Inflation or Increase: A's for Effort?

AYLA ZURAW-FRIEDLAND
SENIOR EDITOR

According to data compiled by the Connecticut College Department of Institutional Research, 50% of grades awarded at Conn are As. However, this doesn’t mean that grade inflation exists.

That last sentence looks a little ridiculous. How is it possible to say that grade inflation isn’t an issue when a little over half of the over-all grade distribution is accounted for by work that is graded as being exemplary or above and beyond? John Nugent, the Director of Institutional Research, has been looking at this issue over the course of a few years. After combing through some files dating back to 1919, he was able to construct a graph showing the shift in grading trends through the history of the college. In 1919, 40 to 50% of grades were at a B or C, As and Ds occurred at a 10% rate respectively. These numbers reflect what was once a normal grade distribution. However, during the 1960s and beyond there was a massive shift. Bs became Cs, and Cs became Ds. At this point, receiving anything below a B is reason to be very very upset with yourself.

So is this clean-cut evidence of a grade inflation problem that has become rampant over the past 20 years or so? The easy answer would be yes. But, in the past week, it became increasingly obvious that there are no clear answers when discussing grade inflation. What are some factors that definitely play a role in grade inflation, especially when inspecting grade average differences between specific departments? I believe that

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A Military Scholar: Sam Santiago ’16

MIRANDA YOUNG
CONTRIBUTOR

Considering that the Coast Guard Academy is right next door to us, the lack of military awareness on the Connecticut College campus is pretty astounding. This was the sentiment expressed by Samantha Santiago ’16. You might have seen her walking through Harris on Sunday nights. If not, make sure to keep an eye out for a girl donning an Army Combat uniform. Santiago is currently the only Connecticut College student who is involved in the Armed Forces, partially due to the fact that Connecticut College does not have a Reserve Officers’ Training Corps (ROTC) program. She is a part of the Military Police, and currently on reserve. One Sunday out of each month Santiago goes to drill training, during which wearing full uniform is required.

Santiago found herself discomforted in the Connecticut College community. The Posse scholars go through a highly selective interview process during their junior year of high school in order to win a full scholarship to one of the Posse sponsored schools throughout the country. A Chicago native, Santiago found herself disconcerted in the Connecticut College community in her first semester.

MIRANDA YOUNG
CONTRIBUTOR

I’ve never been the type to pop my shirt off. I’m not unhappy with my spindly, typical art student physique. I’m just not exactly confident parading around with an exposed torso. Yet, at about twelve minutes into Erin Robertson’s spin class, with legs on fire and sweat pouring down every inch of my body, I find myself gladly pulling my drenched shirt up over my head, finding relief in the smallest wisp of cool air snaking in through the cracked window, penetrating the steam-filled room and washing over my skin.

“Doesn’t it feel morally clean.”

Robertson began teaching spin classes in the fall of 2012, after encouragement from her friend and fellow spin instructor Devon Ellezon ‘13 and William Wayne, Director of the Fitness and Wellness Center. Wayne first initiated the student-led spin classes four years ago (along with student-led zumba and yoga classes) in an effort to extend opportunities for exercise to as many members of the College community as possible.

As the school’s strength and conditioning coach, it’s Wayne’s responsibility to train and teach the varsity athletes. “But,” said Wayne, “I want to do more than that. I want to reach people—to have them come here and not have to pay to exercise.”

Soul Cycle—a popular spin-gym franchise with a focus on inspirational and motivational workouts

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IN THIS ISSUE

Georgia Naumann ’14 dissects and responds to an attack on the Honor Code

"Does SGA Even Do Anything?"

Moving Company: Dance Show Photos and Review

A History of the Camel Dome (better known as Dayton Arena)
On the Intersection of Performance and Activism

Last year I saw The Vagina Monologues for the first time. I found the performance clever and provocative, and I thought that it meaningfully intertwined a conversation on women's sexuality, treatment and empowerment. This year, I saw very same performance at very same venue and was confused.

It's difficult to critique any performance, and even more difficult when that performance is interlaced with activism and is produced, directed and acted out by a group of talented women, many of whom are my close friends. But—taking a cue from the monologues themselves—just because a particular topic is difficult to discuss, that doesn't mean it's not worth discussing.

Though I'm certainly no theater buff, I've seen my fair share of plays and musicals. I saw "Wicked" on Broadway and "War Horse" at Lincoln Center, and even one of Jane Law play, really convincing Hamlet at some theater that I can't remember the name of. Each performance was beautiful and powerful, but I have no intention of sitting through any one of them for a second viewing. During this year's "Vag Mon.," I found entertainment in the compelling performances, and I was especially thrilled to see my friends moan and shudder an "unexpected triple orgasm" (among friends) is eerily supportable that the message (which effectively a play could be as a means of critique any gender inequality for sexuality and gender inequality for sexuality and women's sexuality, especially with the dirty disgusting.)

"Just don't make it flashy," they said. "We can't be demoted from our status as one of the prettiest campuses because of a stupid SASS members sat down yesterday evening, and the administration passed a $630,000 FEMA preparedness grant, the administration passed a $630,000 FEMA preparedness grant. So when the audience consisted of parents who, many of whom had likely seen the performance before. The rest of the audience consisted of parents who, like me, were there to lend their support to the cast. So when the audience was called upon to end female genital mutilation and to take ownership of the derogatory words and references surrounding women's sexuality, I found myself comparing the situation to that of Facebook activism."

"When you "like" any given Upworthy post you're only showing your support at the most surface level, there's no real investment of time or money or hard work. Is attending The Vagina Monologues any different, other than the nominal price of the ticket and duration of the performance? Ultimately and undeniably, The Vagina Monologues bring more good than harm to the Connecticut College campus. But I think it's important for future classes to consider alternative ways of promoting the same agenda here and now, and many students already have."

"Last month's Pussy Pew Wow and discussions of producing Connecticut College Monologues offer the promise of a contemporary discussion surrounding women's sexuality and gender inequality for an audience that's ready to move forward."

-Dave

On Actualizing the Bubble

In anticipation of the next four snowstorms this week, Connecticut College has issued an emergency architectural reconstruction project to protect its precious Camels from the harsh elements. The proverbial Bubble will be realized in the next coming days, encompassing everything from the Lyman Allyn to College House, as well as the Winchester and Mr. G's pizza (for when Harris supply proves inevitably expire). Tired of hearing plows drive outside their dorms at all hours of the night and frustrated with digging their cars out of the unplowed Gravel and North lots, several Conn students formed an action committee. Under the title Students Against Severe Storms (SASS), they presented their storm preparation ideas for consideration to the administration last week.

"We can't change the weather," one sophomore on the committee said. "That's preposterous. But we're tired of all of the snow, the slush and mud. What we need is a survival way to keep the storms out."

"A bubble!" a junior on SASS vigorously exclaimed. "A bubble. The rest of the group echoed. "We need a bubble."

After applying for and receiving a $630,000 FEMA preparedness grant, the administration passed the construction task off to the College's architecture students. "Just don't make it flashy," they said. "We can't be demoted from our status as one of the prettiest campuses because of a stupid storm bubble." SASS members sat down yesterday evening with the architecture majors in the hidden Burdick laboratory to talk designs.

"We thought minimalism was the best way to go," one student said. A geodesic dome will be constructed overnight (so good luck sleeping with all of the hooping trucks driving up and down Cro Boulevard). Once the structure is solidified, it will be covered with two thick layers of storm glass, commonly used to hurricane-proof coastal homes. Glass was selected over aluminum or steel so that our community can still see the snow, but not have to deal with its irritating consequences.

"We've set up a collection bucket in Cro for students to drop off their Bean Boots," said the president of SASS. "We'll send the proceeds down to Georgia and the Carolinas in case they get a few inches of snow again."

The team thought the idea of being trapped in a giant plastic bubble might become depressing and perpetuate seasonal affect disorder, especially with the dirty patches of snow still covering the green.

"Since we're going to be living in, essentially, a reverse snow globe, we thought we might as well create an island oasis," one senior said. "We bought some tanning lamps and drove to New York for sand—since Connecticut's in a shortage. We have the botany students procuring some palm trees. It's going to really change the way we look at Connecticut College, and global climate change in general."

"When we wake up tomorrow morning, don't be alarmed to find your Connecticut College bubble nightmares come true. Happy spring break!"

-Mel

P.S. Yes, this is a satire
In the first semester of the 2013-2014 academic year, 70 students were brought before Honor Council for violations ranging from plagiarism to possession of fake IDs to conduct that creates a hostile environment for members of the campus community. While these statistics encompass a wide range of Honor Code violations they do not include the following: incidents of stalking, sexual assault, or bias incidents, individual department violations (e.g., candles in dorm rooms), and isolated violations of the drug and alcohol policy. The aforementioned acts are violations of the Student Code of Conduct. Violations of these policies are typically addressed through an individual administrative disposition meeting with Sarah Cardwell, Associate Dean of Student Life, or heard by the Dean’s Grievance Board. A ten-member committee composed of students, faculty, and staff or a three-person committee of staff only depending on the nature of the violation.

While alcohol and drug use were removed from the Honor Code in 2011, there are some circumstances in which Honor Council hears cases involving illicit substances. For example, if a student is written up for smoking marijuana this violation would warrant an administrative disposition. However, if in addition to smoking the same student was a repeat offender or committed an Honor Code violation as well (i.e., covering up their smoke detector, vandalizing a residence hall), then the case would be heard by Honor Council.

More information about the Honor Code and Student Code of Conduct can be found in the 2013-2014 Handbook of The Honor Code and Students Right and Responsibilities, available on CamelWeb.

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A Military Scholar: Sam Santiago '16

CONTINUED FROM FRONT

She ended up taking the spring semester of her year off in order to take part in Basic Training at Fort Lenord Wood, Missouri.

Basic Training involves ten weeks of intense physical and mental training, turning recruits into soldiers of the United States Army. During these weeks, superiors completely monitored Santiago’s every move. Time was no longer her own. Periods to shower, sleep and eat were scheduled out and diligently adhered to. Physical tests every few weeks monitored each recruit’s performance—if the requirements were not met, that individual was cut from the program.

Santiago established that the fear of being cut was an omnipresent terror during Basic Training. “I knew so many people who were cut. We started off with over 200 people, and by the end there were between 160 and 180.” The fear of failure was enough to keep her driving forward and pushing through the physical pain. This anxiety was portrayed particularly well through Santiago’s narration of one extraordinarily strenuous challenge. Her unit biked about 12 miles through a number of mountainous inclines. They were dressed in full gear, which weighs about 40 pounds including the pack and uniform.

“I wanted to die,” Santiago remembered. “Halfway through I started crying … if you don’t finish it, you can get sent home.”

Santiago described experiences ranging from throwing grenades to monkey-crawling 20 feet across a rope. She described shooting multiple machine guns, taking her equipment off in a gas chamber (to demonstrate its use) and repelling down towers. Ultimately, she passed all the physical tests and graduated Basic Training, and joined the Reserve as a part of the Military Police.

Santiago may be deployed at any time, despite her current status as a student. This spring break, she is being deployed to Belize with her unit, to “help out the Belize Defense Force.” While many students might be working on their swimsuit tans on the beaches of Cabo and Miami, Santiago and her unit will be working with border patrol and forming what she calls an “army tan” — the extreme tanning of the neck and hands.

Conn does not offer students information on joining the army, nor does the College currently have a policy in place for its students on military leave; if students need to take time off from their studies, it must be done through either a personal or medical leave, neither of which fit Santiago’s situation. Santiago explained that her deployment to Belize was lucky in that two of the three weeks she will be gone will be during spring break, limiting the classes she’ll miss to only a week’s worth. However, if she were to be deployed for longer, the school doesn’t have a policy set in place to allow her to leave and come back without impacting her grades.

Santiago’s personal narrative brings to light the lack of military awareness on campus. Though her uniform might elicit isolating stares and strange comments from some members of the community, Santiago has also been approached by a number of Conn students inquiring on how to become involved in the military. “I’m not a recruiter. I can’t answer all their questions,” Santiago commented. Apparently, military recruiters have not been allowed on campus through the CELS office, limiting the opportunities of those who are interested in joining the army. Santiago is currently working with Associate Professor of Sociology Ron Flores to form awareness about military service. She hopes to form some type of memorial for Veterans Day, which basically goes unacknowledged on campus, and incorporate military education for those who seek information on the subject.

Santiago hopes that promoting this basic knowledge may change the strange reactions she encounters in the dining hall. “I wish it weren’t such a shock,” she remarked on the presence of military uniform on campus. With this in mind, she is motivated to inspire a push for military awareness on campus will create a more conscientious and welcome community overall.

And it is completely okay to thank Santiago for her service with sincerity; it’s well-deserved.
RETHINKING OFF-CAMPUS TRANSPORT FOR A SHIFT IN SOCIAL SCENE

ELLIE NAN STORCK STAFF WRITER

Over the past several years, the social scene at Connecticut College has made a clear move towards local bars. As floor and house parties became more strictly monitored, students fell into the habit of utilizing the New London bar scene for nights out. An obvious concern that accompanies this is drinking and driving—students, as well as the college faculty and staff, are concerned about the safety of both underage and of-age students who are engaging in bar activity.

There have been multiple proposals made to SGA over the past few years about creating a late-night transportation route for our Camel Van system to help students get to and from bars in a safe, reliable way. However, funding is an issue.

SGA Vice President Ted Steinberg ’16, who currently sits on the Transportation Committee, explained that a transportation route to and from the bars is a system that he hopes the school can accommodate, however it might not be an extension of the Camel Van system, but the perhaps the implementation of an entirely new one. "I think it would be a great thing for student life," said Steinberg. "The current provider for the Camel Van is in the last year of their contract, so as we work out a new deal now is the time to maximize our transportation services."

Director of Student Engagement & Leadership Education Scott McEver explained that there are a lot of differing opinions about transporting students to and from downtown New London. As of this past Thursday, Jeff Celinker ’17 has made a new proposal to SGA about accommodating transportation. According to McEver, there is no particular plan in place yet, but things are in the works as the school tries to secure additional funding for new transportation systems. It’s likely that changes will not be implemented for another year.

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JANAN SHOUHAYIB CONTRIBUTOR

On Nov. 12, 2013, Connecticut College’s Psychology Department was selected as a recipient of the American Psychological Association (APA) Departmental Award for Culture of Service in the Psychological Sciences. The department was recognized for the extent and variety of the service it provides to the students, the field, the College and the public, both on and off campus. The award included a stipend, which the faculty intends to use for research and attendance of conferences.

The Psychology Department, which also houses the neuroscience department, has 81 faculty members, many of whom have also served on major committees, such as the APA, the New England Psychological Association (NEPA) and the Association for Women in Psychology (AWP). Faculty members have also helped to edit dozens of psychology journals. Such involvements, according to Professor of Psychology Ruth Grahn, make psychology accessible to the average person, both in and out of the field.

On campus, the department conducts research projects with students and collaborates with both the Connecticut College Counseling Services and Active Minds, an on-campus organization committed to spreading awareness about mental illnesses. Each faculty member also mentors students in pre-major, major, minor and master’s advising. As one of the most popular majors at Connecticut College, the Psychology Department also typically graduates close to 60 majors per year. The Psychology Department is also the only department on campus with a master’s program, and usually graduates around five master’s students per year.

Sophomore psychology major, Aleksandre Chandra, elaborates on the dedication of the department: “The professors are passionate about psychology and are very involved on campus. There is also collaboration with other departments through research participation and interdisciplinary education.”

Emily Impellitteri ’15, a psychology major, agrees, “the interdisciplinary nature of the psychology department speaks to the idea of liberal arts.”

Off campus, many psychology professors regularly give talks to community groups and schools and have written about current psychological research for newsletters widely read by nonprofessionals, helping to “give psychology away” to a larger community. Grahn explained to the Office of College Relations in an interview for the College website that these types of service “promote access to the professional end of psychology.”

Professor of Psychology Jefferson Singer, has noted that a sort of service for others is a basis of psychology. Therefore, the department’s award for service fits the greater intention of psychology to help other people. These incredible acts of service reflect the culture of community service and activism on Connecticut College’s campus that further help to put the liberal arts in action.

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An Honor Code Retaliation

Senior Georgia Naumann responds to - and deconstructs - sophomore Ben Smith’s criticisms of the Honor Code in his ‘Letter to the Editor’ published this past December.

GEORGIA NAUMANN
CONTRIBUTOR

“We will never, by any selfish or other unworthy act, diminish this our College; individually and collectively we will foster her ideals and do our utmost to instill a respect in those among us who fail in their responsibilities; increasingly we will strive to quicken a general realization of our common duty and obligation to our College. And thus in manifold service we will render our Alma Mater greater, worthier, and more beautiful.”

In response to a Letter to the Editor submitted to The College Voice last semester by sophomore, Ben Smith, of the crusading-re patched Connecticut College’s Honor Code, I will offer an opposing sentiment regarding the merits of the document. Our college community of students, faculty and staff thrives on the principles of honesty, integrity and mutual respect. While many of us arrive at Conn with a deep respect for our common duty and obligation to the form of his letter, is callous and uninformed. We, as Honor Council Representatives, work hard to make difficult decisions, often at the expense of our personal relationships within the student body. Smith fancies himself a “pragmatic” with the ability to “recognize that Conn needs a legislative corpus” (Smith), yet he rejects the only system that gives him as a student ultimate power to uphold his ethical standards. Serving on the Honor Council is the most direct way that I know how to uphold standards of morality that I believe to be the form of his letter, is callous and uninformed. We, as Honor Council Representatives, work hard to make difficult decisions, often at the expense of our personal relationships within the student body. Smith fancies himself a “pragmatic” with the ability to “recognize that Conn needs a legislative corpus” (Smith), yet he rejects the only system that gives him as a student ultimate power to uphold his ethical standards. Serving on the Honor Council is the most direct way that I know how to uphold standards of morality that I believe the hypocrisy of this suggestion. Smith’s list. In his introduction, Smith asks for more autonomy for students to discover their own sense of moral right”, yet here he is asking for students to literally be taught “the nature of ethical thought”. Who does Smith propose will teach these courses? How does he suggest students will fit this course into their own tight schedules? Do repeat-repeat-offenders have to take the course twice? I strongly urge you, Ben Smith, to consider the hypocrisy of this suggestion. Smith finishes with this: “We as a student body need to shake ourselves awake from our complacency and be active participants in our own moral education.” (Smith)

He is absolutely right. I encourage Smith, however, instead of using the Honor Code to wipe his backsides, to read it. I am confident that many of his concerns will be put to rest, and that he will have a more informed platform from which to pursue meaningful change.”

While I wholeheartedly agree that our moral education is an integral aspect of our experience here at Conn, Smith makes several claims about both the Honor Code and the Honor Council that make it clear that he has never read the Honor Code at all.

The Honor Code exists separately from the Student Code of Conduct, which handles illicit drug use and social functions policies. While the Honor Code was amended about three years ago so that, as Smith says, students are not labeled “dishonorable” for their own isolated use of drugs or alcohol.

Furthermore, as a member of the Honor Council, I promise you that no legitimate Honor Code violation is ever considered “black and white,” nor are any two cases considered in exactly the same way. We analyze the form of his letter, is callous and uninformed. We, as Honor Council Representatives, work hard to make difficult decisions, often at the expense of our personal relationships within the student body. Smith fancies himself a “pragmatic” with the ability to “recognize that Conn needs a legislative corpus” (Smith), yet he rejects the only system that gives him as a student ultimate power to uphold his ethical standards. Serving on the Honor Council is the most direct way that I know how to uphold standards of morality that I believe the hypocrisy of this suggestion. Smith’s list. In his introduction, Smith asks for more autonomy for students to discover their own sense of moral right”, yet here he is asking for students to literally be taught “the nature of ethical thought”. Who does Smith propose will teach these courses? How does he suggest students will fit this course into their own tight schedules? Do repeat-repeat-offenders have to take the course twice? I strongly urge you, Ben Smith, to consider the hypocrisy of this suggestion. Smith finishes with this: “We as a student body need to shake ourselves awake from our complacency and be active participants in our own moral education.” (Smith)

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Since Smith has not read the Honor Code, his inaccuracy is amplified. He claims that the Honor Code is a slow process for changing a policy, which handles illicit drug use and social functions policies. While the Honor Code was amended about three years ago so that, as Smith says, students are not labeled “dishonorable” for their own isolated use of drugs or alcohol.

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Next, Smith jumps into a list of five revisions he feels would make the Honor Code, "a document Conn Students can be proud of." In attempt to illustrate that Conn students should be proud of the Honor Code, I will respond to each element of Smith’s list.

1. The abolition of Honor Council, that wreck of oligarchy, and the establishment of a system in which random members of the student body are summoned to adjudicate a single case." (Smith)

If he is going to ask for the "abolition" of Honor Council Smith really needs to propose a better idea than asking for a random jury of students to oversee each case. Ultimately, the accused can use his or her own judgement about the appropriateness of confront-
Epistolary Joy
Why Everyone Should Have a Conn Coll Pen Pal

SARAH HUCKINS
STAFF WRITER

realm of communication, allowing people to transfer information immediately, keeping up with their fast-paced
lives.

Nowhere is this truer than on a college campus. Maybe it’s just me, but I feel like everything is rushed. For
me, that rush can make me feel anxious and overwhelmed. It’s hard to take a moment and engage with
the world in a thoughtful way.

But letter writing is a dying art. Despite the fact that most people enjoy receiving mail, less and less is being sent. Even just in the past decade, total mail volume has decreased from 206 billion to 158 billion. But I can’t say it doesn’t make sense. Social media and texting now dominates the
realm of communication, allowing people to transfer information immediately, keeping up with their fast-paced lives.

But when living life at this pace, it’s important to stop and look around once in a while, though looking around doesn’t necessarily need to be outwardly focused. Letter writing provides a rare time for introspection—opportunities to reflect and engage with your thoughts and emotions. It’s a way to take a step back and appreciate the complexity and depth of how we feel.

So, this brings us back to letter writing. This isn’t about saving the postal service (I’ll save that argument for a different time and place), it’s about saving a little part of ourselves, and immortalizing it on paper. That sound’s simplistic, but what I mean is that so much of letter writing is about expression—transmitting our emotions, our relationships. I know that whatever you put on the Internet remains infinitely in cyberspace (or however that stuff works), but when writing letters, you probably aren’t going to take a significant portion out of your day to carefully construct the digital post. I see Facebook, and other social media venues, as fitting neatly within our hectic lives, allowing us to communicate while rushing off to our next engagement.

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there are some cultural changes and climates on this campus that have come to contribute to the changes.

Consider this: in the 1960s, education became much more touchy-feely. Psychologists suggested that grading inflated students' self-esteem and perhaps even their self-perceptions. It might be important to nurture a student's self-worth instead of simply crowning information into their skulls. They finally realized that maybe children are people. Some of the changes may be due in part to Conn becoming co-ed during the Vietnam War. Perhaps not coincidentally, that is when we see the frequency of A's shoot up and the use of other grades decrease. Clearly this phenomenon doesn't exist in the Conn vacuum: other liberal arts schools, such as Vassar, have seen similar trends. With this in mind, we can view the issue as something that is part of a greater ideological shift that registered across the entire country. The changes do not exist in isolation from greater educational and social issues.

I thought that I was in firm opposition to grade inflation then. After an email conversation with Professor Simon Feldman, I realized that defining grade inflation as "easy tasks." Given that grades (outside of some narrow contexts) are not and in my view should not be, especially in the humanities, more objective quantitative measures of student work-product it's really not clear how we could ever establish that inflation was occurring." While the blue line on the graph representing the distribution of high grades points strongly upwards, does it indicate something as negative as grade inflation i.e., people being given high grades for mediocre work? I suppose the first question we can ask is: what is the function of giving grades? Why do we still do it? Other schools are beginning to do away with traditional grading systems in favor of a Pass/No Pass structure. What merit does the old system hold?

During an interview with John Nagurney, the Grading Revolution held between several members of the faculty regarding how they go about grading their students came to light: "Should grades be the carrot or the stick?" I took this to mean, how should grades be used as a motivating factor? In one case, if the normal grade distribution were in play, receiving lower grades would inspire the student to work harder to achieve higher grades. On the other hand, if higher grades are rewarded, would the reduced stress allow students to have more liberty to be creative without being preoccupied with how well they would do on a paper or project? On the other side of the coin, if students know they can receive high grades for work they acknowledge as not being their best work, will they be galvanized to produce high quality coursework?

Some may say that the grading system should be regulated so there are basic standards held across all departments and faculty. If everyone is held accountable for producing the same caliber of work, that would maybe lessen the sensation of what we might call grade inflation across the campus, right? But if we were to do that, the main complaint would be that an infringement of academic and intellectual freedom of both faculty and students.

The main difference between grading techniques is whether the professor chooses to grade the class in relative to one another (that's where curves in science courses come from), or individual students in comparison to their previous work. In some cases, it is more useful for students to be in competition with themselves rather than with their classmates. For the most part, in the humanities, I feel as though that's the only way to distribute grades. However, there is the question as to whether it is ethical to send a student off with a glowing transcript because they improved and they tried, if they are being held to the same standard as a student who performed at a higher level? It is clear that the students that major in Biology or Chemistry have the lowest GPAs, and the Performance Arts students tend to have the highest. This is absolutely no reflection on the legitimacy of each department, and not even a clear indicator of the existence of grade inflation. It merely confirms the different natures of different courses of study. As an English major talking to friends that are Behavioral Neuroscience majors, I am always struck by the different attitudes they have toward their coursework. One major told me that they're not sure why they study so much for tests when, regardless of the time they spend, they feel as though they are still just as likely to get a C.

Another issue to be addressed is the difference between disciplines. In the data Nagurney put together, he divided departments into Performance Art, Humanities, Social Sciences, Hard Sciences and Mixed to reflect students double majoring in two diverse subjects. It is clear that the students that major in Biology or Chemistry have the lowest GPAs, and the Performance Arts students tend to have the highest. This is absolutely no reflection on the legitimacy of each department, and not even a clear indicator of the existence of grade inflation. It merely confirms the different natures of different courses of study. As an English major talking to friends that are Behavioral Neuroscience majors, I am always struck by the different attitudes they have toward their coursework. One major told me that they're not sure why they study so much for tests when, regardless of the time they spend, they feel as though they are still just as likely to get a C.

This article has spent a large majority of the time presenting only one of the many factors that must be taken into account while defining and considering the existence of grade inflation. According to some definitions it is rampant, according to others it may not be such a problem. As of yet, I have not presented a solid opinion as to whether a grade inflation exists, or if it is a bad thing for the campus and collegiate education as a whole.

I guess my final response is: does it really matter? My honest opinion is that, regardless of all of these messy institutional and historical factors that play into grade inflation or increase and the shift in GPAs, the one thing that all students have is a 50% chance of being rewarded with an A versus a B or a C, is that students themselves are accountable for their learning. That is, after all, what a liberal arts education attempts to ingrain in our students: accountability for their thoughts, opinions, beliefs, position in society, and how they come to learn about all of those things. While this might seem like a separate issue, it really isn't. If students are truly there to learn, why should it feel like a B is a failing grade? Why should it feel like getting an A is any better? If students feel a sense of ownership over what they put on paper to eventually be handed in for a grade, maybe then they'll feel pride for their work as a separate entity from the grade they receive. This is an issue that stuck from President Katherine Bergeron's Q&A in Coffee Grounds last week was that, according to her, Connecticut College is too modest. After a discussion with a few friends, we came to the conclusion that that's just a nice way to say that we can be incredibly self-deprecating. Maybe this grade increase is a reflection of the school doing something right in the face of a structurally flawed education system. While many of the other liberal arts schools show similar trends in their grades over time, it is not completely across the board; some schools reflect much lower GPAs. This could be due to grade inflation that is uneven across the board, or it could be an indication that some schools have done truly amazing things with their students.

The development of technology has certainly changed the way we educate ourselves outside of the classroom. In turn, the huge amount of information that is available to anyone with an internet connection has added a new element of social consciousness to course work; we no longer have the excuse of only having one library to work with. We have a world of information and observation, and now we have accountability for it.
The Ineffectiveness of Notes on Napkins

HARPUR SCHWARTZ
CONTRIBUTER

If you walk into any dining hall on campus you will find a bulletin board that sports the slogan "Napkin Notes." What will you find on this board? Well, notes on napkins. Either a few short words about how great a meal was or, more likely, a complaint or request that someone has. In theory, it seems like a great idea. These notes serve as an outlet for students to anonymously speak their minds. However, do these napkin notes actually lead to change or are we wasting our napkins? After surveying our dining halls on campus, I have come to two conclusions; our requests rarely change anything, and our dining hall staff should do stand up comedy. To begin with, who actually responds to our pleas? In our smaller dining halls such as JA and Freeman, the South Campus Manager responds to our requests for change. But have you ever wondered who leaves the comments in Harris with the perfect mixture of sarcasm and sass? The man, the myth, the legend: Mike Kmec. As the General Manager for Board Plan Operations, he is the one responsible. Need a napkin note that you actually want accomplished? "@conncollnakpinnotes with request to the common question of the vegetarian of Conn thank you except Kmec, where are our tongs? Days have gone by and no change has been made to Harris. We are promised change time and time again, yet we never see it."

Napkin Notes are used at schools all across the country as the primary way for students to directly communicate to those who feed them. It is a tradition that was put in place years ago. Even though it may not be the most efficient form of communication, we make requests hoping they will be approved, but in actuality they give us very little power. We have to give the dining halls some credit. The staff does work hard, and I know it hardness every request. However, sometimes needing to change something is too difficult for us to listen to. We can only make requests that we believe are reasonable. Also, this way everyone can see the dining service's responses. This is one option of many in order to make a happier student/dining services relationship. With the current system in place, it seems that our requests as students are subjectively approved. If you want to use the napkin notes as a way to foster change, make sure you aren't making a request that you actually want accomplished.

I'm trying to illustrate that the vehicle is there, it just needs to be taken advantage of. And over the past few years, I have seen an increasing number of initiatives derive from students not on the assembly. I believe that it is time for us to speak to the opportunities SGA has to offer. One crucial example of the resources that are available is the Student Sustainability Fund. There is currently $42,000 in this fund. The fund is for students to make a project that is needed to environmental, social, or economic issues (or any combination thereof). This encompasses almost anything that is for the greater good of the Conn community. However, it is definitely beneficial to know that there is a fund for ideas for a project, it's highly likely that it fits within one of these categories. It's unique op- portunity for students to explore their ideas for a project, it's highly likely that it fits within one of these categories. It's unique opportunity for students to explore their ideas for a project. Moving beyond student government, the martinique runs on the idea that "shared governance" is only a nominal concept, a theoretical buzzword that isn't put into practice. SGA has no real power and that resolutions carry no weight. I hope to challenge these perceptions of our student government and shared governance. Although the Student Government Association itself is comprised of 34 members, these individuals cannot make SGA function effectively in a vacuum. It's not that these individuals aren't doing their jobs. As an assembly, we have been elected to represent the entire student body, but I believe this relationship ought to be a one-way street. I always encourage students who desire change to reach out to their representatives or to an executive board member. It is this dialogue between students that truly makes student government effective. I imagine SGA functioning somewhat like a time machine. If students have a desired destination, SGA can help get them there, but if they don't know where they want to go, then it's less productive. Perhaps this isn't the best metaphor, but what I'm trying to illustrate is that.
ANDY STEIN-ZELLER
CONTRIBUTOR

"What if Seinfeld is still on TV today?" It is a question begged by world Twitter iconoclast @Seinfeld2000, whose online persona is so strange, so honest, so detached from and yet at the same time completely attached to reality, that I think he might be writing the definitive history of American pop culture as we know it. It is on track to widespread acclaim as the definitive, indisputably final word on postmodernity. Experts may disagree, but @Seinfeld2000’s comedic palette synthesizes a uniquely chaotic array of bizarre funny, and one thing is certain—one cannot read this guy’s feed and not begin to wonder what in all holy heaven his deal might be, whoever he is.

Unless, of course, one has not seen the NBC classic zeitgeist sitcom to end all sitcoms, Seinfeld.

A Philosophy Professor at Cornell once told me that Seinfeld is show about horrible people who care only for themselves, and that it was very funny. Our "modern day" narrator who uses his "imagination" to "imagine what it would be like if Seinfeld on TV," forces us to reconsider why we loved the Upper West Side foursome so much, whenever we first fell in love with Jerry, George, Elaine and Kramer, or as @Seinfeld2000 affectionately calls them, "Jary, Gage, Elain, and Krauze."

Placed in a seemingly endless series of situations that somehow pertain to popular culture and/or the behavior of the characters from "Seinfeld," this foursome of aging protagonists are exposed to be the materialistic and respectively self-absorbed and racist-in-real-life individuals that they always have been. These situations, restricted to a diverse palette of nuanced, self-centered, messy sociopaths, characters that would post things like, "Jerry gets stuck on a never-ending group text," are your ability to be able to avoid people! Now they can choose to live in your pocket forever!"

While @SeinfeldToday emphasizes the harmless, sometimes endearing characteristics of the leading men and women, @Seinfeld2000 shows no mercy. Here’s another example where we’re reminded that George literally killed his wife (albeit with his fragility), through a "reference" to the episode where George wants to tell his girlfriend that he loves her and is worried she won’t say that she loves him back—

"Gorge set up his GF’s ‘ily’

JERY: But are u confident in the ‘ily’ return

‘Dont’ reply so Gorge end her life,

Turn out her iPhone was broken."

Here’s another that reminds us that, despite a well-intentioned episode with him as the despairing-of-sympathy guest star on "Curb your Enthusiasm: Diners Getting Coffee," Michael Richards is still probably a racist. While referencing a Netflix Original Series.

"Why did kramer call the jack-o-lanterns the N word?

orange is the new black"

It gets weirder—some of these "tweets" reference "technological" computer hardware specs, while others undermine President Obama in a sort of definitive lampoon of the President’s right wing detractors. Some poke elegant yet crude fun at controversial figures like Rob Ford, George Zimmerman and Vladimir Putin, while others use photoshop to offer visual aids as to what Seinfeld would be like in 2014, like blending Elaine’s face onto the infamous Miley Cyrus Rolling Stone cover.

‘No one is safe from the sarcastic spelling, nor is honest assessment from an enigmatic, anonymous internet zombie whose playfulness is only matched by his disdain, coarse thoughts that transcend irony and become a means of escapism for everyone who would otherwise get off on a 25 minute Buzzfeddic kick. To follow."

Seinfeld2000 is to momentarily escape this dimension and for an instant grab onto a deciphered, sesoned, self-centered, messy society, and to know the absurdity of the human condition.

The plot keeps thickening. One of the most essential elements of this user’s persona is, and couldn’t be, his comprehensive knowledge of Seinfeld. His tweets reference not just the classic Seinfeld situations—the fluffy shirt, the content—but also some of the more obscure moments from the series’ nine-season run.

One of my favorites is the reference of William Carlos Williams’ "This is just a blemish on the white landscape"—

"So much depends upon

a red dot

on the white

customer sweater."

—which thereby situates the obscure George-buys-Elaine-a-cashmere-sweater-that’s-on-sale because-it’s-stained-and-hopes-that-she-doesn’t-know-it-but-she-adopts-it-to-his-cleaning-lady-after-he-impulsively-has-sex-with-her-episode within the context of rarefied modernist poetry.

His career was launched after Gawker published what is ostensibly a Seinfeld script entitled "The Apple Store." He then created a video called "Seinquest2000" that begs viewers to consider "What if Seinfeld still coming on your tv every thursday night must see tv? Honestly, it’s a mystery that has intrigued the world’s greatest thinkers throughout the ages."

Through masking his exaggeration, dishonesty and weaselly in a cloak of aloofness and stupidity, as well as some seriously disorienting language, our narrator fulfills an own self-fulfilling prophecy that the spirit of Seinfeld—a show about nothing, everyday and the ups and downs of being completely self-absorbed—has never been more relevant than it is today.

"Elaine start dating Amazon tech support expert who appears live on her Kindle Fire HDX tablet whenever she push Mayday button."

This spirit pervades in a way that defies the question of what exactly it would be like if Seinfeld on TV, forces us to reconsider whether the human condition.

It was very funny. "Jerry not sure which member of Posse Riot hes dating," imagines Twitter humorist @Seinfeld2000.

"Jery finally just kill Newmen."

"It’s the age of ‘senfeld’ not being on TV, it was the age of imagining it still was."

Jer and Kramer at the Emmys references and a genius kick of comparing Pharrell’s Grammys hat to the J. Pennington on Somberema Elainie is given the task of describing for the catalog in Season 8). In terms of objective internet ubiquity, with 32,000 followers, he’s really done quite well given that he’s such a weirdo.

It’s really difficult to capture the essence of what this person is all about without reading a ton of his writing, and that’s why doing so is so magical. He creates a universe, much in the way that the creators of Breaking Bad or True Detective create universes to which it’s easy to develop a serious addiction. It’s not as if his system is consistent, predictable, or sound in any sense of the word, but rather as if there is an elaborate web of ideas which can be one or two many components. And it’s that slight over-the-topness, that makes this weirdness so compelling—the more you submerge yourself into the universe, the more it begins to provide. The more familiar you become with the stick, the more exhilarating it is when he once again shatters your expectations with the absurd.

@Seinfeld2000 has elevated tweeting to an art form, just like The Sopranos elevated television to a new form and Watchmen elevated the graphic novel to an art form. He has enacted a modest but important shift in the paradigm of obsession. The user’s persona is the Godfather. If you like Seinfeld—no, if you identify with any of the characters on Seinfeld, and you can defend laughter at pitiful yourself and the rest of the world without any cognitive dissonance, then you might be interested in further delving into the question of what exactly it would be like if the Seinfeld series is still is on NBC.

If you check out the work of this beautiful mind, you may begin to see I have that ironic post-modern entertainment has peaked, that reality has been perverted and clarified in a way that defies the so called laws of nature and that the question is no longer "Are we alone?" or "What’s the point?" or "How can I do better?" or "What’s missing?" or "Who am I?" Existential meaning is done—there is only one universal truth, and it lies below.
Winged Victory

PAIGE MILLER
COLUMNIST

Winged Victory, also referred to as Nike, is a replica of the 3rd century B.C. sculpture Winged Victory of Samothrace. It was created to introduce the event: a reading of selected original works by the student poets of the Connecticut Poetry Circuit. The reading marked the fourth stop of the Circuit's nine stop tour, bringing five student poets to select Connecticut schools. This past Tuesday, there were only four (absent was Anna Renken, from Yale University).

With excitement, Hartman spoke of the value of readings as doorways into the ever-changing nature of the craft. As the College's post-in-residence and a professor here since 1984, Hartman framed the reading by considering how we might "gauge" the current tenor of poetry at the college level. The suggestion laid a warm groundwork for the recitations to come; from a theoretical perspective, whatever ensued would be valuable exposure to the nature of poetry as it is engaged today.

Yet, it would have been hard to leave the Chu Room with a single impression of the art form. The student poets noticeably used the poetic medium in vastly different ways. Certain poems were defined by captivating attention to detail, while others found a clear philosophical footing. Still, others presented distilled meditations on personal experience.

Following an introduction by our own Julia Burgdorff '14, poet James Ciano took to the podium. A senior from Trinity College, James' poetry drew largely from life in upstate New York. His first poem, "Buy Days Falling Down Well," a title lifted from a newspaper clipping, he explained, before then continuing with four more. As a poet, his style was impactful and direct, giving a reading that very passively encouraged his audience to follow tangential interpretations of his lines. He concluded his second poem, "Radii," with the thought, "After all, what more is a circle than a line that loves itself?"

Next came Laura Hawking from the University of Hartford. "Today I will read poems that explore memory's ability to become a sense," she pronounced, precluding the clearly philosophical nature of the poems to come. Traveling from the vivid image of a wet matchbook to ruminations on the ephemeral nature of matter, Hawking's inclinations towards metaphysics were infused by a slow paced and thoughtful style.

The direction of the reading took a thematic turn with the third and penultimate reading. Tori Sheldon, from Albertus Magnus, explained how her poetic journey had been an investigation into imagination and details. Ironically, the combination delivered an experience that felt cinematic and real. It was easy to engage with Sheldon's characters as they were very softly delivered to hang thick in the air of the Chu room. The dreamy nature of her poetry was not incongruous with her long-term goals in life: to retire in Arizona with a telescope.

Fourth and finally came Burgdorff, whose poetry I was familiar with from a shared writing seminar (with Hartman, of course). The quality of her reading instantly invalidated any need for her immediate apology for her voice being burdened by a cold. Her first poem, "Midnight in New Hampshire," drew from macroscopic language and rich juxtapositions of individuals and nature. Burgdorff wasted no time in sketching a vivid landscape filled by the regal height of evergreens: "Like kings filled with blackbirds." Her last poem hummed with intensity as it imagined inhabiting the form of a deity. "Like a god! A falcon without a falconer move and dwell in days!" "like a god!" All too soon, Julia's lyrical recitation concluded what had developed into a dynamic immersion into student poetry.

Winged Victory has Seen Better Days

PAIGE MILLER
COLUMNIST

Winged Victory, also referred to as Nike, is a replica of the 3rd century B.C. sculpture Winged Victory of Samothrace. As is true for Connecticut College's replica, the artist of the original is regrettably unknown. In the mid-19th century, the original Winged Victory of Samothrace was discovered on the Greek island of Samothrace and later traveled to a safer home where it would be cared for and appreciated — the top of the Dau staircase in Paris' Louvre Museum.

Since its arrival at the museum in 1884, Winged Victory of Samothrace has only been moved once. On the evening of Sept. 3, 1939, a crew of men gently lowered the sculpture down the staircase and transported it to a chateau in the French countryside for safekeeping during World War II. During June of the same year, Connecticut College acquired its own full-sized 7-foot tall replica of the sculpture. Since 1939, our Winged Victory has gained symbolic value and was officially listed to have a "highest" priority for conservation in the Sculpture and Decorative Arts Conservation Services. LLC report of 2009.

Made from white Carrara marble, the sculpture's structure has developed severe cracks over time, and several fissures have formed due to rain runoff.

Furthermore, Winged Victory has been at the receiving end of various campus jokes over the years, including sculptural snow heads and being toilet papered.

The Sculpture and Decorative Arts Conservation Services. LLC report recommended that, "The piece should be stabilized and moved indoors as soon as possible. It should be placed in a location where it can be protected from accidental impact with people and materials. Stabilization involves consolidating all loose material, and filling all joints, gaps and fissures with a soft lime-based mortar. Once the sculpture is stabilized, it should be inspected annually and all open cracks and joints filled with a soft mortar. The sculpture should be cleaned using a biocide to prevent the intrusion of algae and lichen into the surface."

In its 75th year at the College, as it struggles to uphold its structural integrity, Winged Victory nevertheless continues to hold significant iconic value.

The Pulse of Student Poetry

LUCA POWELL
SPORTS EDITOR

"It's times like these when I really think I have the best job in the world," stated Professor Charles Hartman as he broke the silence of a semester on sabbatical to introduce the event: a reading of selected original works by the student poets of the Connecticut Poetry Circuit. The reading marked the fourth stop of the Circuit's nine stop tour, bringing five student poets to select Connecticut schools. This past Tuesday, there were only four (absent was Anna Renken, from Yale University).

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To Be a God

Julia Burgdorff '14 in the Connecticut Poetry Circuit:

I bare my teeth like a god.
Hunt the ground, stay quiet.
What do you know of death?
To be mortal is not to know it.

The infant plant must push through dirt
into lesser darkness, poke out of the ground
like a needle threading its own eye, or
perish. I will not know the moment when it comes.

Like a god, a falcon without a falconer.
I move and dwell in days like a god.
I see a curse written
on every page. I find the trouble.

Toothpick bones picked out of a pellet
speak of the bird and the gizzard-womb
from which it came as thrown-out
love letters speak. If you're lucky,
a rat skull. Shrew bones.
Arrange them into a new order.
The skull as moon in a fertile cosmos.
Once forgotten, prayer is not returned.
The Snubbery Awards

Netflix > Midterms

Cali Zimmerman
Staff Writer

It’s the most wonderful time of the year...to be a cinephile. The Academy Awards closed in on us as fast as the raccoons in Rush. To help us through tough times like this, in case we did not pay the $14 to watch Judd Apatow’s face on a movie screen (which I did, and it was worth every penny), we are taking to the needy underbelly of the online watching universe to catch up on this year’s nominated films. OR, we just watch Netflix.

I will not preach how Netflix has revolutionized the way in which we watch films and television, because no one doubts the power of Netflix anymore. Online streaming is crucial for the college students who are too busy with their work to watch a film. It is so the theater and/or choose their intimate college dorm room for their viewing experience.

If you want to check out movies that battled for the golden statue on March 2, then seek Redbox or the theater for refuge. The films listed below were not all nominated for Oscars, but definitely deserve the attention of the public (and are not in theaters). Watch and enjoy!

1. Blackfish
   Director: Gabriela Cowperthwaite
   Starring: Tilikum the killer whale
   Reason to Watch: If you have not seen Blackfish, you are REALLY missing out. Everything you thought about SeaWorld will be shattered with a large, whale-sized tail fin. The man behind the curtain is revealed and he is out for blood. (Netflix)

2. Fruitvale Station
   Director: Ryan Coogler
   Starring: Michael B. Jordan
   Reason to watch: It is a shame that this movie was not nominated. The true story detailing the tragedy at Fruitvale Station is upsetting and beautiful. Time stands still as the film details the final hours of the incident at Fruitvale Station causing emotional brevity in consistent melancholia. (Redbox)

3. Spring Breakers
   Director: Harmony Korine
   Starring: Selena Gomez’s tears and James Franco’s hair
   Reason to Watch: Spraaaang Break. If you have not seen a picture of James Franco dressed up as shallow as a kiddie pool, but you will smile with a large, whale-sized tail fin. The man behind the curtain is revealed and he is out for blood. (Netflix)

4. The Kings of Summer
   Director: Jordan Vogt-Roberts
   Starring: Rooney Mara and Moises Arias
   Reason to Watch: An under the radar wonder. The film is a new-aged Stand By Me, with an incredible cast of teenagers. Sure, the plot is as shallow as a kiddie pool, but you will smile with nostalgia. The front door is left open for the viewer to walk through and experience the new universe created for youth. Stand out performance, Moises Arias. (Redbox)

5. Room 237
   Director: Rodney Ascher
   Starring: The Overlook Hotel
   Reason to Watch: This epic collaboration details the meaning behind Stanley Kubrick’s The Shining. Well, the film is committed to astonishing the audience with its magic hat tricks filled with ghost stories and staged moon landings. The detailed theories behind this film alone are astonishing and worth a visit back to the Overlook Hotel. (Netflix)

6. The Spectacular Now
   Director: James Ponsoldt
   Starring: Miles Teller and Shailene Woodley
   Reason to Watch: This film is all about the power of Netflix. Miles Teller’s performance is so organic you forget that his character is not a real person you hang out with daily. The film is a great screenshot of today’s life that is relatable and realistic. Shailene Woodley holds her own, but it is Teller’s film. (Redbox)

7. Adore
   Director: Anne Fontaine
   Starring: Naomi Watts, Robin Wright, Xavier Samuel, James Frecheville
   Reason to Watch: Okay, if you have not heard of Adore, get ready for your world to be rocked. Basically it’s about two really good-looking, bisexual mothers who fall for one another’s attractive sons. Bonuses, the film is supposed to be a drama. At no point is the ridiculousness of this film brought into question. The end result is absurd, and hilarious: like Bad Grandpas with British accents. (Netflix)

8. The World’s End
   Director: Edgar Wright
   Starring: Simon Pegg, Nick Frost, Martin Freeman
   Reason to Watch: If you are a fan of Shaun of the Dead or Hot Fuzz, this film is structured in the same vein. Simon Pegg leads a troop of misfits through his town as they attempt to accomplish the circuit of bars. There is a major plot twist that will peak interest halfway through the film. I won’t spoil it if you don’t already know what happens, but it is rather humorous to watch the reactions of those who had no idea what was coming (like my parents when I watched it). (Redbox)

9. Prisoners
   Director: Denis Villeneuve
   Starring: Disappointing teenage children, fathers with emotion, rain, and Paul Dano
   Reason to Watch: Prisoners deals with plot twists, a ton of blood and back-and-forth ticking (followed by expositional crying). The palpable masculinity brews at the helm of Hugh Jackman and Jake Gyllenhaal. Gender and racial politics aside, this movie is intense and exciting. You will end the film really hoping to have a dad like Hugh Jackman. (Redbox)

10. This Is The End
    Director: Evan Goldberg and Seth Rogen
    Starring: Every celebrity who is in their 20s and friends with Seth Rogen
    Reason to Watch: Like Spring Breakers, this film takes advantage of its star power. Seth Rogen, James Franco and gang play alter egos of themselves who are dealing with the apocalypse. Another film worth watching in a large group. (Redbox)
High 5's: An Alternative Sports Bar

MARCH 3 2014

THE COLLEGE VOICE
ARTS / ENTERTAINMENT • 13

ELEANOR HARDY
SPORTS EDITOR

The Engine Room: Beers, Burgers & Bourbon

TIM HARTSHORN
STAFF WRITER

High 5’s, located at 318 State Street, presents patrons with one of the most distinct bar experiences in New London. Decidedly part of New London’s “alternative” bar scene (which also includes Oasis, 33 Golden Street and, prior to its unfortunate closure, the EL N GEE), this establishment nonetheless identifies itself as a sports bar — and with good reason. Nine large, flat-screen televisions line the walls of the bar, which prides itself on having access to the broadest range of sporting events of any drinking establishment downtown.

Bartenders are extremely accommodating, and will readily change the channel being broadcasted on a particular screen to the game of your choice (provided, of course, that no one is watching the program currently being shown). Much of the décor at High 5’s is also sports-themed, the most prominent example of which is an extensive collage of sports photography — ranging in subject matter from NBA basketball to the WWE wrestling to local New London athletes, several of whom are related to members of the High 5’s staff and ownership which stretches along the left wall of the establishment.

Underlying this inclination toward sporting events is, perhaps contrary to a first-time patron’s initial expectations, a categorically “alternative” vibe. The bar’s play fluctuates between hip hop, classic rock, R&B and even some reggae, but refrains from delving into the realms of Top 40 or electronic dance music. Pictures of rock stars and punk albums pepper the walls surrounding the bar counter, and, perhaps most importantly, a great number of patrons on any given night will, through choices in fashion, reveal their identification with “hipster,” “punk” or “underground” aesthetics.

According to Jenna and Dez, owners of High 5’s, sporting events act as a way for their diverse patron groups to readily integrate; the bar is intimately concerned with being accessible and accommodating to all. (Also noteworthy — High 5’s is a favorite spot of Conn professors, so next time you need to talk about your midterm grade...)

Without a doubt, the biggest draws of High 5’s are the bar’s impressive beer selection and high-quality food. With the exception of PB&J, a reliable fallback for when you are running low on cash, the taps at High 5’s are reserved exclusively for craft beers. The selection is reliably diverse (never will you be forced to choose between five different IPAs when in the mood for a lager) and very reasonably priced. Bartenders are all extremely knowledgeable about the brewing process and readily offer free samples of beers available on tap. High 5’s also stocks bottles of several more mainstream beers (Budweiser, Corona, etc.) behind the bar, as well as a variety of handcrafted spirits.

Also notable at High 5’s is the menu, which, unlike any other bar in New London, changes on a nightly basis (generally, with the exception of the burger and wings, both of which are delicious). Ownership and staff at High 5’s regard food as a high priority — in fact, many patrons enter the bar specifically for the food, it’s a place anyone can go for a quick break from Harris and not have to wait for a weekend when their parents are visiting. Even if a sit-down meal isn’t in the plans (if it is, it’s a seat by the open kitchen and watch the cooking in the works), the bar is down to earth, friendly and besting on a Friday evening.

Taking the American classic and adding a little hometown twist, you’ll leave the Engine Room with a full stomach, a not so empty wallet and an urge to head back for more the following week.*

*Unfortunately, with the recent changes in ownership, the Engine Room is no longer open for business. That being said, with this accommodation of various crowds comes an array of diverse vibes. Stop by midway through a football game or weekend when their parents are entering the bar specifically for the food, it’s a place anyone can go for a quick break from Harris and not have to wait for a weekend when their parents are visiting. Even if a sit-down meal isn’t in the plans (if it is, it’s a seat by the open kitchen and watch the cooking in the works), the bar is down to earth, friendly and besting on a Friday evening.

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On Thursday, Feb. 20, Friday, Feb. 21, and Saturday, Feb. 22, Connecticut College's Dance Club showcased its spring performance, entitled "Moving Company," in Myers Studio. The performance was approximately an hour and a half in duration, and showcased the technical ability and choreographic visions of dance department students.

"Moving Company" offered its audience an eclectic mix of quirky post-modern and modern dance. Emily Ryan's "D.O.R.M." introduced a series of connected tableaus, her dancers engaging in an ebb and flow of movement across the stage. They paused in clusters, one dancer sticking her tongue out with a pout. The dancers deadpanned the audience, much like Allynn Mcinerney '14 in Maia Draper-Reich's "Seems to go nowhere." Both of these pieces provided the audience a sense of comic relief in the contrast between the lack of facial expression and the humor of the gestures. The image of Draper-Reich's soloist giving the audience a sense of comic relief in the contrast between the lack of facial expression and the humor of the gestures. The image of Draper-Reich's soloist giving exercise and casually wandering around the stage with a bag of Cheetos for the duration of "Tainted Love" is not an easy one to forget.

Mcinerney's performance was subtle and unapologetic. We watched her embrace her own disinterest in anything but her snack; she was not even concerned with the audience. While many post-modern works emphasize audience engagement, this piece offered us a window into the dancer's world, but no obligation to become a part of it.

Similarly memorable images could be found in the works of Meg Robbins '15, Aurianna Lajaunie '15 and Christophe Desorby '15. Robbins' "a little to the left" incorporated the constant replacement of cardboard boxes on the stage as dancers took individual moments to enjoy brief and controlled solos within this chaos. The piece was an ode to the "joys and struggles of exploration," and Robbins's choreographic choices left wonderful space for the audience to interpret this theme in a way that carried personal meaning.

Lajaunie's "bohoflo,' set to the song "Jubel" by Klingande, seemed to be a dance of celebration. The dancers, dressed in vibrant and warm tribal prints, created beautiful silhouettes against an orange cyclorama. This choice presented us no specific narrative or deeper implication, but rather an inviting aesthetic. One of the beauties of dance is its versatility of intention. It has the ability to tell a story, evoke a meaning or to simply be lovely to look at. The most successful dance works are those that do not require the audience to take anything specific with them. Lajaunie created a piece that gave us dance in its simplest, most unassuming form - the treat of pure movement in space.

"The Usual," choreographed by Desorby, closed the show with a bold dedication to coffee. His dancers took a starkly lit stage in business attire and moved through an array of coffee cups. The most stunning visual came when the seven dancers on stage gathered in a clump and began throwing the cups, filled with water, in various directions through the space. There was a fantastic element of surprise in this, and it was almost as if the stage had become a three-dimensional canvas. The water seemed to scatter in a series of photographable images. It was beautiful and memorable, and a smart finish to a fabulous performance. As an audience member, I was satisfied with the dance I had experienced, but left craving more.

These works fell among six others, all of which brought unique facets to the performance. We got to take a peek into the choreographic worlds of eleven individuals; we got to watch their thoughts translate tangibly onto bodies. "Moving Company" was a fulfilling hour and a half and certainly was not a show to miss.
IGGY STERLING

STAFF WRITER

The ice rink didn’t have a name when doors first opened on February 1st, 1980. What was once a cement and concrete barren space became known as Dayton Arena, or alternatively, the Camel Dome would remain nameless for the first several years of its existence. The Camel Dome was created in 1979 when Siena College hired John “Mutt” Roberts to manage the entire arena. Roberts was put in charge of the arena where the history of our storied rink began.

The rink was an under-construction addition to the Tower Corporation. The family has a strong tradition of philanthropy, with Ken Dayton being the founder of the Dayton Hudson Corporation.

The arena was scheduled to open in October of 1980, but was delayed due to financial issues and poor construction. The rink opened on February 1st, 1980. What the rink lacked in design, Roberts and Siena made up for with ingenuity and sparseness. When the rink was opened, it did not have a lot of the amenities that are standard today. An ex-Army Ranger, Siena, the rink manager. "There were no pools or Olympic swimming pools or Olympic swim rooms. Tully, a graduate of the University Men’s Hockey program that fore them.

The only rink I’ve ever seen where the Zamboni boy is right by the front entrance and not at the back, away from all the people." What the rink lacked in design, Roberts and Siena made up for with ingenuity and sparseness. When the rink was opened, it did not have a lot of the amenities that are standard today. An ex-Army Ranger, Siena, the rink manager. "There were no pools or Olympic swimming pools or Olympic swim rooms. Tully, a graduate of the University Men’s Hockey program that fore them.

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CONTINUED FROM FRONT

-charges $35 per session at their
New York City studios. Robertson's classes, known for their high
intensity and high volume (both in
decibels and attendance), are abso-
lutely free of charge.

"Spinning is another way of
training indoors with a stationary
bike," explained Wayne. "Those
bikes (in the spin studio) are spe-
cialized to be like road racing
bikes. You can do aerobic exercise,
strength and interval training. You
can even spin with weights. When
you go inside there with the mu-
sic, the time goes fast. Everyone is
sweating like crazy — it's like a
patty exercise."

Robertson spends anywhere
from one to four hours at a time
conducting music research for her
set lists, using popular sites like
YouTube and Soundcloud. "I real-
ly like finding the stuff that no one
has, not top 100 radio hits," said
Robertson. "I do my best to think
about the music and routines. It's
completely planned out." Elec-
tronic music and dubstep remixes
frequent Robertson's workout
playlists. "Original Don" by Ma-
jor Lazer and the Kat Krazy remix
of Bastille's "Pompeii" are among
her favorite tracks.

In addition to the blasting mu-
sic, shouts of encouragement
and inspired cheers lend themselves
to the cyclopin emanating from
the spin studio during classes. "At
the beginning of the year every-
one was pretty quiet," Robertson
recalled. "Now [the classes] are
known to be upbeat and loud. Peo-
ple are screaming and holding
out, holding their breath, literally. I
absolutely love it when people are
loud."

Throughout the academic year,
Robertson's spin classes have be-
come increasingly in demand as
word of the intense and boisterous
workout has spread across cam-
pus. Dedicated cyclists show up
eagerly to reserve a bike with a stra-
tegically draped towel or sweat-
shirt. "They're so ridiculously
popular, you need to go down an
hour in advance to save a bike," said
Jamie Balkin '16, a regular at
Robertson's classes and defensive
specialist on the varsity women's
volleyball team.

In fact, the classes have be-
come so renowned that they were
brought to the attention of both
Balkin's volleyball coach and the
couch of the men's basketball
team. This past fall, both teams
began private spin training under
Robertson's instruction.

"A couple of the guys started
doing it last spring, and we talked
with our coach about it, and he
started picking up that we loved
it," said John Bullitt '14, co-cap-
tain of the men's basketball
team. So, this fall, the basketball
team began meeting with Robertson
every 10 days for a mandatory spin
class. Varsity athletes cycle along-
side students who may never have
experienced,· yes I've been
running all my life, yes I've been
in the Olympic Games. But I learn
from you guys, you guys are teach-
ing me. That's what I love."

For those of us who aren't vascu-
lar athletes and might have trouble
finding motivation for exercise, Robert-
son's classes offer a fun, intense
workout in a safe and en-
couraging environment. "When
the music is so loud your senses
start to get numb," said Balkin.
"Partial nudity is accepted. It's re-
ally steamy — by the end, everyone
is half naked."

In past semesters, spin classes
have been offered with more fre-
quency, as there have been multi-
ple instructors on campus. Howev-
er, over the years these instructors
have graduated and moved on,
leaving Robertson to lead the
classes on her own until she gradu-
ates this May. "I wish I could thank
her so she could be here one more
year," joked Wayne.

Though she is currently in the
process of training a few junior
and sophomore girls to take over
for her, Robertson's regular train-
ees will be sad to see her go. "I
didn't think anyone could compare
to the level of intensity and cons-
sistency that Erin's brought to the
teachers," said Balkin.

"It's imperative that those stu-
dent-led classes continue to thrive
at the athletic center. "That's
where I learn the most, with you
guys," said Wuyke. "Yes I may
have experience, yet I've been
running all my life, I've been
in the Olympic Games. But I learn
from you guys, you guys are teach-
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Player Profile: Leah Puklin '14

ELEANOR HARDY
SPORTS EDITOR

Junior captain Leah Puklin
was recently named to the All-
NESCAC Women's squash sec-
tion team after a successful sea-
son playing at the #2 spot. Being
viewed as a key player by fellow
NESCAC coaches, Leah not only
succeeds on the squash courts
but also in the classroom, as she
was also named a CSA Scholar
Athlete. With a 12-10 record for
the season, Leah topped off her
season last weekend at the Col-
lege Squash Association National
Team Championship.

Hometown: Bala Cynwyd,
Pennsylvania
Major: Environmental Studies,
Mathematics Minor

What got her interested in
squash? I was introduced to
squash at a young age from my
grandfather who took me to play
at the courts in the famous Payne
Whitey gymnasium at Yale Uni-
versity. I have been playing squash
competitively since high school.
My high school was the first pub-
lc school in the nation to have a
squad team.

Favorite in-season moment:
My favorite in-season moment
was when we had a three match
winning streak against Haverford,
Smith and Northeastern. Everyone
really came together and played
some of their best matches of the
season. It was fun to watch and to
be a part of.

Pre-match routine: It usually
starts with me watching some of
my teammates' matches since I
usually don't play in the first round
of matches. Then I go off on my
own to find a quiet hallway where
I can do some sprints, lunges and
stretches. I like to be around peo-
dle before I play to get pumped
up. I don't usually go off on my
own and warm up for very long.
I also like to get a pep-talk before
my match from either my coach or
one of my teammates.

Reaction to All-NESCAC
Award: I was really surprised
and honored to receive the All-
NESCAC award. It felt great to
be acknowledged by other coaches
for my dedication to the team and
love of the sport. Receiving this
award is a major accomplishment
and it feels great to be acknowl-
dged for the hard work and dedi-
cation I have put in to this team
for the past three years. I am also
happy to help get Connecticut
College Women's squash team out
in the public because I think we
have great potential in the coming
years to move up in the rankings.