College Professor of Anthropology John W. Burton passed away, following a hard-fought battle with metastatic lung cancer. Burton joined the College in 1983. Over the course of his thirty-year career as professor, he taught courses on diverse subject matter as ritual, language, human evolution, ethnographic writing and ethnographic film.

Through his intense dedication to the discipline of anthropology, John Burton found success early in his career, publishing his first journal article while still an undergraduate. Reflecting on this initial anthropological prowess, Professor Jeffery Cole, current Chair of the Connecticut College Anthropology Department, deemed Burton “a precocious anthropological talent” – echoing the sentiments of Lawrence J. Taylor, who, now a Professor of Anthropology at the National University of Ireland, Maynooth, received his Ph.D from SUNY Stony Brook at the same time as Burton. Taylor recalls Burton as being “a kind of wunderkind, a strikingly handsome and graceful young man with an intellectual maturity and intensity of focus that most graduate students only aspired to.”

Indeed, from a very young age, Burton understood his commitment to anthropology as being something beyond mere vocation. While still graduate students, he and Taylor devel-

oped the habit of selecting an ethnography to read each week (on top of their normal course load) and discussing these works during regular meetings at the Stony Brook Inn. It was by exploring the discipline of anthropology with fervor that extended well beyond institutional requirements that, Taylor recalls, he and Burton “went through nearly the entire corpus of then extant African and European ethnographies, helping one another to become anthropologists in a way that could not have happened in a classroom.”

Following his tenure at Stony Brook, John Burton travelled to Sudan – a nation in which such anthropological giants as E. E. Evans-Pritchard and Godfrey Lienhardt had conducted fieldwork – and commenced an extensive ethnographic study of the Atuat people (about whom, as Professor Burton would often reflect while teaching, “little was known”). This study would develop into the longest research project of Burton’s career. It also resulted in the publication of his first two books, *God’s Ants: A Study of Atuat Religion* (1981) and *A Nilotic World: The Atuat-Speaking Peoples of the Southern Sudan* (1987), both of which remain among the most comprehensive records of Atuat culture to date.

During his time at Connecticut College, Burton went on to write two more books, *An Introduction to Evans-Pritchard* (1992) and *Culture and the Human Body: An Anthropological Perspective* (2001), as well as

publish a host of articles in various academic journals.

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

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

Looking back on her freshman year at Conn, Sybil Bullock ’14 has come to appreciate the immense role that Professor Burton played in her education, asserting, “Professor Burton changed my life. Sitting in his introductory anthropology class on my first day of college, I was immediately captivated by his gift of storytelling... As he is known

to have done to many students, Burton made me fall in love with anthropology.” In the same vein, Barstow is often reminded that “Professor Burton’s personal memories from a career that, in some senses, bridged classical and contemporary anthropology definitely helped get me hooked.” Were one to ask any of Professor Burton’s students, Anthropology major or otherwise, they would undoubtedly share a similar experience.

So successful was Professor Burton in attracting interest in anthropology that his reputation on campus as an impactful professor extended well beyond the student body. In the words of Robert Proctor, Connecticut College Professor of Italian, “I always heard that John Burton was a great teacher; his introductory anthropology classes were packed. He taught well not only Connecticut College students; we faculty learned from him.” Dean of Studies, Theresa Ammirati, has a similar story to share, reflecting, “I remember the first time I sat in on his lecture. I was blown away by his ability to make a world strange to me (and probably to the students in the class) come alive. His ability to make a lecture seem exciting, to draw us all in by the pictures he painted was so impressive that it’s vivid in my mind a decade or more later.”

Indeed, the lessons that Burton taught to both students and faculty were not only poignant but timeless as well. Even now, several decades after listening to Burton speak at a faculty

seminar entitled “Tradition and Modernity,” Proctor remembers “being taken aback, and then drawn into a completely new idea – for me at least – that he shared with us, based in part on his study of the Nuer tribe in Africa, Sudan. It is idea that what we call a ‘tradition’ is often not a tradition at all, but can be something created quite recently.”

Particularly in a liberal arts college in which interdisciplinary scholarship is heavily encouraged, Professor Burton’s ability to share his scholarship in a manner which grabbed the attention of faculty members across departments was not only impressive but highly valuable.

John Burton’s passing forces us to contend with the absence of a skilled orator, stimulating instructor and, for many students, faculty members and others, a great friend. Undoubtedly, his teachings will live on in the minds of those who he inspired and challenged on a daily basis – a legacy, which from an early point in Burton’s career, seemed predictably fitting.

As Taylor reflects, “I was not surprised that John went on to a distinguished career... But I was even less surprised that John went on to be an inspirational teacher. I can still see his flashing eyes and hear his dry wit as he pondered aloud the significance of a term or argument over beers in the Inn, serious but ironic, engaged and engaging.” •

## The East Asian Studies Department Tackles Orientalism in Modern Television

**JANAN SHOUHAYIB**  
CONTRIBUTOR

On Feb. 6, the East Asian Studies Student Advisory Board (SAB) hosted a screening and discussion about recent controversial manifestations of Orientalism in modern television.

Scholar and writer Edward Said, a pioneer in the study of Orientalism, identifies the concept as a constructed lens with which the West views the East in his seminal book, *Orientalism*. In other words, Orientalism is the hegemonic distinction between

the West (the Occident) and the East (the Orient); a simplistic, weak and exoticized construction. This event aimed to identify and de-construct Orientalist tendencies in modern American society.

The event screened two recent episodes of *The Simpsons* and *How I Met Your Mother*, both of which have stirred controversy in how they depicted the Eastern World, particularly East Asia, as constructs of a Western Orientalist perspective.

Both episodes discussed at the event featured Asians as stereotypes. For example, *The Simpsons* depicted sexualized Asian

women, while *How I Met Your Mother* used American actors to dress up as stereotyped versions of Asian people, wearing Kung Fu clothing and a Fu Manchu mustache. Helen Rolfe ’16, the Public Relations Chair of the East Asian Studies Student Advisory Board, explained that the Asians depicted in the shows were one-dimensional characters, depicted “not as complex people, but as stereotypes.”

SAB Co-chair Catherine White ’14 clarified this event’s implications at Connecticut College, saying, “It’s important for us to understand the implications of

Orientalism and how it is a problem.” This event thus facilitated dialogue about Orientalism, a notion that, according to Rolfe, “doesn’t get talked about, but is most definitely [present in society].”

Co-chair Maddy Stubblefield ’14 agreed. “By having this discussion and others like it, we’re hoping to not only open people’s eyes to these issues that are present even in the most popular of media, but also giving them a way to formulate their thoughts and hold conversations that can hopefully carry over even outside the event.”

This discussion encouraged broader conversations about Western constructions of cultural identity in a broader sense than just in television. It also pushed its audience to consider the responsibility that we have as observers of American mainstream culture to be particularly alert of Orientalist perceptions in Western media that should be de-constructed.

For further information about the event or the East Asian Studies Department, the SAB meets every Wednesday at 8:30 in the Knowlton Common Room and is open to the general public. •



SENIOR BUCKET LIST

# 50 THINGS TO DO IN THE LAST 100 DAYS

1. Stay up all night unintentionally
2. Meet at least 5 new seniors before graduation

## 6. Unofficial Fishbowl

3. Use (and abuse) the massage chair in the Health Center
4. Wear a Go-Pro to a Cro Dance
5. Have a slumber party with a friend and watch old Disney movies
6. Unofficial Fishbowl
7. Roll all over the roof of the AC
8. Capture a squirrel (or skunk) and keep it as a pet
9. Silent disco

on the third floor of the library

10. Take some silverware from the dining halls and bury them in secret locations around campus
11. Common room sleepover
12. Senior class picture on Floralia
13. Go swimming in the AC pool

- (bonus points for bringing tubes and noodles)
14. Bring back Connecticut College for Women
15. Hold a cook-off in Harris Chopped-style
16. Paint the walls of Earth House and the Tunnel
17. Watch the sun rise over Tempel Green and then go to a diner

## 23. Go mattress surfing down the Knowlton staircase

18. Visit a different New London bar every night of the week
19. Steal an entire tub of your favorite flavor of ice cream

## 12. Senior class picture on Floralia

- from Harris (discretely of course)
20. Attend a lecture just because it sounds interesting
21. Hang out with President Bergeron
22. Spontaneously add a major/

- minor
23. Go mattress surfing down the Knowlton staircase
24. Picnic on Mamacoke
25. Go sledding in the Arbo (and make a sweet jump)

## 19. Steal an entire tub of your favorite flavor of ice cream from Harris (discretely, of course)

36. Spend the night in Palmer and meet Ruth the ghost
37. Attend at least one Conn speed dating event
38. Meet at least 5 new freshmen before you graduate
39. Go to every sporting event in one week.

Wear face paint.

40. Crash an admissions tour and ask how much each building weighs
41. Write for The College Voice
42. Perform at an open mic night

## 31. Call in to Conn's radio station, WPNI

- ConnCollConfessional
47. Sleep in every dorm on campus

## 40. Crash an admissions tour and ask how much each building weighs

48. Visit the treehouse in the Arbo
49. Ring the new gong
50. Graduate

# 50. Graduate

Contributors: Melanie Thibeault, Sam Norcross, Kate Campbell, Conor McCormick-Cavanagh, Peter Herron, Charlotte Peyser, Norah Hannel, Sarah Pincus, Jamie Gross, Dave Shanfield, Julia Larsen, Jacob Rosenbaum

## Exploring Shain Library Renovations

AYLA ZURAW-FRIEDLAND  
SENIOR EDITOR

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

All of these are questions that Lee Hisle, the Vice-President for Information Services and Librarian of the College, and Eileen Jenkins of College Relations were able to answer in an interview with *The College Voice*.

The need for a new library space has been evident on campus since the early 2000s. The Shain Library we know now was built in 1974, and its age and limitations began to show as newer technology developed. In 2000, the Library Renovation and Extension Committee had their first meeting. The idea didn't take hold until Lee Higdon's presidency, when a library renovation was added to an eight-year plan for a Campaign for Connecticut College.

After a few years of developing the case for a newer and better Shain, in 2012 the \$9.5 million

renovation was officially approved, and the process of finding an architect for the project began. "We began with 14 possible firms before narrowing it down to five, and then three," says Lee Hisle. The winner of the commission was the Schwartz/Silver firm out of Boston, which, coincidentally, was the firm that designed the Charles Chu Reading Room we have today.

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

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

The second floor of the library will be transformed to include the newly renamed Office of Student Accessibility Services and the Academic Resource Center. "This way, relevant and connected services and offices will all be centralized in one more logical location," said Eileen Jenkins of College Relations. The basement will become a flexible study space with moveable furniture.

Construction will start in June 2014, after this year's College Reunion, and continue until the following summer and is slated to be finished for the 2015-2016 academic year. Until then, the current classes will be left without a library.

While the library is under construction, Ernst Common Room in Blaustein will serve as the library headquarters with the circulation desk, three printers and the Resource desk. Blue Camel Café will be located in the Blaustein Faculty Lounge during regular hours. "Blaustein was the original 'Palmer Library' so it's fitting that many of the library services will return there," said Abbye Woodward '15, a student library employee who has been involved with the renovation process.

Study spaces will be opened up all over campus, such as in the Cro 1941 Room, Main Street Atrium, the Women's Center, Unity House and the living room of the new Zachs Hillel House. Additionally, academic buildings will be open for extended hours, and there will be an online search mechanism for students to search which rooms are

available as study spaces during certain hours. Quiet or silent study rooms will not be officially designated in certain spaces. "However, it is important to point out that even in the library now, the silent third floor is not policed by library staff, but rather by the students," added Jenkins. It is more likely that those spaces will be naturally occurring.

Two of the three computer labs in Shain will be relocated to different areas on campus. The Neff Lab, usually on the second floor, will be in Main Street East. The PC Classroom in the basement will be relocated to Knowlton Dining Hall, along with a few printers. Knowlton Dining Hall's foreign language dining option will be moved to the "Antisocial Room" in Harris during lunch hours.

To get books from the library, students will have to put a request in to an online Call & Retrieval system by a certain time each day, and the librarians and student workers will go into the library, where most library materials will remain, and find them. "The biggest change, in general, is that people really need to be thinking in advance, both about checking out books, and reserving space around campus for events," said Jenkins. A large percentage of the library collection has also been added to their collection of e-books.

How will we have access to all of this information? The Library Renovation Communications Committee has been laying out the stages of a transition into a library-less campus for the past semester. The Committee includes staff from across campus from Library Services to Admissions, as well as student

library workers such as Woodward. The main focus is getting live information out to students and faculty throughout this semester and the coming year. "The campus will be literally bombarded with information from several different sources, both virtual non-virtual," said Jenkins.

The list of ways they will begin releasing this information is impressive. There will be mailings in the College publications, CC: Now and CC Magazine, emails from a specific, library related account (shainren@conncoll.edu), individual librarians will have Twitter accounts we can tweet to ask questions, a live website (www.conncoll.edu/reno) with a detailed FAQ section and, to top it all off, a billboard over the front of the library. "It will be hard to not know what is going on with the library," said Woodward.

Individual meetings with certain key groups, such as faculty, first year students, certain majors and seniors who will be writing honors theses will also help to alleviate any stress.

Lee Hisle ended the interview with the sentiment that he hopes we all take during this process: "We have to keep our eyes on the prize. Even if this is inconvenient and strange for a year, it will benefit students and faculty for many years to come. The school has needed a better library for many years, and now it is finally happening." The current renovation plans received a glowing review from library expert consultant, Christopher Stewart, as a library that will carry into the 21st century. •





## THE COAST GUARD SHOWDOWN

*Shouting Across Route 32*

ANNA GROFIK

**MADELINE CONLEY**  
OPINIONS EDITOR

Cary Crocker, class of 2014, has a request. He's asking Connecticut College students to not throw fish at him. Or loose change. Or bananas, for that matter. By and large, he seems to be opposed to projectiles of any kind, at least on February 28th, when he and the rest of the Club Hockey Team will contend with the Coast Guard Academy (CGA) at the Dayton Arena—both teams' home rink. For the uninitiated, the CGA vs. Conn College Club Hockey game is quite likely the most fiery, malicious and, in reality, largely unfounded sports rivalry at Connecticut College.

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

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

Baseless though this heated ri-

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

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

Most surprisingly, the supposed animosity towards the opponent doesn't seem to come from the players, for the most part. Crocker tells me that on the ice, mutual loathing is largely absent and that players, on both teams, are mostly civil. Any nastiness is largely innate, not game-specific, and that "People who are going to say [nasty] things on the ice are going to say things on the ice... no matter what game it is." Regardless, it seems like the players are too busy dodging missiles of various sort and praying that this isn't the game that forces the college to disband their team.

If Cary does feel any animosity toward CGA or its hockey players, it was largely overshadowed in our interview by successive pleas for improved behavior at the game. Very politely, Crocker mentioned

that that while he and the team appreciate the support and enthusiasm of the fans, the conduct of attendees threatens his club's existence.

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

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

Crocker maintains that the competition is solely on the ice. Even when prodded with leading questions about his feelings towards the opponent, Crocker is the picture of a gracious, friendly and sportsmanlike competitor. "It feels like

any other game, although maybe the pressure's on a little more because there are so many fans. Any other game we might have 5 or 10 people, but at this game our stand is full." Unlike most sports events at Conn, student attendance is not the problem.

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

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

Dewey Worker, who spoke on behalf of the CGA coaching staff, also reflected fondly on the boisterous atmosphere of the game: "Phil Siena [the rink's Zamboni driver] has even been known to allow guest riders (mascots) on the Zam-

boni, and if I recall correctly, even slide out of the snow machine to much applause."

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

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

Getting to the heart of the story, the rivalry between CGA and Conn is what students make it to be. This game has become more of a cultural event than an athletic one, and like most sports rivalries, would be nothing without its fans.

People clearly value this event, and so for your own sake as well as Crocker's, respect the wishes of possibly the nicest person at this college, who has oddly become the spokesperson for one of its most not-nice events. Please, foster the competitive spirit through your continued attendance and animated yet respectful cheering, not through Coors Light and launched tomatoes. •



# Men's and Women's Swimming

## *The Final Showdown*

**ELEANOR HARDY**  
STAFF WRITER

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

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

Coach Marc Benvenuti feels that "the freshmen have each found a way to add something to the team and they have all made

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

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

and we were able to beat them easily."

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

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

Benvenuti feels that "the women can improve upon that finish, but it will be very close between 3rd and 7th places." Middlebury and Bates will be the women's top competitors: defeating them could lead to a position in the top four. During the season, the Camels topped Middlebury by a close eight points and snuck by Bates with 11.

The men's team has ended their season with a 5-2 NESCAC record, falling only to Williams and Tufts, who hold third place in the division. Similar to the women's team, the incoming class of freshmen for the men's team was vital to their successful season. Being the fastest group of freshmen in the program's history, senior Sam Gill also noted that their presence in itself provided a contribution; "they're also a great bunch of guys which always helps out with the team chemistry."

Highlights of the men's season include impressive wins in dual meets against Trinity and Hamilton and a big victory over Bates (205-75) to finish off the season strongly before the championship.

Last year the men's team stepped up at the NESCAC Championships, ranking third overall. Coach Benvenuti aims for the same or better standings and think they will "have

to have another great meet just to stay there, though the gap between second and third should shrink considerably."

Although at about the same place as last year in terms of wins and losses at the end of the season, Gill feels as though the "difference this year is the incredible depth of our team." Having a full team of 24 heading into the NESCAC Championships will be a big asset as it will give them the ability to score as many points as possible.

The next stop on the Women's and Men's Swim Team's journey is the NESCAC Championships and further down the road is the hopes that many will head to Indianapolis to compete in the NCAA Championships. For now, their focus is on swimming their best at NESCACs, as they've spent all season setting themselves up to peak at this meet. •

## NESCAC POWER RANKINGS

Compiled by THE COLLEGE VOICE

The Winter Power Ranking will be posted weekly and will rank the eleven NESCAC schools based on men's and women's hockey, men's and women's basketball and men's and women's swimming and diving.

SCHOOL	MEN'S HOCKEY	WOMEN'S HOCKEY	MEN'S BASKETBALL	WOMEN'S BASKETBALL	MEN'S SQUASH	WOMEN'S SQUASH	RANK	LAST WEEK
AMHERST	2	2	1	2	7	6	3	1
WILLIAMS	3	3	1	5	3	3	2	2
BOWDOIN	4	4	3	3	5	7	4	3
MIDDLEBURY	5	1	3	9	5	5	6	4
TUFTS	10	-	7	1	4	10	7	5
CONN COLL	6	6	10	5	10	11	9	6
TRINITY	1	5	5	3	1	1	1	7
WESLEYAN	8	5	7	8	4	8	8	8
COLBY	6	6	7	9	8	9	11	9
BATES	-	-	11	9	2	2	5	10
HAMILTON	9	9	5	7	9	4	10	11

The poll was devised as follows: Sports Editor Luca Powell ranked all NESCAC schools in each sport. These rankings were based on NESCAC standings as well as quality wins and influential losses to NESCAC opponents. These scores were averaged to create a composite overall ranking for each school.

## IN CASE YOU MISSED IT

**Men's Basketball**  
Conn 63 - 80 Bates

**Men's Hockey**  
Conn 5 - 2 Middlebury  
Conn 1 - 1 Amherst

**Women's Basketball**  
Conn 67 - 54 Hamilton

**Men's Squash**  
CSA Nationals  
Conn 6 - 3 Hobart

## SO YOU DON'T MISS IT

**Women's Basketball:**  
vs Trinity  
2/22 2:00 PM

**Men's Lacrosse:**  
vs Roger Williams  
3/1 1:00 PM

**Men's Hockey:**  
vs Bowdoin  
2/21 7:00 PM  
vs Colby  
2/22 3:00 PM





## Laying the Master to Rest

### *In memory of Philip Seymour Hoffman*

*"I believe, in your profession, it's called... Nostalgia."*

Freddie Quell, *The Master*

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

Paul, *Midnight in Paris*

**CALI ZIMMERMAN**  
CONTRIBUTOR

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

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

In a recent interview with the *LA Times*, Leonardo DiCaprio admitted that he has never done

drugs. Besides other revelations in the article, it is important to discern the man from the character (DiCaprio's portrayal of Jordan Belfort in *Wolf of Wall Street*). It is upsetting that Hoffman succumbed to his addiction, but like DiCaprio, he was an actor first and foremost.

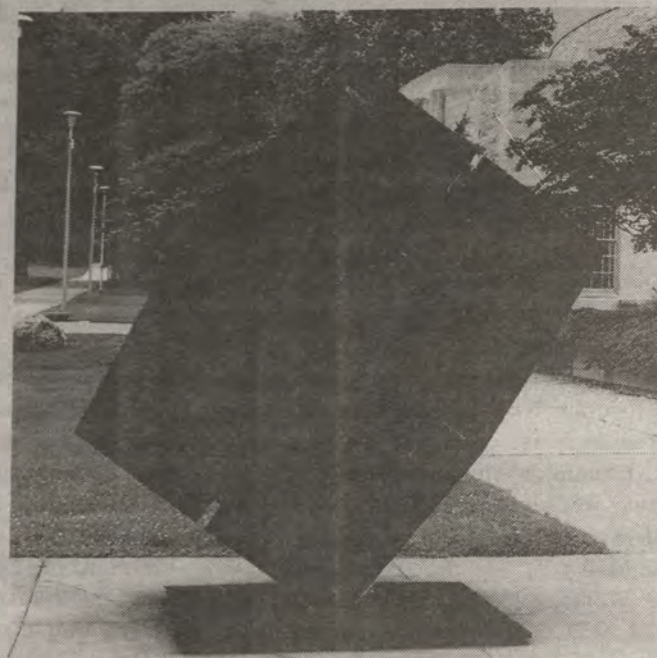
The slippery slope of Hollywood is not a new idea. There has always been confusion between the characters on-screen and the personal lives of the celebrities who play them. Think of Heath Ledger in *The Dark Knight*. Ledger's Joker was so convincing, that he seemingly convinced himself to follow the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

Interestingly enough, if you watch Hoffman's Oscar acceptance speech for Capote, Ledger (*Brokeback Mountain*) and Hoffman's costar in *The Master*, Joa-

quin Phoenix (*Walk the Line*) are both nominated. Similar confusion is also demonstrated by every celebrity couple that begins their relationship after meeting on set. Of course, these people get together and break up all the time. It is their job to portray someone else, and usually to fall in love with another portrayal. If they do not convince themselves that they lust after another, how will they convince the audience?

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

## Tony Rosenthal's *Memorial Cube*



*Uncovering the history and  
evaluating the condition of a  
Conn relic*

**PAIGE MILLER**  
CONTRIBUTOR

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

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

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

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



# The Palpability of Art

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

EMMI DEIHL  
CONTRIBUTOR

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

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

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

We now expect to live at a faster and faster pace, aided by the ability to transport ourselves and to transport knowledge at unprecedented

speeds. For Bailey, this lifestyle and culture is unsustainable. "Now we're fighting really, really hard to preserve this way of life, and I think that model of reality is going to change. Capitalism is essentially built on infinite growth, and we live on a finite planet" he said. Change is imminent.

Thus, as the show's title implies, humans must be always looking toward a new reality as the planet continuously evolves, accelerated by the actions of humans. "The overall premise of the show is our response to things changing, and that kind of perception of 'reality' versus what a real 'reality' is. I personally don't believe that humans ever get to the real reality, we just have flexible models of reality that just keep being adjusted, and sometimes they're further off than others," said Bailey. Using metals, wood, found objects, and leftover materials, Bailey's sculpture ranges from a simple form — a polished rock — to a highly unique playhouse for his daughter.

His rock pieces, beautiful polished stones ranging from a striated gray to an obsidian black, are in fact rocks that he found in his yard as he hit them with his lawnmower. He polished them, leaving some natural texture. For Bailey, using these rocks forms a type of connection between humans and nature, "but only from a humanistic point of view." They would never have become polished through a natural

process, but "by polishing them I'm almost bringing them into human time," Bailey said.

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

In contrast to his recent work, Bailey's sculpture *Self Portrait with Food* (2011) presents a jarring view of the artist's dead, cannibalized body. Bailey was inspired by a hypothetical crisis in which no food is available in the grocery stores, and everyone is fending for themselves. While hunting to feed his family, another hunter finds him, shoots him in the head and takes meat off his body for his own family. This extreme scenario is an alternate reality, a potential occurrence, depending on the course of the future.

Regardless of the content or form, Bailey said his work is from "a personal point of view. It's

based on my desire for security and my interpretation of the things I'm seeing around me."

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

A set of four digitally rendered landscapes, titled *Imagined Landscape #1, #2, #3 and #4*, show a variety of fictitious landscapes in dark, slightly ominous tones. In one, the forms of dead tree-like plants sprout up on from dry ground scattered with bushes, set against a cloudy sky. In another, the viewer appears to be looking through a cluster of large plant forms resembling dead, mottled brown and decaying tulips. These works question our understanding of the earth's landscape using slightly unsettling forms and pairings.

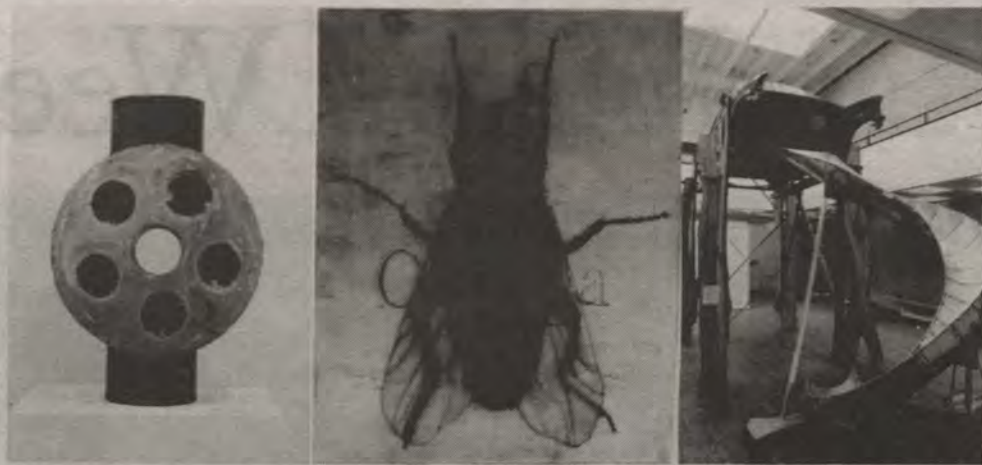
In his series of color etchings, McDowell portrays classically pleasant landscapes in light colors: cliffs, a waterfall, plains and distant mountains. Superimposed on these scenes are brightly colored geometric lines forming a structure over a portion of the landscape. McDowell says these represent the idea of either containing or preserving the land. The works' titles reflect this dichotomy, for example *Preserve/Contain*, *Sanctuary*, and *Encase/*

*In-case*. It is a future of uncertainty.

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

McDowell and Bailey's works examine concepts of reality, provoking thought and questioning our current lifestyle and society. However, Bailey stressed that art is a "complicated, imprecise language," and he hopes that viewers who see the show do not feel they need to take an intellectual approach to art.

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



## In, Around and On The Town

*Examining the historical relevance of Conn's newest production*

EMMA WEISBERG  
CONTRIBUTOR

Twenty-four hours. That's all the sailors Chip, Gabey and Ozzie have in New York City. After 24 hours, the three men will return to the Brooklyn Navy Yard and their waiting responsibilities. It's the 1940s: World War II is in full swing, and the city is bustling with the energy and social change resulting from the domestic war effort. The three friends have high hopes for a day jam-packed with adventure, fun and romance.

Written by Betty Comden and Adolph Green with music by Leonard Bernstein, the musical was made into a feature film starring Frank Sinatra, Gene Kelly, Ann Miller and other stars of the stage and screen.

From February 21 to 23, Connecticut College's Theater, Music and Dance Departments are pro-

ducing *On the Town*, the first main stage musical theater performance on Palmer Stage in years.

A large departmental collaboration, the production is directed by Professor of Theatre Virginia Anderson with music and vocal direction from Professors of Music Mark Seto and Wendy Moy, respectively, and choreography by Professor of Dance Lisa Race.

Anderson joined Connecticut College's theater department this fall. She explained her motivation for bringing *On the Town* to Conn: "As we look back at World War II through *On the Town*, what is our responsibility as artists to engage with our current cultural moment? How can this show spark conversations that lead to deeper understanding of not only the past, but the present and future as well? I think that students will fully relate to the story we're telling. It's a celebration of connections between people — connections that define

you and that you never forget. College is such a special time, in no small part because of the relationships we form and the ways in which we challenge and inspire one another."

This musical has also had a very different rehearsal process than that of a typical main stage production. The cast and crew returned to Connecticut College for a one-week rehearsal intensive before the start of second semester. Actor Jacob Rosenbaum '14 described this process: "We spent every day working, dancing, singing, memorizing, brainstorming, playing, analyzing, laughing, creating, collaborating and maybe some sleeping and eating in between...maybe. I enjoyed every second of it."

This production is also different because the cast and the crew have taken many trips to visit relevant historical sites, including the Brooklyn Naval Yard, the New York Transit Museum, the Brook-

lyn War Memorial, all in New York City, and the Submarine Force Museum in Groton, Connecticut.

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

As the process gears up, the whole team is transitioning from rehearsal rooms to Palmer Stage.

Orchestra member Emma Radest '16 said, "I love playing in pit orchestras, and to be able to work with such a talented group of people and such incredible directors — especially Mark Seto, our conductor — has been wonderful. Last year with *Into the Woods*, the venue was so small, and even though it was a great production, it would have been nice to be on a big stage. All the musicals I have performed in so far have been in auditoriums like Palmer, so I am super excited to get back to this kind of venue."

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



# reVision Week: reCapped



GABBY ARENGE

**DANA SORKIN**  
NEWS EDITOR

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

ReVISION Week, spanning from Feb. 7-14, was a week of lectures, discussions and meetings of campus community members

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

Each day of reVISION week featured three different talks and

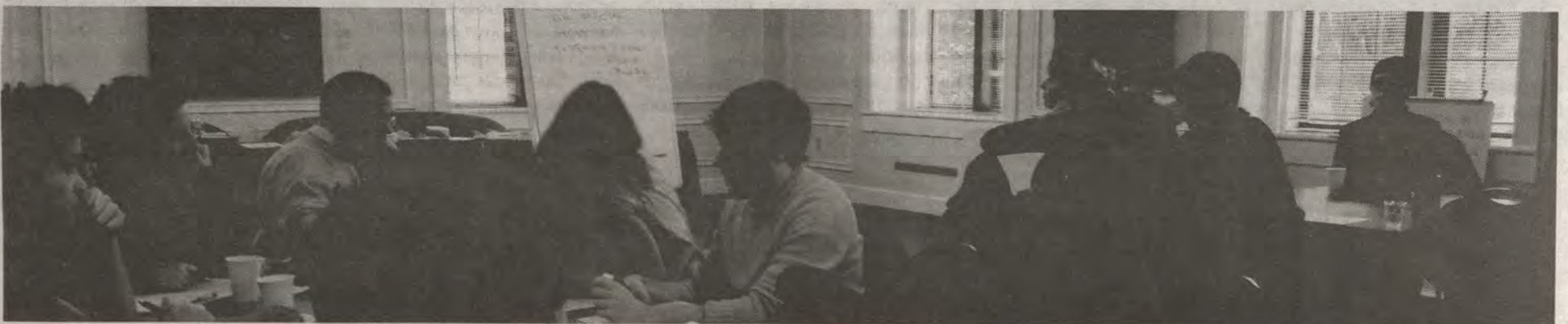
meetings pertaining to a different aspect of the student experience at Connecticut College. For the Town Hall Talks, students, faculty and staff were encouraged to go through a four-step process to facilitate discussion on the topic at hand. The process included listing the strengths of the College,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

Technology has played an important role in the information

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

Changes could be seen as early as next semester, according to Professor Dooling. She explained that

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



## Day-by-day Breakdown: Town Hall Meetings

**JULIA CRISTOFANO**  
MANAGING EDITOR

### Engaging Students in the First Year (Mon. 2/10)

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

### Integrative Learning and Advising Beyond the First Year (Tues. 2/11)

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

### Making Excellence Inclusive (Wed. 2/12)

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

### SGA reVISION Town Hall (Thurs. 2/13)

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

### GE Courses – Implications for Departments and Majors (Fri. 2/14)

The point of most importance was the standardization of General Education and Freshman Year Seminar courses with continued oversight. In our current system, once a course is approved as a Gen Ed it stays that way indeterminately, with little regard given to the content of the course after each year or in relation to other GEs. Having a GE template would mean more supervision of GE courses with specific outcome goals. Closely following this was the need for flexibility of requirements to allow for further exploration and a designed GE curriculum with an intentional progression and structure.



# reVision Week: reConsidered



GABBY ARENGE

## *A Picture of Shared Governance*

**JULIA CRISTOFANO**  
MANAGING EDITOR

Shared governance. The infamous tagline plastered on our admissions literature. The buzzwords invoked in times of controversy. The concept that brought many of us to Connecticut College.

According to Conn's website, shared governance is the idea that "Connecticut College students have a major voice in how the College is run, including setting strategic priorities and allocating budgets...with student representation on virtually all of the College's standing committees." Yet more and more I find that conversations about shared governance are brought up with a scoff, an eye roll, casually sandwiched between some cynical air-quotes. So what does shared governance really mean? What does it look like? And why should we care?

ReVision week was shared governance in a nutshell. Obviously, this curriculum restructure was not the entire meaning of shared governance but it truly demonstrated a collaborative undertaking by the entire campus community. I'm not associated with student government or residential life, I'm not on any campus committees, nor am I currently the president of any student club, yet I, an average student, was able to walk into any of the reVision meetings and have equal voice and consideration as faculty and staff.

There seems to be a large misconception that shared governance is synonymous with SGA. While our student government is certainly one aspect of shared governance, it is not the be-all and end-all of student participation in college decisions. The reVision town hall meetings were the true epitome of shared governance: students, faculty and staff brainstorming, collaborating and

voting on important issues of the restructuring of our education.

On Tuesday, what started as a conversation about academic advising turned into a flurry of all sorts of ideas about changing our entire academic foundation—one major and three minors, flexible Gen-Ed requirements for double majors, an annual symposium for student research and so on. On Wednesday, we discussed inclusivity as it pertains to every aspect of campus—from the ability to get to downtown New London and back to the need for the academic and social climate of the school to stop assuming all Conn students have the same needs, resources and representation. The entire week was a sounding board for any and all ideas, from changes as basic as renaming certain offices or grade levels to radical ideas like doing away with the concept of "departments" in order to integrate different disciplines.

Curriculum changes are in the air for many secondary institutions, yet it is not unlikely that many schools will be making these decisions behind closed doors, handing them down from on-high, and expecting the community to adjust accordingly. Yet for the past week, Conn students have been given the opportunity to actively involve themselves in the process of institutional change.

As a student body privileged with the forums to express our opinions and beliefs, it is each of our individual responsibilities to actively engage in these discussions. For those who missed reVision week and still bemoan the "fallacy" of shared governance, I suggest you take a closer look at how our institution operates. For seven days, in fifteen lunches, town hall meetings and discussion groups and over 30 hours of lively conversation, shared governance was visibly at work at Connecticut College. •

## *Greater than the Sum of its Parts*

**SAM NORCROSS**  
OPINIONS EDITOR

ReVision week is the beginning of the biggest undertaking you will ever see at Connecticut College—an undertaking so large that it has already been two years in the making and will probably not reach full fruition for another eight. This glacial pace may sound ineffectually slow, but when considering that the plans laid out during reVision week will eventually lead to a complete upheaval of our campus's academic and cultural structure, you can imagine why such a monumental revolution will require at least two generations of students to fully implement.

ReVision week is about collecting ideas from students, faculty and staff about enacting change, and not just change to General Education Requirements, but change to almost every aspect of our campus. "This is not simply a General Education program. It's a program that encompasses the whole liberal course of study, the whole curriculum," said President Bergeron in her speech introducing reVision to the campus.

Only by attending five of the week's twelve events was I able to begin to understand what she meant and fully grasp the scope of this proposed change. I conceptualize reVision week as a branching approach to addressing the problems of our campus under two broad categories: inclusive excellence and academic reform. Inclusive excellence is probably the most jargon-y term to come out of the event (and trust me, there was a lot of jargon). Much of reVision week was dedicated to conveying exactly what this phrase means.

As I understand it, inclusive excellence is the principle that diversity, in all its forms, should be embraced, addressed and exposed in order to create an environment of equity both inside and outside of the classroom. To have a campus which displays inclusive excellence would be to have a campus that "actively engages inclusion in all of its beauty and all of its com-

plexity," explained Dean of Multicultural Affairs, Elizabeth Garcia.

The academic reform aspect of reVision week, that took the forefront in the advertising of the event (particularly GenEd reform), was about rethinking how Conn structures its academics in terms of advising, graduation requirements and interdisciplinary education. The reVision effort is trying to combine these two themes of inclusive excellence with academic reform, but for the purposes of structuring the conversations that happened throughout the week, they were generally discussed separately.

Within these two categories, I was both impressed and overwhelmed with the breadth of topics being discussed. At one point, I was in a room where the walls were literally papered with all these ideas, as faculty members wrote out suggestions during a "town hall" style meeting on large pieces of paper and taped them up all over the room. Issues of discussion over the course of the week included creating more accessibility on campus for disabled students, making GenEd requirements optional for double majors, holding more discussions on the concept of whiteness and integrating Conn students more with the surrounding communities by establishing better transportation off campus.

It was almost impossible to consider the Administration seriously digesting all of these ideas, let alone enacting them into concrete changes, but that is exactly what they plan to do.

"Believe me, we do not just want a lot of talk that dissipates into the air," said Professor Amy Dooling of the East Asian Studies Department, who is the current head of the Educational Planning Committee. "We are going to take all the information and circulate it back to the campus. Then we have concrete steps. A call for proposals is going to go out to the faculty about pilots for the fall, and we're going to figure out which are the things that we want to start testing out at this moment. We are going to be appointing a task force, and

we are going to be in a position to vote on an actual framework next semester. We want to seize this moment, and get the faculty to a point where we can accept a whole vision, instead of just accepting small increments of change."

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

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

If this change really will take so long to enact, why should you care? More importantly, why should I, a second semester senior, care? "You will benefit," said Professor Flores of the Sociology Department, "and I'll tell you why. When our school gets better, and becomes more respected [due to the reVision changes], that reflects on you as an alum. You will still have graduated from this school, and you'll have been part of the change."

It's easy to be cynical about an effort as large and unwieldy as reVision week. But if you pay attention, then you'll see that this is the beginning of perhaps one of the biggest movements of change ever to occur at Connecticut College. •



# The Life and Death of a Lab Rat

MARINA STUART  
STAFF WRITER

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

There are some students who are more reluctant to have contact with the animals, probably in part because of the association with dirtiness, creepiness and disease. "I worked with psych lab rats in Intro to Psychology last semester," said Tori Kenyon '16. "As someone who is not a fan of rodents, I didn't touch the rat but I worked with four other students to train the rat through conditioning."

Other students, such as Casey Domine '16, are more willing: "I have loved working with the rats. Personally, I think they are really cute and sweet. I always volunteer to be the rat handler so I can hang out with them. I helped on an independent study that was testing how caffeine and exercise affected pain tolerance; that was pretty cool."

The leader of this independent study was Geoff Phaneuf '14, who is a Behavioral Neuroscience major and works with lab rats frequently. "I didn't mind working with [the rats], and the more I handled them the more comfortable I became. I never really considered them pets or gave them names or anything like that, as some might. But, that's not to say they don't have different personalities," Phaneuf said.

For most students, the rats' "cuteness," or lack thereof, isn't the issue at hand. Since rats are used

mainly for their brains, the topic of animal cruelty often surfaces. By necessity, neuroscience experiments culminate in killing all rats, and often by beheading so their brains can be analyzed.

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

Each semester, Rajabi added, inevitably brings an onslaught of kind-hearted psychology and neuroscience students who want to adopt their research subjects. This is problematic because, according to Rajabi, "If the IACUC allowed some students to take animals home, their accountability of the animals is immediately lost, and there is no way to tell how this rat will be treated once it leaves the facility."

This procedure elicits varying responses from students. "It's a very conflicting topic for me," said Domine. "As a behavioral neuroscience student I know that it is necessary to use [rats] and look at their brains to enhance my knowledge, but it still sucks. For me, the easiest way to get over the sad part is to remember that I owe a lot of my education and knowledge to these rats and to have a lot of respect for them and understand that I wouldn't be able to progress without them. A lot of times I say thank you to them when I put them away. It may be kind of weird but it makes me feel better and I truly am grateful."

Many students believe there should be alternatives. "I didn't know about the killing of the rats until after the experiment. When I found out, I was actually really shocked," said Kenyon. "It's awful to think about and to know the rat I trained would be dead by next year. These rats were very docile and calm, and I think should only be used to Intro to Psychology rat training where they are not harmed at all."

To be sure, Conn still follows the necessary humane protocols in place for this type of research. "All experiments done on the rats are reviewed by the College's institutional review board to make sure we don't put the rats through unnecessary trauma," said Phaneuf. "It's unfortunate that they are sacrificed, but it's protocol. In the Behavioral Neuroscience Department, most of the time we need their brains to complete our research, and there's no way of collecting that type of data when they're alive."

He added, "Rats are really the ideal experimental animal. They're close enough to humans to produce brain data that can be generally representative of human brain function and they're small enough to handle and test efficiently."

While some might push for other animals to be used it seems rats may be the best fit for our situation. "Rhesus macaques are also used in neuroscience research, but usually only at the big state universities with resources and space to keep them. Mice are another option that researchers use often," said Phaneuf.

Kenyon added, "I'm sure it's plausible that another animal could work with these experiments be-



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cause it is all about the conditioning process, and dogs have been conditioned before, even human beings are conditioned. So, yes, I think any other animal who is put through the same process would be able to, I'm just not sure of the outcome."

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

ence field, this type of experience is crucial."

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

For most students, the central question is how to reconcile ethical concerns with the very real benefits of using rats in research. •

## Teach for America: Who does it benefit?

SUSAN CUNNINGHAM  
CONTRIBUTOR

Arriving at Connecticut College, I had a feeling I wanted to be a teacher, but I was not quite sure how I would get there. After volunteering at a few schools, I began to realize that teaching might not be as easy as I thought it would be. Preparing to engage in a meaningful way with a class of students who each have their own needs is not an easy task and definitely not a task that can be completed during a five-week summer training session.

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

As a freshman, one of the other options I considered was apply-

ing to TFA and getting a certification that way. Previously, I had only heard of it as a prestigious program that some people from my high school had ended up doing after college. I never had a TFA corps member at any of my schools in a majority white, upper middle class, suburb about 20 minutes west of Boston, nor do I think there will ever be one there.

The people I know who were TFA corps members are nice people, people who care about others and want to make a difference. I am not writing to critique the individuals who join TFA, but instead to take a look at the effects it has as an organization in contrast to what many of the individuals involved are lead to believe they are doing.

The TFA website states their mission: "growing the movement of leaders who work to ensure that kids growing up in poverty get an excellent education." TFA plans to do this by recruiting students from top colleges and universities, with or without a background in education, training them for five weeks over the summer and placing them as classroom teachers that fall. All corps members make

a two-year commitment, but there have been many cases where they fall through. The goal is not necessarily to create lifelong teachers, but to create "lifelong leaders for a better world."

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

The organization's original idea was to place corps members in "high need" areas where there were not enough teachers. That is no longer the case. This summer, Chicago Public Schools (CPS) laid off 2,100 employees (over 1,000 unionized teachers) and increased their contract with TFA to \$1.6 million from the \$1.3 million they had spent in recruiter fees the previous school year. TFA teachers

are paid by CPS, as any first year teacher would be. Chicago does not have a teacher shortage; nor do most places where TFA is placing teachers.

The financial benefit of having TFA teachers is that they are first or second year teachers so their salary is not as high. The other financial benefit is that the teachers will likely not stay around for more than two years, so they will not have to pay into their pension through a full career.

While the financial benefits of having teachers who only stay for two years may seem enticing, it is really not a system that will help "close the achievement gap," which refers to the difference in test scores between groups of different socioeconomic status, race and gender. It should come as no surprise that white males of higher socioeconomic status perform better on standardized tests. There is now a trend to call the achievement gap "the opportunity gap" to more accurately reflect the lack of opportunity that causes the difference in achievement. Having teachers come and go every two years is not actually a good way to

try to fix this gap in opportunity.

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

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

If teaching is really what you want to do and it's too late to join the Education Department here at Conn, look into fellowships. In a smaller structure, it's more likely that your work will actually reflect the community needs and lead to a more fulfilling experience for both you and the students. •



# Zachs Hillel House: Expanding the Conn Bubble

CASEY DILLON  
STAFF WRITER

On such a small campus, it's really easy to get stuck in a rut. By senior year, you may find yourself always studying in the same building, always eating in the same dining hall, always hanging out with the same people. Sometimes the "Conn bubble" is referred to jokingly, but there can definitely be something suffocating about having such seemingly limited options for four whole years.

If you're one of those students feeling hopelessly trapped, keep this in mind: there is more to Conn's campus than meets the eye. Our identity-oriented centers, like the Women's Center, LGBTQ Center and Unity House tend to be overlooked by a huge portion of the student population. The most recent addition to these resources runs the same risk of being misconstrued as an exclusive place: Zachs Hillel House.

Zachs Hillel House – the newest and nicest building on campus – has officially opened for business. Spencer Francus '14 is Co-chair of Hillel, the Jewish culture club on campus. Ever since construction on Hillel House began, he says he is often asked, "Why Hillel?" How did this campus organization get an entire house to serve as a focal point for its activities? Francus responds: "We were fortunate to be the recipients of [Henry Zachs'] gift," adding that Zachs has a plan to fund ten college campus Hillel houses in his home state of Connecticut.

Jewishness is not only a religious concept – it has very important cultural significance as well. The Jewish community at Connecticut College, Francus added, unites primarily around Jewish culture rather than the religion, but both reasons contribute to the necessity for having a safe space for Jewish students to celebrate their common identity.

Zachs Hillel House is currently only open during limited hours in the afternoon and evening until student workers can be hired to supervise the space. The school is also looking to hire a Director for the center, which will make it a campus space similar to the Women's Center, LGBTQ Center and Unity House. In that same vein, rooms in Zachs Hillel House can be reserved by anybody on campus for events, meetings or lectures.

The recreation room on the lower level is open for all community members to use as a gathering place, and the tables and chairs in the Great Room provide additional study space – an important campus feature with the impending renovation of Shain Library. Anybody who plans on-campus events should be stoked to have such great

new spaces to reserve.

However, some students and staff have expressed concern about the misconception that these spaces are exclusive. The campus Hillel club seeks to do whatever it can to make the space welcoming and inclusive for the entire campus community while still maintaining a safe space for Jewish culture and religion to thrive.

Francus says that there has been a renaissance of Jewish life at Conn since his freshman year, with participation by both Jewish and non-Jewish students. Francus and Adam Rosenberg '14 (Co-presidents of Hillel) emphasize the group's desire to continue and strengthen partnerships with other campus groups and organizations.

In the past, Hillel has co-sponsored events with a number of student groups, such as Yalla Bina, Conn's Arabic club. These collaborations will continue, and Francus hopes that Hillel will team up with even more groups on campus, which will contribute to student life by giving everybody "another flavor that everybody can taste."

Professor Jefferson Singer of the Psychology Department has served as the advisor to Hillel for the last three years, and has "been excited to see an increased participation of non-Jewish students in our Shabbat dinners, bagel brunches, cultural events and holiday celebrations." Rosenberg agrees with this sentiment, noting that a significant number of event attendees are not Jewish. He explains: "Our philosophy is that everything's open to everybody, at all times." Of course, all venues on campus abide by that very same philosophy, though campus culture is overrun by the misconceptions of exclusivity that dissuade students from experiencing these cultural hubs.

As a freshman, I spent a lot of time in Unity House, either attending events or just hanging out on while one of my friends worked a shift as a monitor. My experience seems to have been the exception: there is a huge proportion of Conn students – particularly white students – that have never set foot in Unity House. Unity House is the campus' multicultural center, offering great programming that advocates for a diverse, inclusive campus. What's not to love about that?

Antonio Jefferson, Director of Unity House, notes that the multicultural center has faced misconceptions of being exclusive. That being said, there are definitely ways to try to enhance the program's presence on campus. Unity House collaborates with faculty, inviting them to hold classes in the space. This, according to Jefferson, brings students to Unity House that would never have done so otherwise. He encourages Hillel to continue with their efforts to promote inclusiv-

# Jokes Aside: Monetizing a Humanities Degree

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

PRESIDENT BARACK OBAMA

## CONTINUED FROM FRONT

I recognize that the President's comment (quoted above) was not an attack on art history, and that his point was that there's money to be made in the trades and skilled manufacturing. Fair enough. The slight was inadvertent, and I'm not personally offended by it (although I found it a bit tactless). What I'm more interested in is why a legitimate academic discipline has become fodder for jokes to the degree that our own president can publicly make a comment like that without a second thought (not that there hasn't been backlash—but there is a general understanding that what he said was harmless).

Granted, I didn't make the decision to major in art history with a great deal of foresight (about career prospects or anything else). As a college sophomore, it was hard for me to think that far in advance. I did it because I was so captivated, so utterly fascinated by the discipline, that I couldn't imagine doing anything else. I majored in art history because I couldn't help it.

I'm certainly not making a case for taking oneself too seriously, though. My roommate major in anthropology, philosophy and religious studies, respectively, and we often joke that other people are curing disease and saving lives while we analyze French marriage rituals, cases of incest in the Bible, decorative sculpture in the bathhouses of ancient Rome and

so on. But there's a difference between the lighthearted, semi-ironic comments like these, and genuine cynicism about our futures.

Professor Karen Gonzalez Rice of the Art History Department seems confident in recent graduates' professional opportunities. She remarked, "The discipline of art history may appear disconnected from the current job market—an easy target for denigrating the humanities. However, even in the last few years, Conn's art history majors have consistently and successfully obtained jobs after graduation. It may not be immediately obvious to non-majors, but there is a vast global network of museums, galleries, and auction houses—as well as law firms, advertising agencies and other businesses—that are seeking graduates with sophisticated visual skills, strong writing experience and a critical understanding of how our visual world works. Art history and architectural studies majors practice these skills daily."

Professor Baldwin has a somewhat harsher outlook, more in keeping with the President's point: "The bottom line is that except for a few majors, a college education now offers no guarantee of any good employment. No humanities majors have high-paying jobs waiting for graduates—the same for most of the social sciences and sciences. That reality lies behind President Obama's speech whether it was spelled out or

not."

As humanities majors, maybe we're not helping the economy. Maybe we should ask ourselves, "Is it our responsibility to put national well-being before personal passion?" But then I remind myself of the kinds of jobs my roommates and I are applying for: teaching, human rights activism and similar lines of work that are hardly "useless."

"Humanities majors do better if 'doing well' isn't defined only in terms of money," said Baldwin. "Nowadays, that crude measure seems to be more and more prevalent, which is understandable given the crazy cost of college and the need to pay off mountains of education debt. One needs to remember that majors in the humanities are a self-selected group with a much higher percentage of people who measure their happiness in terms of their value to others, not the size of their paycheck."

Professor Baldwin told me about his nephew, a junior in college and a computer science major, who has secured a job on Wall Street for after graduation. "He'll be making more at 25 than I will make in three years at 63, after 34 years of full-time teaching," remarked Baldwin. "Would I want his job for twice his salary? Not a chance."

So no, I don't know what I'm doing after graduation. Will I make as much as a skilled manufacturer or someone in the trades? I don't think it really matters. •

sharing a common background can feel at home.

The Hillel House, Francus says is a place where, "at the very least, I can go there and feel free to be at my weirdest, Jewish self" – he hopes the same will go for the rest of the Jewish community as well.

Professor Singer left us with this thought: "There is a Yiddish word, Haimish, which means homey or cozy, and this is what we want Hillel House to be for all of the Connecticut College community – a

place where they come and feel at home."

Check out the Zachs Hillel House, and keep an eye open for its soon-to-extend hours. Branch out and take advantage of the Hillel House, Unity House, Women's Center, LGBTQ Center... you might have to wander down a secluded path or into the basement of a dorm to find these great spaces, but they're worth the adventure and will make the Conn Bubble a little less suffocating. •



# The Men and Their Igloo



MIGUEL SALCEDO

*All are welcome to come in and hang out, but please don't take snow off the walls or destroy the igloo. We worked hard to build it. Enjoy. - The Builders*

## CONTINUED FROM FRONT

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

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

With small bricks still being laid, Kensey took action. He built the walls of the doorway in an impressively short span of time, but when it came to the curved ceiling of the archway, Kensey needed Mr. Junda to lean over and use his back as a scaffold ("I literally put the team on my back," said Junda). After that, the small-brick method was generally accepted by the group. Time, it seemed, was not in short supply. All that mattered was the making of a good igloo.

The cynics will be baffled by all this fuss over something that's going to melt in a matter of weeks.

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

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

I dragged a few sleeping bags, a sleeping pad and all of my clothes into the Igloo to form a respectable sleeping area. A few chairs made up the living room. As people came in and out over the course of the night, the rules, established by The Builders, of course, were asserted. No farting. At one point, when a cozy seven people were sitting around the circle, a suspicious smell circulated. But this rule is so sacredly respected, for obvious reasons, that instead of the usual round of "Who was that?"

the only response was Builder Patch Lonsdorf '14: "How could someone do that? It's against the rule!" Not so much a rule as an unwritten courtesy of the Igloo is to say, "Watch out, it's slippery" to anyone entering through the low-ceilinged entrance. But this served mainly as an ironic introduction to newcomers arriving headfirst into the group.

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

Eventually it became evident that however much fun we were having, there was only one person actually staying there. People gradually trickled out. I thought of Christopher McCandless and his famous last words: "Happiness Only Real When Shared." If he were in my position in that last

scene of *Into The Wild*, they would have read: "Igloo Only Warm When Shared." But I wrapped up warm and, thankfully, remembered John the Campus-Bar-Door-man's advice: to sleep on my belly. A devoted right-shoulder sleeper, I struggled to make this life-or-death adjustment. And believe it or not, I fell quickly off to sleep, dreaming of the same thing as every other Camel that night: The Email. The school's-cancelled-don't-even-bother-checking-with-your-professor-it's-a-freakin'-snow-day Email. It was a good sleep.

At least until the campus safety officer on igloo-duty had to get involved.

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

Fast forward to 11:46: The snowstorm has persisted and is given its reward: "School Cancelled... effective immediately." The Builders started appearing from all directions, M.V.P. Haik, in a sprint. By noon, the entire crew

was back to work.

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

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

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

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



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