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# THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER



PHOTO BY SARAH ROSE GRUSZECKI

## Are Staff Paid Living Wages? An Ongoing Investigation

MAIA HIBBETT  
STAFF WRITER

In the past months, we've turned a critical eye to how Conn students, faculty and administration treat issues of justice. Although we've viewed the issue through a variety of lenses, we have failed to pay much attention to a specific group on campus: the staff.

Early this semester, I took on an article pitched to answer a seemingly simple question: "Does the staff at Connecticut College make a living wage?" At the time, this seemed like it would be a relatively simple task. I would do some research on what constitutes a living wage in Connecticut, get some average numbers from HR and interview a variety of staff members. These tasks got progressively more difficult.

According to an MIT Living Wage Calculator, the required hourly wage to support one adult with no dependents is \$10.68, while the Connecticut minimum wage is \$8.15. On an annual basis, a salary of \$22,205 is required to maintain a living wage. These numbers increase as children and dependent spouses are added.

Frankly, it is unethical to ask an employer what their employees make without employee consent—even more so to publish those numbers in a newspaper. That being said, the employer should be aware of what constitutes a living wage and should, ideally, be able to state confidently that their employees are paid living wages.

This turned out to be easier said than done. I met with Staff Council Chair Josh Stoffel, and he explained how the College surveys wages for similar jobs in surrounding areas but was unable to give an official statement. He did, however, provide me with a list of contacts in the HR office who might have more information.

After emailing HR, it took me about two weeks to get an interview scheduled with Cheryl Miller, Assistant Vice President for Human Resources & Professional Development. She provided some information about employment benefits and the surveying process, but she made no comment about whether or not she believed staff members were paid enough. She did, however, make sure to mention that Conn was once listed in Connecticut Magazine's "Best Places to Work."

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## Dorm Damage Dilemma: How Escalating Damages in Park Represent a Broken System

SARAH ROSE GRUSZECKI  
STAFF WRITER

Upon entering Park residence hall, one is immediately greeted by a large mural created by a Connecticut College student. The mural, which was originally conceived to improve the sterile appearance of the Plex's design, was painted earlier this year. Unfortunately, what was once a serene image of ocean hues has become an area of destruction. The mural is now covered with white squares, each representing a portion of the mural that has been punched or kicked in and permanently damaged.

So far this year, students on campus will be paying over \$42,000 to cover the cost of dorm damages. This number is close to exceeding last year's count, which totaled at slightly over \$52,000. However, out of the 23 residence halls on campus, Park's damages surpass all, with charges now totaling over \$8,000.

The damages, however, are not just limited to the mural itself. Additional reports within the residence hall include nearly 10 destroyed or damaged exit signs, broken lights, damaged windows, urine in an elevator, feces in a shower, blood signs on the walls and multiple incidents of written vandalism. An anonymous individual also reported seeing a shredded green dot poster in the same hallway as the damaged mural.

Perhaps what is most startling about these events is their deliberateness. As reported at the Park house council meeting, many of the damages have been observed and reported on weekdays. We often conceive that these types of damages only occur on drunken Saturday nights.

Therefore, it may come as a surprise that several of these acts have been committed intentionally and, likely, soberly. It has also become apparent that peer influence plays a key role in these incidents. As described by Sarah Herman, a floor governor in Park, "I think it's all about the culture. It's hard not to wonder how the influence of others impacts these incidents. There's this sense of competition where everyone wants to 'make their mark.' It's not like somebody is going to do this on their own. Especially with the mural—that's such an intentional choice. The wall opposing it is almost untouched."

In order to address these damages, some students and staff have suggested implementing security cameras into the main residence areas. This approach has faced heavy criticism as a short-term solution which would conflict with the honor code. "If we are not getting to the root of this issue

and we have to turn to security cameras, that speaks to a failure of the community and also a failure of imagination on our part of how to problem solve," explained Education Professor Lauren Anderson. Frida Rodriguez, the area coordinator for North Campus, also expressed concern that if a security system were implemented, it would only lead to further damages.

In light of these recent events, many individuals have also stressed a need for accountability. Especially on such a small campus, recognizing peers on behalf of their destructive actions may be difficult. However, individuals like Rodriguez argue that it is an essential stand which students must take. "At our college, students are taught to be leaders and you have to learn to make the right decisions—not just for you, but

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# The Last Sign Off: How I Commemorate Four Years of Love, Life and Grammar

After 11 issues in print and one online of *The College Voice* as Editor in Chief and nearly 60 as a staff writer, section editor and senior editor over the past three years, it has all boiled down to an editorial that I am supposed to use to sum up everything that this one extra-curricular has done for me. It is an editorial that I have both dreamed and dreaded writing. I'm supposed to say something important, but I cannot quite grasp what that is.

I only had two goals when I started this year: 1) Do NOT go into debt. 2) Just keep things floating. No waves, just twelve passable issues. Finish your thesis. Pass it along. I never identified as much of a journalist, anyways.

Even looking back from this moment, I thank goodness that I only met one of those goals. I realize now how ridiculous that goal was and that it was reflective of my unwillingness to recognize what I now consider to be an undeniable fact about the newspaper; despite my best efforts, it has become a mirror of my own spirit.

It has become my way of asking: How can we leave this space better than when we found it?

Maybe that carries baggage that begs the question as to whether I have violated standards of journalistic integrity. But maybe it's a question that I'm happy to ask and be asked anyways. Who am I to answer that on my own? The simplest answer is, that I never intended to. I believe that *The College Voice* is and should be a conversation space for everyone. If this year has taught our community anything, it is that words and language are powerful tools to wield.

I will never deny that this has been a year of mistakes and learning. I will never claim what I did was "correct," but I will always stand by the fact that I was doing what I thought was right. But, despite all the media attention, positive and negative, this community was bombarded with from the outside, the world at large is not our audience. It is here. *The College Voice* is not called a "campus newspaper" for nothing.

I am lucky to have a team with me that have been equally consistent in asking similar questions. This staff rests on a long tradition of Strong Female Role Models (and also Dave Shanfield) that have shown me what it means to take risks; to take deep breaths through caffeine induced panic attacks and to take a second look at the "Final" edition of the paper, because it can always be better.

I thank Dana and Luca for being the most wonderful team. You've already picked up the baton and I can't wait to see you run with it. Dana, you have been with me every step of the way, in every office meeting with the Deans that I thought would end in a fight, and involved in every late night food run I can remember. Thank you to our adviser, Jim Downs, for convincing me that gut feelings are the truest form of intelligence, and also that it is okay for some emails to go unanswered.

I thank my intrepid staff of editors, writers and designers for putting up with my disorganization and lack of direct eye contact or precise instructions. You've been through a hell of a ride. Thank you to the senior staff, Matthew Whiman, Ellie Storck, Dakota Peschel, Eleanor Hardy and Annie Rusk. You can all go into the world knowing that you have a beautiful, shiny title on your resume, and hopefully a few fond memories of broken computers and an abundance of chairs to go along with it.

I could write more. But what I want to close this with, in classic fashion, is a question. Where do we go from here?

At this point, support for the newspaper has come from within a network of dedicated students and faculty members. In a letter to campus last month, *The College Voice* was referred to as "our campus newspaper." That was the first example I could remember of the campus at large or any administrator taking responsibility or ownership over this organization. As more and more media stories came out attacking specific members of the newspaper staff and the newspaper as a whole, it became clear that it would also be the last.

That means that, somewhere along the lines of "shared governance" and "accountability," something got lost. How can the campus claim us as their own without offering support, whether that be by writing articles or in efforts to educate the staff as to what it means to have journalistic integrity? We want desperately to belong to you, to be a space you can trust, but that cannot be done without help. We need conferences and guidance and acknowledgment of the basic reality that we have been doing this on our own. We have a long way to go.

I am glad though, to have been along for at least the beginning of what I hope is a long run. I look forward to looking back. The shifting staffs and families are the most consistent home I have known at this school. Perhaps this editorial is so long because I know that the second that it ends, it is my last goodbye.

Signing off,  
Ayla

## 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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## Upon graduating from Connecticut College, A Scattered List of Various Things

Well, I'm graduating. That's pretty scary. So too was the time, almost exactly four years ago, when, as a high schooler who was one month away from another significant graduation, I accepted my offer from Conn. What came of that decision was the last four years of my life, which were in equal parts fun, stressful, uplifting, frustrating, jarring, moving and—you better believe it—scary. Now I've come full circle. What a ride!

I don't have anything all that fresh to add to the conversation on significant moments in one's life such as graduation, so instead here's a scattered list of various things that have marked my time as a Connecticut College undergrad. Enjoy.

- *The musical things:* I think I've done it all. I played at Floralia sophomore year, played the last show to have been held in Abbey House, rocked out at Burning Camel, performed with the orchestra and brought back barn shows with my band the Sweat-pant Boners. It didn't matter that some shows had over 100 people while others barely had ten. They were special, they were unique and I could never have had those experiences anywhere but here.

- *The friends:* obviously. Most of the friends I spend time with nowadays are people I've gotten to know only over the last two years, and I've never been closer with any other group of people. Still, my best friend over these past four years was one I made on the first week of school. I remember helping him into bed when he drank too much freshman year. I also remember him helping me after I drank too much only a few weeks ago. Some things never change. I'm glad our friendship hasn't.

- *The things I shouldn't have been doing:* and not the underage drinking, or anything potentially harmful, but climbing to the roof of the AC, or smoking in the arbo-retum—stuff like that. I'll remember those times not only because they felt forbidden and exciting, but because where and when else in my life am I going to get to do things like hitch a ride back to campus from downtown by sneaking onto the Coast Guard shuttle?

- *The bad times:* like the time when I missed home the first few weeks of school, or when I got a C- on an English paper I labored over as a sophomore, or even last month, when I began to doubt whether or not I'd be able to complete my thesis on time. I'll never forget my college hardships and trials, not so I can try to recapture the utter dread I felt in those moments, but as a reminder that, no matter how upset and hopeless I may have felt at any given time, I always got past it.

—Matthew Whiman, Arts Editor

## A Farewell from Eleanor Hardy

With each passing day it seems like there has been some nudge, some event or comment, reminding me that it's just about time to go. A commencement meeting here and there, an underclassmen asking how I feel, the countdowns sprawled across whiteboards, or even just sitting down to write this. There's no other way to describe it than weird.

The other day while walking down the path along the green to JA I thought to myself how many times I've walked this exact route. It has brought me to my dorms the past three years and I walked it to visit friends prior to that. Besides math not being my strong suit, I really couldn't think of a number. Maybe it's a thousand or even close to a million, but I just kept thinking about how strange it was that this walk is what's most familiar for me at Conn. The friendly concrete slabs, the sewers in front of Knowlton, the little dip in front of Harkness, it's all so usual and comfortable. But as I neared JA I thought to myself again that maybe it's a good thing that this is what's most familiar to me, a walk, because sometimes familiarity and comfort can be a dangerous thing.

When I think back to the past four years I've realized that right when I started getting too comfortable is when I really wasn't taking advantage of what Conn has to offer and right when I stopped being comfortable, was when I realized how much I love it here.

The "yes motto" I've adopted the past year and half has broadened my idea of never getting too comfortable. Last year a senior friend of mine explained that her spring semester motto was "yes" after having had to say no to so many experiences in the fall and feeling like she was missing something. After vowing to live by the "yes" I've realized it has truly made all the difference. Yes, I'll eat dinner with you and your random friends I've never met before. Yes, I'd love to walk through the arbo and explore. Yes, I will gladly listen to your concerns about a problem you're dealing with. Say yes to everything you can. While your Netflix account may be more enticing than the environmental panel in Blaustein, force yourself to go, you won't regret it.

Live by the yes. Never stop making friends. Establish a friendly relationship with as many people as possible. Be actively involved if you want something to change. Conn hands us a lot, but if you want to experience change you need to be proactive about it.

College isn't always going to be the best time of your life, don't let *Animal House* fool you, but making minor adjustments, changing your no to a yes, makes a hell of a difference and as I've learned, can get you pretty damn close.

—Eleanor Hardy, Sports Editor

## A Farewell from Dakota Peschel

I've learned so much this year being a part of *The College Voice* staff. My peers have been the some of the best teachers I have had at Conn, which says a lot considering the caliber of our faculty in general. I want to say thank you to Ayla and Dana for always being an inspiration, particularly in the face of immense opposition, and an immense thank you goes to my co-editor Aparna for teaching me so much about being passionate about injustice and thinking radically.

While I have learned a lot about writing and how to make a cogent, concise argument, and also how to make other people sound smarter through the art of editing, mostly what I have learned being on staff is about human nature more broadly. I have learned to be a more empathetic human being, and I have learned how to have strong opinions but never at the expense of learning from others. And most importantly, I have learned that most people, for one reason or another, lack these basic skills of empathy and compassion that characterize the human experience.

One question that I have consistently asked myself throughout my year as the Opinions co-editor has been: have we forgotten how to put oneself in the other person's shoes? It seems that people are more apt to be reactionary than empathetic or understanding. This is not to say that I blame them for this, but the fact of the matter is that it seems that it is deeply ingrained in our culture to be on the defensive than attempting to learn from one another. I wonder if this is a failure of our institution as a whole, or whether this is a failure of American culture.

Regardless of who or what is at fault, I have come to learn that what I am doing, what we are doing as a student-run newspaper, is attempting to foster a dialogue or empathy between two kinds of opposing viewpoints. I feel confident that this newspaper is on the right track and is no longer afraid to shake things up. I am proud of the legacy that I am leaving behind and hope that it will continue to empower student voices and foster change. I am also incredibly proud of all of the strong individuals on this staff who have taught me what it means to be a more empathetic human being.

—Dakota Peschel, Opinions Editor

## On Going Forward (Part Luca)

Dear humans of our fair campus, thank you for participating in co-creating this year's *The College Voice*. In my semester-long capacity as Managing Editor -- alongside the immaculate Dana Sorkin -- I have seen validated many-times over the need and value for the newspaper we share.

To those who read our humble publication, your interest is what keeps us up Sunday nights, hunched over coffee and articles awaiting to take new life in the next morning's issue. The year has been hectic, and don't we know it, but it's been rewarding to process it with you, piece-by-piece, as best we know how. To our staff and those who wrote, thank you so much -- you are the bones of this paper and such a boon to our campus community.

Next year Dana and I will endeavor to fill Ayla's shoes as Editor(s) in Chief. We have no idea what to expect, but I know I speak for both of us when I say we relish the challenge, and look forward to bringing the best we can muster in our time at the reins.

So drop us a line and tell us what you think. We'll be here, pushing the bill to be an honest forum for campus discussion and a means for you to be heard. So thank you for your love (and criticisms!) and please excuse our typos.

—Luca Powell, Managing Editor

## On Going Forward (Part Dana)

Trying to write down everything I've learned this year from *The College Voice* would be pointless; it would take up the entire newspaper, and I know for a fact that there are lessons I've learned that I can't quite articulate just yet. I probably won't be able to until after I've had time to reflect on this past year over the summer, and by the time I get back, it'll be too late: I'll suddenly be one of the two Editors in Chief.

The fact that I will be co-Editor in Chief next year signifies the beginning of the end of my experience at Connecticut College. Both are hard to come to terms with, but time isn't waiting for me to accept this fact. Everyone faces the end of chapters in their lives differently. For me, *The Voice* has become so tightly entwined with my experience at Conn; they are one in the same, and they define each other.

There are too many people that have made my experience working for *The Voice* possible thus far. Meredith Boyle, for believing in an over-enthusiastic first-year student with no journalistic experience other than the occasional article for her high school newspaper. Dave Shanfield, Melanie Thibault and Julia Cristofano, for their leadership, teamwork and always mandatory friendships. And Ayla Zuraw-Friedland, for showing me how to have a voice, and to use it when it's most needed. You have been one of my closest friends throughout this year, and an incredible role model. I followed you around everywhere, from our brand new office to Philadelphia to Larabee, and I wouldn't have had it any other way.

This is a unique and important time to be a member of the Connecticut College community, and one of my (many) goals is to have *The Voice* be a true reflection and record of our time here, and we need everyone's help to achieve that. Just like our time at Conn, *The Voice* is what we make of it. Please help me and Luca make it great.

—Dana Sorkin, Managing Editor



## A NOTE ABOUT LETTERS TO THE EDITOR

*Letters to the Editor reflect strictly the opinions of the author. They do not necessarily reflect the opinions or values of The College Voice editorial staff. All members of the Connecticut College community are invited to use Letters to the Editor as an outlet to respond to content published in previous editions of The Voice.*

*All Letters are screened by the editor for discriminatory language. No changes will be made to submitted Letters with regard to content or writing. It is the responsibility of the author to represent themselves.*

Please send all Letters to  
contact@thecollegevoice.org

## I'm ashamed to be an alumna - Professor Pessin deserves support and an apology

To the Editor:

For the first time in 41 years, I am ashamed to be an alumna of Connecticut College (Class of 1974).

Professor Andrew Pessin embodies one of the values for which Connecticut College prides itself - free expression of ideas. Furthermore, to allow one student, Lamiya Khandaker, to interpret a Facebook post as "racist" because it suits her anti-Israel agenda, and then condemn Professor Pessin for expressing his point of view, is unconscionable. Second, Prof. Pessin apologized for and clarified that he was referring to Hamas in his post and not the Palestinians, the rationale for Israel's blockage of Gaza.

All Professor Pessin did was criticize a terrorist organization, Hamas that has been labeled as such by the U.S. government and the European Union. He criticized an organization that uses children as human shields, blows up school buses, reigns missiles on Israeli towns, murders gay people, persecutes Christians, and murders its own people for suspected business transactions with Israelis. Khandaker is speaking for a radical anti-Israel organization, yet she offers no criticism for Hamas.

Khandaker is an example of the radical anti-Israel thought police pervading campuses, which students and professors of sounder minds are trying valiantly to combat with facts and free expression. I never thought Connecticut College would get caught in

this web of anti-Israel, anti-Semitic propaganda and lies.

Kudos to Professor Pessin for speaking up for the only democracy in the Middle East. Shame on Connecticut College for abandoning him and running a mandatory session on racism that featured his Facebook post. Shame on the College Voice for running letters attacking him without first giving him the opportunity to respond to the accusation. Shame on me for donating to a college that supports scapegoating and propaganda. Back in the early 70s, I wrote articles for the student newspaper - when journalism was fair and balanced.

Perhaps the remedy is for Connecticut College to hold a follow-up mandatory session on anti-Semitism and anti-Israel hate speech, featuring Khandaker's emails.

-Sherry Alpert '74

## The New Shain Library Entrance

Dear Editor:

As a former Connecticut College faculty member and longtime library user, I was delighted when Shain Library reopened ahead of schedule. As I approached the remodeled building for the first time, however, I was dismayed to see that the former easy slope to the entrance had been replaced by three formidable stone steps, with no wheelchair ramp in sight. I knew there must be a ramp—it's a legal mandate—and sure enough, as I got closer I saw it off to my left—way off: the ramp entrance is well over 100 feet from the stairs that nondisabled patrons use. I can't think of another instance of an academic building being expensively remodeled and made less wheelchair accessible. It would have been quite easy to place the ramp entrance just to the left of the steps and have it double back. This would make for a much shorter detour and send a very different message to

those with mobility impairments. The current configuration hardly seems consistent with the College's purported ideals of "equity and inclusion."

Sincerely,  
G. Thomas Couser  
Professor of English and Director  
of Disability Studies emeritus  
Hofstra University, Hempstead,  
NY



# THE NEW IDENTITY OF *As Told By VAGINAS*

HANNAH JOHNSTON  
CONTRIBUTOR

The senior cast members of this year's production of *As Told By Vaginas* have recently released the new list of leadership for next year's show. Juliette Verrengia '16 was named Technical Producer and Rachel Maddox '16 was named Artistic Director. The College Voice sat down with Verrengia and Maddox to discuss the new leadership team, next year's show and what exactly is going on with the name of the club and the production.

**TCV: Congrats on leadership for *As Told By Vaginas*! How did it feel when you found that you would be technical producer and artistic director?**

JV: When I found out that I would be technical producer, I was really, really, really excited. I cried a little bit. I was also a little bit nervous because we have a lot of work to do, but it was a prepared and excited kind of nervous.

RM: I was also very excited. I really wanted to be the artistic director, I was really nervous that I wouldn't get it because I wanted it so badly. It's really special to me because we've both been doing iterations of this show since we were first-years. It's exciting to take the reins as seniors.

**TCV: How was the first meeting of new leadership for the 2015-2016 year?**

RM: It was good! I thought it went really well. We have a lot of really awesome people. I think what has been a standout in this year's leadership in comparison to other years is that not everyone has the same opinion. There was a lot of pushback and challenging in ways that were respectful and sustainable, and that will help us a lot to move forward.

JV: I agree, I think that we have a lot of perspectives, probably a lot more perspectives than there have been in the past - especially in regards to class-years. There are a lot of first-years and a lot of sophomores which is exciting because we know that when Rachel and I leave there are people that care.

**TCV: What is the deal with the name of the club and the show? That's definitely something that has garnered a lot of confusion throughout campus.**

JV: This is probably one of the biggest hurdles that the transformation of the show has had to handle. *The Vagina Monologues* was the feminist show for years and years. Eve Ensler (writer of *The Vagina Monologues*) did amazing work and the word vagina became

much less taboo and a real source of strength for cis-gendered women, which is where the movement was at the time. The movement has since changed and expanded, and I like to think it has become a little bit more progressive. So in recent years, *The Vagina Monologues* has not been as applicable and inclusive as it once was. So last year we changed the production and the name to *As Told By Vaginas*. We kept the word vagina in the title because we wanted to maintain continuity and express that the overall message was the same. We have gotten a lot of feedback from the community that the name was exclusive and not explicative of all of the parts of being a woman because being a woman is more than just having a vagina. We have tried to respond to that feedback by naming the club The Women's Empowerment Initiative, or The WE Initiative and as a group (the WE leadership team) we decided that the name of the production would be chosen based on the monologues that we get in the Fall. So now hopefully the club name will be able to stay the same from year to year and the production name can change every year with new leadership and monologues. I think the change is going to be really positive.

RM: Definitely more positive than what we were working with this year.

JV: One of the last things we want is for anything to take away from the message of the show and also from the point that it is a fundraiser for a really amazing, non-profit organization called Safe Futures.

**TCV: What do you think went well with the big transition of the show this year from *The Vagina Monologues* to *As Told By Vaginas*?**

RM: I think people in the cast and on leadership and who eventually saw the show felt more connected to what they were seeing, reading, performing and speaking. That was the main positive feedback that I received as somebody who was on leadership and also a performer. People heard something like "Vagina and the 'Angry Itch'" [a monologue performed in *As Told By Vaginas*] and related more easily. With *The Vagina Monologues* there are a lot of funny ones in that one as well but there are also many that are pretty dated. I was in one last year and I didn't really know what it was about - my whole monologue group didn't know what it meant. People in the audience were like, yeah you did a great job, but what was your monologue about? To have that kind of disconnect and misunderstanding really added to

people not feeling as excited about *The Vagina Monologues*. What's exciting about this is that it changes every year. People aren't going to go to *The Vagina Monologues* every year because it's the same show. This new production is going to have so much more variety and there is always going to be something different every year.

**TCV: What are you hoping to improve upon for the coming production?**

JV: One of the things that I would love to see happen is a few more bonding-oriented events. I think one of the main things that draws people into this type of show is the sense of community. A lot of that comes from tech week, where the whole cast of dozens of women are stuck in a room together for four hours every night of the week and then all day the night of the show; and it's so much fun! You walk into that room and the excitement is tangible. It's the best thing that I've experienced at this school and it's one of the reasons why Rachel and I wanted to do this again. It could be even stronger if there are more supplementary events, and we have an amazing woman [Alenka Katsnelson '16] in charge of supplementary events this coming year. Hopefully there will be more events on the weekends and in the evenings for people to get together and bond more and share experiences. We have also considered creating a purchasable, bound book of monologues, which would be a lot of work but also really exciting.

**TCV: Do you think that separating the club name from the name of the show will make the supplementary events easier to organize?**

JV: Yes, I think so because we are a feminist club, and in years past the club has been essentially only about *The Vagina Monologues* and the content of the show and now we have the opportunity to make club events open to everyone and to engage with the wider community.

**TCV: What are you guys most excited about for next year?**

JV: I'm excited to read new monologues! I was on the reading committee this year and reading new monologues was incredible. I'm excited to read about people's experiences, especially people who are at this age where they are figuring everything out.

RM: Yeah, monologues, I'm excited to get different perspectives. I'm really excited about this new outreach position that we've created because I think that is what was missing this year. There are three people of color on leadership and I'm excited to be in the position

that I'm in as a person of color. I can relate to that experience of sitting in an audience and asking where I fit in onstage and I'm excited to work with Fara Rodriguez '16 (on-campus outreach chair), and Anna Marshall '16 (off-campus outreach chair), to talk to groups and say "Hey let's talk about our experiences" and having really good conversations that can generate change and will be meaningful to everybody on campus.

JV: I think that this year, ATBV leadership did a great job, especially producers Bettina Weiss '15 and Alix Israel '15. It was a huge transition, the work that went into it was incredible and we raised \$15,000 for Safe Futures, but I'm excited to see how we can improve and how we can address those gaps of representation that were there this year. There's going to be a more consolidated effort towards larger inclusion and I think that's going to be really exciting for everyone.

**TCV: What can members of the Conn community do to get involved with the show over the next year?**

JV: REACH OUT. Really, really reach out. I understand the desire and urge to only talk to your friends and people you're comfortable with and whose perspectives you understand, but that only goes so far. We will be acting on our beliefs, opinions and experiences as well as those that we hear. We can only work with the feedback and input that we hear. We heard feedback about the name and now we're putting that feedback into action. I really hope that the community can see that we are trying to make a difference. I also hope that everyone writes monologues and auditions for the show, and comes to see the show. It's also important to ask questions. If you hear or see anything that you want to talk about, come to me or Rachel or any of the 25 people on leadership.

**TCV: Is there anything else you want people to know about next year?**

RM: Come chat! If there's anything that you want to know, there are 25 of us, so whoever you're most comfortable with, come have conversations. Now is the perfect time for us to be getting feedback and making changes.

JV: I also want to say that last year, everything that happened because there was such push for a change. I want to say that this isn't the end of *The Vagina Monologues* or *As Told By Vaginas*, it's a continuation of everything that has come before. I hope that people really take it upon themselves to understand what's going on with issues

that are important to them. I hope that when people see the posters for the 2015-2016 show, they realize that it's conveying the same message that it's always been.

**WE Initiative leadership team members:**

Technical Producer:  
Juliette Verrengia

Artistic Director:  
Rachel Maddox

Directors:  
Emma Weisberg, Hayley Smith,  
Hannah Boal, Kate Goldberg,  
Chiara Gero

Supplementary Events Director:  
Alenka Katsnelson

Day Of Chair:  
Zoe Davis

Off Campus Outreach Chair:  
Anna Marshall

On Campus Outreach Chair:  
Fara Rodriguez

Safe Futures Liaison:  
Bridget Horan

Outreach Committee:  
Hannah Johnston,  
Miranda Young

Public Relations Director:  
Emma Hibbard

Public Relations Committee:  
Becca Tutino, Sara Rosenberg

Monologue Committee Chair:  
Mattie Barber-Bockelman

Monologue Committee:  
Samantha Weisenthal,  
Marta Martinez-Fernandez,  
Michelle Lee, Sarah Treaster,  
Josefin Karjel, Miranda Young,  
Phoebe Masterson-Eckart,  
Mia Haas-Goldberg



# The Exercise of Power

ANDREW SHAW  
STAFF WRITER

In recent weeks, the campus community, and particularly the student community, has been invested in determining where power is located and how it is deployed. Who holds power and who is able to deploy it? The annual faculty staffing plan—a document that students rarely see or know about, is one of those sources of power. Although there is no rule that keeps students from seeing it, according to Dean of the Faculty Abigail Van Slyck, there is also no established practice of sharing it with students—even though such a practice would be in keeping with shared governance and increase student understanding of how decisions are made at the level of the senior administration.

Due to sabbaticals, retirements, resignations and other departures, temporary and otherwise, Connecticut College's faculty is in a state of perpetual flux. To manage this state, the Dean of the Faculty draws up a faculty staffing plan each year. Phrased not in terms of specific professors, but rather in terms of human resources and tenure-track lines that are moved in and out of departments based on perceived staffing needs, the plan determines how each of the currently 162 lines gets distributed across the College, as well as how the visiting faculty budget is allocated. Each department has a maximum of twelve Full-Time Employment (FTE) lines, and a minimum of three. Each FTE faculty member teaches the equivalent of five sections a year. As faculty searches can take an entire academic year, with the hired faculty starting the following year, the plan is drawn up in advance; this year's plan primarily addresses the 2016-2017 academic year.

The staffing plan is in four parts and performs four different functions. It contains a prioritized wish list of new positions that the College would like to fill in the next five years if staffing lines became available due to reallocation or new financial resources. The plan also categorizes both openings and anticipated openings in faculty positions during the next five years. It places these openings in one of the following three groups: positions most likely to remain in departments, positions subject to further evaluation, or positions that might become available for reallocation. Projecting over five years, the plan assesses and governs departmental staffing needs and resources other than tenure-track lines. Finally, the plan contains a list of the approved faculty searches, which ultimately lead to hires.

"Our staffing plan process is very unusual ... [for] the extent to which it is consultative," said Dean Van Slyck. At other institutions, the plan is usually the provost's decision alone. At Conn, the plan is written in consultation with President Katherine Bergeron and the Faculty Steering and Conference Committee (FSCC). They take into account the Educational Planning Committee's (EPC) "five-year curricular plan," which is "renew[ed] and revis[ed]" each year, said Dean Van Slyck. Faculty vote on the plan. In the fall, the Dean of the Faculty also meets with the chairs of departments that will submit staffing requests (by December 1) on that year. Whether she approves the requests or not "depends so much on the size of the department and what department it is," said Dean Van Slyck. In that meeting, Dean Van Slyck said that she and the department chair talk about defining departmental quality at Conn. She asks, "How do we think about quality of a department at an institution of our size?" The university method of having every subspecialty of a field represented in a department simply is not feasible at Conn, so the College has to define "quality" differently, she said. Students are involved in this process in a couple of places: in the Priorities, Planning and Budget Committee (PPBC), which advises the president and includes faculty, staff (both hourly and salaried), and students. Departmental Student

Advisory Boards (SAB), which involve students in the hiring process of tenured and temporary faculty, are also involved. On student involvement in these capacities, the Dean Van Slyck said, "I think it's really important that students have an opportunity to share their experiences and reflect [on them]." When asked about the effectiveness of the current staffing plan process, she responded, "I continue to think it's working well." She maintained that using the existing committees and procedures "really vigorously" for conversation among faculty, staff, students, and administrators will continue to yield fruitful results.

Previous years' staffing plans influence each subsequent year's plan. The plan written last year emphasized the on-going nature of curriculum revision, and that the new general education curriculum, when it eventually comes into effect, will affect departmental curricula as well. Each department, it argued, needs to align course offerings with the goals, whatever they may turn out to be, of the new general education curriculum. However, as both last year's and this year's plan reiterate, no one is able yet to predict how the new general education curriculum will affect enrollment patterns, which is largely what the staffing plan responds to.

Drawing upon previous years' plans, 2014-2015's plan emphasizes, apart from curricular revision, strengthening or establishing interdisciplinary connections across campus, and strengthening or maintaining majors' offerings. The History Department, for example, asked to retain a vacant 1.0 FTE tenure-track line "to hire a specialist in sub-Saharan African history." It was approved, according to the plan, because it "will maintain the current geographical scope of their curriculum, while also building the department's capacity to offer comparative, global, and transnational approaches to the study of history. In addition, the position will play a major role in the revitalization of the College's Africana Studies program and support Global Islamic Studies." The plan uses Conn's admissions peers and other NESCAC schools, as well as the direction that a given discipline is moving in, as a barometer. It also considers "enrollment pressures," and how assigning a faculty line will improve "the College's diversity efforts" and its "initiatives to weave principles of inclusive excellence throughout an increasingly internationalized curriculum." Of course, ultimately, all of this is dependent upon financial resources. Dean Van Slyck declined to give the size of the budget for hiring and retaining faculty, saying that the number is not "usually share[d] outside of PPBC."

Though Computer Science, Economics, Human Development and Physics all asked for additional tenure-track lines, none were granted this year due to lack of resources. This year's plan generally authorized that departments could retain their unfilled tenure-track lines, as well as authorize certain departments to hire temporary faculty or staff. Religious Studies, for example, will lose a tenure-track line after a retirement, and at the moment is only authorized to search for and hire a full-time visitor. Assuming the hiring process goes as planned, that person will be here during academic years 2016-2017 and 2017-2018.

About temporary faculty, Dean Van Slyck said, "I'm so proud of us." Where the national trend is to increase the reliance upon temporary faculty, she said that "our line is flat." Dean Van Slyck also commended the "quality" of adjuncts and visitors. However, regardless of temporary faculty members' quality, and ability to maintain what this year's staffing plan calls "institutional flexibility," what we gain in flexibility at the institutional level by employing any temporary faculty members, we lose in long-term growth, particularly at the departmental level.

The current version of the staffing plan (dated 7 April 2015) is available on The College Voice's website, [www.thecollegevoice.org](http://www.thecollegevoice.org).

## Student Protests Against Whole Foods Marketing Tools

ELLIE NAN STORCK  
NEWS EDITOR

There has been much national mobilization and protest recently regarding the Whole Foods Animal Compassion claims, which sells the idea that the corporation raises and kills animals in a humane way. Across the country, animal rights activists—including multiple from Connecticut College, some of which are from the CONN C.A.R.E.S. organization, have gathered on several occasions to peacefully protest the campaign that Whole Foods has created.

On the company website, Whole Foods claims the following on the "Animal Welfare Standards" page: "At Whole Foods Market, we're dedicated to helping you make informed choices about the food you eat. It's often easy to forget that the burger, steak or drumstick on your plate was once an animal. How was that animal raised? How was it treated? Where did it come from? What about added hormones and antibiotics? Was its growth artificially accelerated to get to market sooner and reduce feed cost? We are committed to answering these questions." Many activists have taken action to peacefully protest and investigate Whole Foods' claim to humane animal treatment.

"There have been multiple undercover investigations into Whole Foods suppliers' farms, and the conditions are just as bad as factory farms—in fact, identical," explained Selena Sobanski '16, founder and co-president of CONN C.A.R.E.S. "So the protests and movement have been trying to raise awareness about the 'humane myth' that has gained speed in food marketing lately," she said.

Zach Groff is an animal activist and writer in New Haven, Connecticut who has been working hard to peacefully protest at different Whole Foods establishments in the New England area. "The animals on Whole Foods' farms live lives that are nasty, brutish and short. Worse, Whole Foods and other corporations like it are selling consumers on the idea that animals on farms are raised humanely, despite the fact that 99 percent of animals are raised on factory farms."

Many activists have gone so far as to investigate the farms where Whole Foods get their animals. "At the 'Certified Humane,' cage-free farm we investigated, hens were crammed so tightly into a shed that they could barely breathe. The hen we rescued, Mei Hua, was left rotting in her own feces with her feathers pecked off of her wings by other birds amid the stressful and densely-packed shed where they were kept," said Groff. He explained that the strength of animal activism is rapidly growing, and activists like him have been happy to see the strength in numbers. "I think I can speak for all of us when I say that there are few things more powerful than going into a place where violence against animals is the norm and speaking the simple, and obvious, truth. This is a large part of why our numbers are growing and our activists are becoming increasingly confident and unified. There have not been any Whole Foods advocates or counter-protests because, quite simply, Americans are animal lovers and are starting to realize that animal agriculture is inherently violent."

Activists across the United States like Groff and Sobanski hope that eventually, they will see a positive change in the treatment of animals marketed at companies like Whole Foods. "The most important thing right now is taking nonviolent direct action to take down the humane myth peddled by Whole Foods," said Groff.



“Be brave enough  
to start a  
conversation that  
matters.”

~ Margaret Wheatley

The Offices of Student Life congratulate everyone involved in the first Color Brave Monologues. We want to recognize the extraordinary work done by the students who wrote about their life experiences and perspectives and those who stood before our community with passion and commitment to share their own and each other's truth. Your engagement in this inaugural event has expanded how we understand our community.



24 August 1971

To the members of The Commission!

COURTESY OF CC ARCHIVES

CONTEXT BY  
TARYN KITCHEN  
CONTRIBUTOR

Following several years of student unrest at Connecticut College, 1971 saw an increase in student activism as a time when the student body was "in theory, about 90 percent anti-institutional" (President Shain, in his 1968 alumni newsletter titled "New Directions"). The first of the two infamous Fanning Takeovers, which took place on May 5, 1971, was the culmination of a campaign known as "The Spirit of '71." Started in 1968, this campaign was led by the 20 or so black students at the time, who called for 71 minority students and a full-time black administrator by 1971. President Shain responded quickly to the occupation, acknowledging the students demands that morning and publishing a statement the very next day, saying that "sometimes it takes something like this to get things moving" (The Day, 5/6/71). As the college administration worked to meet these demands, student Jay B. Levin went straight to the top, and wrote a letter to the Board of Trustees proposing the creation of a Commission to Investigate Racial Relations at the College which would be composed of administrators, faculty, trustees, and black and white students. The Trustees were in support of the creation of this Commission, which first met in September of '71, and found themselves confronting the following letter, submitted to the Commission by an anonymous alumn/alumna.

I urge you to ask yourself, 44 years later, has anything changed? What can we learn from the student activists of our past?

"To the members of The Commission: (Aug 24 1971)  
I must honestly say that I can only view my actual experience at Conn as a negative one, for the most part. The only truly positive aspect were the friends I made among the other black students.

My specific educational experience was good in that I did acquire and perfect some of the written reading and verbal skills necessary for the study of law, which I plan to go into. I enjoyed many of my major studies, for the most part. And a few of the other course I took. I was very grateful for the course exchange with Wesleyan because it opened a wider field of courses to choose from.

I was not close with any of the faculty. I did not feel comfortable with anyone. Neither did I feel that I was appreciated as a person- a human being. I found that the people at C.C., both faculty and students, tend to regard black people as specimens to be studied, dissected, and sewn up again. My role was that of a teacher- my subject- what is it like to be black, and why are black people so angry? I was asked to explain blackness, pat the "good" whites on the back, and give them eternal immunity from black anger and rage. The requests were subtle, but real, nevertheless.

At the other extreme was out and out prejudice, on the part of faculty, students, and employees of Conn. This was the worst welcome, because it is the worst blatant and easiest to deal with.

In the middle was the liberal white, who said - "You're no different from me- all people are the same- I never look at color, only character." And they then proceeded to strip me of my blackness, take away the uniqueness of

my culture and then tried to remold me so that I would really be just like them--W.A.S.P. Something that can never be. And, were it possible to change, I would not-- even if my life depended on it.

My four years at Conn were a continuous struggle to maintain and strengthen my identity and self respect and pride as a black woman. I fought and searched constantly for those aspects of my formal education which were most relevant to me as a black woman whose task it is to build a strong viable black nation across this continent and around the world. I worked hard to preserve my culture, to learn more about my heritage [most of which I did on my own because there is very little on the African and American Indian heritage of black people offered at Conn], and to shape a philosophy by which to guide my life so that I might make the greatest contribution I can to the building of an everlasting black nation. Yes, it was positive only in that I know more about white people and their prejudices and their values. And I am strong in my pride and identity as a black woman. I know now, thanks to Conn and 41 year's experience in the working world, what I must do to attain my individual goals, and to realize the dreams of my people. But the Conn experience is unnecessarily cruel and hard. I would not and do not recommend other black students to apply there. What I gain from Conn can be gained elsewhere, at less cost. I paid too dearly psychologically for the positive things I gleaned from Conn-- academically and otherwise. Black people suffer enough in their day to day struggle to survive. The C.C. experience is 4 years of unnecessary suffering." •

## Dorm Damages Dilemma: How Escalating Damages in Park Represents a Broken System

CONTINUED FROM  
FRONT PAGESARAH ROSE GRUSZECKI  
STAFF WRITER

for your entire community. Because that's the expectation—that we will all do what is in the best interest of our community. And if people don't speak up there are certainly consequences."

In my own examination of these events, I have reached a similar conclusion; short-term solutions such as cameras are not the right choice. Although it may be helpful to explore the possibility of heightened security measures, these measures will not allow us to get to the root of what is triggering these incidents. In order to genuinely approach dorm damages, we must engage in more critical discussions about privilege, gender and the culture of our institution.

Most of us know that when an

unreported damage occurs, the charges are distributed to all the residents within that dorm. That money is added to every resident's tuition bill in installments throughout the course of the year. For many individuals on campus, these fines go without consequence. For others, however, they impose an enormous financial burden. "The people who are doing this aren't affected by those numbers. There are no financial consequences for them, which is why they are destroying the property without thinking," explained Anthony Namnum, a current floor governor in Park.

When discussing privilege, we also often neglect how wealth may influence a party culture. At a recent campus event, one student explained, "It takes a certain amount of money to get drunk enough to commit some of these damages and a lot of students here

simply do not have access to that kind of money. If we are distributing charges equally, that has to be a part of the discussion." As our campus begins to engage in critical discussions about race and equity, the role of socioeconomic status and class must continue to be part of our active dialogue.

Furthermore, when examining how these damages have been reported, the role of gender cannot be ignored. According to the members of the Park house council, all of the students who have been caught committing these damages have been male. When analyzing the gendered nature of these issues, one student noted, "There is a culture of male violence and we are seeing that being replicated here. That is a group that can be held accountable. I just can't imagine seeing girls carrying around bats destroying these walls. When we talk about it we

don't discuss how it is gendered." Multiple students shared these sentiments; they felt that although it is not helpful to isolate any group of students, it is crucial that all individuals, regardless of gender, hold their peers accountable.

Finally, if we truly wish to engage in a productive dialogue about dorm damages, we must talk about how to defy our current school culture. It is easy to think that with the implementation of our honor code, which stresses high academic and personal standards, it is possible to live in a community of mutual respect. Unfortunately, as our campus has witnessed in the past few months, this is not always the case. As evident through anonymous venues like Yik-Yak, some students on campus feel that if their name is not attached to an action, they are free to do or say whatever they please, regardless of how aggres-

sive, destructive or hurtful that action may be. It is indisputable that these dorm damages are destructive, both to our community and to our facilities. However, they also provide a unique opportunity to challenge this culture which many of us have become far too accustomed to. Unlike security cameras, this culture change will not be seen overnight. But if we truly learn to hold our peers accountable, respect our community and see the honor code beyond words on a signed page, we may actually witness this imperative change. •



## Are Connecticut College Staff Paid Living Wages?

CONTINUED FROM  
FRONT PAGE

MAIA HIBBETT  
STAFF WRITER

Although HR provided some concrete information, the staff was the group whose input I really wanted. I knew I could not simply walk up and interrupt work for invasive and time-consuming interviews, so I chose to send out a mass email to all of the dining, custodial and facilities staff. I thought that this, of all tasks, would be the easiest, seeing as the email group [staff@conncoll.edu](mailto:staff@conncoll.edu) exists. I wrote up an email detailing my project and ensuring staff members that anyone who wished to comment could remain anonymous if they so preferred, and I sent it out to the "staff" email group.

Unfortunately, I learned that students are not authorized to email the entire staff for reasons undefined. I then turned to the Connecticut College Staff Directory, which I thought would provide me with a list of emails that I could copy and paste. I was wrong about that too.

In order to find an email in the Staff Directory, the user has to click on the staff member's hyperlinked name,

which then opens a pop-up window. The window includes that staff member's hyperlinked email, which opens directly to Outlook when clicked. In order to send an email to multiple recipients via Gmail, the user has to copy and paste the email address and close the new window. This is a simple enough task when contacting a single-digit number of people, but I did it over 200 times.

Of course, this trivial and time-consuming work would have seemed completely worthwhile had I gotten a significant staff response. However, after sending this email out in three sets and contacting more than 200 people, my grand total number of responses came to a whopping one.

Cesar Osoba, a custodian who agreed to be identified by name, was the only staff member who responded to

my email. During his interview, he made generally positive comments about working for Conn with some qualms about staff representation and the lack of programs designed to incentivize labor, but he stated clearly: "Mine can't be the only opinion that you get."

I agree with Osoba, and that is why this project is far from finished. The truth is that I cannot write a conclusive article

without hearing from more staff members. When I asked Osoba why he thought I did not receive any other responses, he said "some of [the staff] don't even know they have [Conn] emails."

Why would our staff not be informed of their institutional email accounts? In the present technological age, email acts as an essential means of communication, and every member of our campus has a right to interact with the rest of the community. It concerns me that at a school that so heavily stresses shared governance, it becomes nearly impossible for populations on campus to talk to others.

The difficulty of answering the living wage question is a symptom of a greater problem: the disconnect between sectors of campus. Why, then, is the staff at Conn so isolated, and how are we going to change it? •

## What Language Obscures: Exploring the politics of "proper" English

MOLLY LONGSTRETH  
CONTRIBUTOR

I once overheard an older family member talking to someone else his age. I don't remember the exact context, but he was trying to explain that he wasn't pointing the finger of blame at anyone. What he actually said was, "We're not trying to finger anyone here."

This is a pretty harmless example of a time in which the way I use language differed from someone with a different identity; specifically, that of age. Many people my age would never have used that term in that way. In this case, it turned into a light-hearted argument about the appropriate use of language; I laughed and told him that he just can't use that phrase.

But what happens when the accusations of the "appropriate" use of language are more serious? What happens when those making the claims hold particular positions of power over the accused? What happens when they begin to link the use of language to notions of intelligence? And what underlies these claims?

Recently, a fellow student expressed to me his belief that being intelligent means being able to speak well. I asked him to expand, and he went on to say, and I paraphrase:

"We go to an elite school, and if people don't know these rules of language, then maybe they shouldn't be here."

I know every other person on this campus has most likely heard some overt or subtle, direct or passive comment about someone not being smart or good enough because of the way they speak and communicate. And when people do this, they are using the cover of language to enact biases.

Next time you say or hear something that assumes connections between language and intelligence, question where that idea is coming from. Question how you are measuring intelligence. Question your standards of the "right" way of speaking. Because many understandings of the "right" way to speak English are drawn from the same standards that determine the "right" nationality, the "right" race, the "right" class, the "right" ability status, the "right" education level, and so many other categories.

These categorizations of the "right" way of speaking and how they reflect the "right" form of intelligence reflect a very particular structure of power which excludes people who do not hold power in that structure and discounts many articulations of intelligence. It's a centuries-old, colonial, racist, classist, ableist, xenophobic understanding of the "right" way of being. And our peers are operating within these assumptions and expectations of language and power every day.

On speaking English as her second language, Ellie Kim '15 expressed:

"When I open up my mouth and let words come out of it, I feel as though every word I say would be evaluated; for its pronunciation, meaning, idiom, grammar, etc. This fear of being wrong, of being not proper, of coming across as inadequate makes the very act of speaking anxiety-provoking."

Intentionally or not, hierarchies of language and the belittling of "improper" uses of English serve as tools to silence our peers.

Metika Ngbokoli '15, in discussing her experience as a first-generation American, stated that her parents understood that "those who speak the 'proper' way have so much more power than those who do not."

Because of the connections between English and power, and more specifically between "proper" English and assumed intelligence, her parents "were so focused on making sure that we spoke English the 'right' way, that they failed to teach us their native language, and because of that, I often feel as if part of my identity is missing."

Gigi Gonzales '15, also a first-generation American student, also discussed part of her parents' experience as immigrants and the "right" way of speaking English. She remembered that "they could tone down their Filipino accents whenever they felt they needed to," but, "over the years, I noticed they ceased this practice as an unapologetic act of defiance against those who infantilized them."

When someone makes a claim about another's intelligence based on the way the person speaks, their definition of intelligence reflects the intelligence of those who hold power. The accuser is likely not taking into account the students who feel they are forced to focus more on the words themselves rather than their content, for fear of appearing uneducated. They are not taking into account the intelligence of speaking multiple languages, or of the modes of intelligence and thought that cannot be articulated in English.

They are not taking into account the intelligence of resistance through language and modes of speech despite the attempts at repression by the force of the dominant standards of English.

These three experiences in no way represent the experience of every other student who may share elements of the identities or backgrounds expressed. They do not represent all the countless ways that power is constructed through language, or all the ways that language has been used on this campus as code to devalue particular identities and experiences. There are many ways students on this campus are navigating these limited, imposed categories of "right," "intelligent," and "proper" language from the position of accuser and accused.

But it is clear that those who make assertions about someone using the "right" kind of English do not account for how the "right" form is constructed and maintained. They do not account for how accusing someone of "improper" English is a tool to silence not only the form, but the content of the words.

When you next hear someone draw the connection between use of language and intelligence, challenge that claim and challenge what it is grounded in. To accept only a limited understanding of what constitutes "intelligence" and to accuse others' language of falling short of that limited expectation is what is truly unintelligent. •



## Assessing Democratic Integrity in SGA Elections

TARYN KITCHEN  
CONTRIBUTOR

On Tuesday night, I drafted an article critiquing majority-rule democracy in the context of the recent SGA election. I asked questions such as: how can majority-rule democracy ever hope to represent the minority, and therefore represent the whole, when it's explicitly in the interest of the majority? And, doesn't this form of democracy just consistently reproduce historical power dynamics in "leadership"?

In writing that piece, I did a little research to figure out just how the ballots are counted here, only to find that information was virtually non-existent. I was hoping to explain how putting a second or third choice takes away numerical strength from your first choice, but in looking through the bylaws, no information on the counting system used by SGA could be found. So, I followed their suggestion, and contacted the Chief of Communications, Sarah Bradford '15, for more information.

After two days of conversations among SGA representatives, the Senior Web Developer and students-at-large, it was finally established that this year's election was based on a factor-count in which first choice selections were given five points, second-choice was given three and third choice was given one.

I urge you to ask yourself: Did you know how this worked when you were voting?

Many students, and candidates themselves did not. Some students didn't put second and third choice candidates in fear of that taking away strength from their favorite. Others put multiple names, thinking they would all get equal points. Others thought second and third choice didn't even count—they didn't last year! And still others thought second and third choice were only used in the case of a run-off election.

This is voter misinformation. This is not democracy and this is not transparency.

I have to admit that the SGA Assembly has done an excellent job acknowledging these issues and agreeing to simplify the system and better inform voters for future elections.

However, if we can agree that these elections were problematic, and agree that they need to be changed, it would be contradictory to say this past election was okay. There is still time to fix that. We need to revote.

SGA is our legitimate voice as students. We need to know that SGA represents our interests. The revote may well produce the same results, which would be great, reinforcing the validity of the elections. But considering that four elections came down to a difference of just a few points, a common understanding of the election process could have a genuine impact on election results.

This past semester, we've learned to celebrate student agency and critique shared governance. This is our chance to assert our agency, to say that shared governance matters, and for our voices to be represented. The election has currently been "suspended" and the SGA Assembly will be voting this Thursday on whether or not to invalidate the election and do a revote. Therefore, I urge you to talk to your house senator and class president about your desire on the issue, whether you think a revote is necessary or not. A simple email will suffice. Or come to the meeting in Ernst on Thursday at 7:15 to speak during Open Forum or support your peers. •

## On Reconciling with the Idea of SGA

APARNA GOPALAN  
OPINIONS EDITOR

Over a year ago, I wrote an article in the Voice calling for a complete overhaul of student government elections at Connecticut College. I suggested that even choosing SGA members via lottery would be preferable to the current facade of an election, and imagined that all issues that students might have could just go to a school-wide online referendum instead of bureaucratizing around the archaic structure of an election.

This year, I find myself interested in contesting the results of the recent elections on the grounds of misinformation and lack of transparency. What happened? Where did I find all this faith to invest in SGA that made me want to expect transparency from them, given that I have never recognized the legitimacy of SGA as an elected body?

It turns out that the events of February, March and April 2015 were transformative in more ways than one. Apart from demonstrating the social identity-based (race, class, gender and so forth) fault lines in our "community," the events showed that the "administration" and those looking for social change must always exist in tension with each other. The events made obvious the corporate nature of the institution we live and work in, and showed that corporations, no matter their legal status, are not people - they are devoid of the compassion that one expects from a person. This means that to work within a corporate body, one must use tools of political coercion instead of voicing moral outrage. We also learned that the lone student voice doesn't cohere well because it is prone to getting shut down. But the collective, especially in collusion with media sources that create a PR disaster, cannot be ignored as easily.

These few months have also showed us how different students inhabit different political spheres at the College. The surface of sameness that was becoming routine was shattered as we saw camps of political ideology develop. My complaint from a year ago, of every candidate running for election being the same in essence, became void this year. Platforms emerged and the campus politicized.

In the face of politicization, and in the face of the realization of administrative blockages clogging up the process of change on this campus, it seems that a strategy of "adaptive resistance" is called for - which is to say, anything goes. We protest, write resolutions, email, talk to the media, have presentations, demonstrations, teach-ins - we do whatever we need to do to further the cause of social justice and equity. No holds barred.

In this spirit of dynamism, I have come to realize that while the electoral process might sometimes seem unworthy of participation because of its flippancy, SGA is inevitably one of the strategies that we must employ.

Which means it is ours to fix. It is ours to make sure that the elections can be less of a joke, that the meetings can be less elitist and classist in their form and less restrictive in their content, that the organization as a whole can be less of a self-centered venue where one group can "win" over another and more of a forum for changing systems that

continue to fail us. It is ours to peer closely at elections that no one understands. This is probably the one place in the world where we have the most agency to change the political and social structure around us, and as distasteful or irrelevant as it might seem at first glance, SGA can be revolutionized to help serve this end. •

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# Conn has a Poker Team?

*Yes, and they're filthy*

JOHN CUNNINGHAM  
STAFF WRITER

Not too long ago swimmer Carson Owlett '17 was just a casual poker fan that had fun playing online. Recently, though, Owlett has been taking poker more seriously. Carson, along with eight other students at Conn, just competed for the title of best collegiate poker team in the United States. Owlett and his teammates Ashley Giordano, Roberto Gochicoa, Deion Jordan, Sean Lee, Will Stoddard, Sam Turco, all class of 2017, Mark Ferreira '15, and Karl Johnson '18 came up just short of winning the national title when they lost to Florida State University, a team made up of 70 players. "The most disappointing part about the loss," says Owlett, "is that we beat those guys pretty good earlier in the year". How is it, then, that a team of nine made a run at the national championship as major underdogs? "It isn't too complicated really, me and my friends got together and started paying poker. We got really into it and started looking at online leagues and stuff like that. We found this one at [www.collegepokertour.com](http://www.collegepokertour.com) and since then we have played all the way to the championship," said Owlett.

Even after the team lost their final match though the season didn't end. There is a team portion of this college poker tour, but there is also an individual part as well. Seven of the nine members of the team managed to earn the right to compete for a \$10,000 prize in the form of a scholarship. In order to qualify to win the \$10,000 prize, participants need to go through four rounds of play. The students play no

limit Texas Hold 'Em. The final nine players of the fourth round are flown out to Scottsdale, Arizona (all expenses paid) where they will compete against one another May 30 on live television for the \$10,000 prize and the claim to the United States top collegiate poker player. Some players on the team managed to qualify for round one simply by playing in and earning a spot. Giordano and Jordan qualified for round one and then went on to finish round one in the top nine, and moved on to round two. Turco and Johnson received automatic qualification bids to round three because of their rank on the tour. Ferrera, Gochicoa and Owlett all received automatic qualification bids to round four based on their rankings on the tour. The events were streamed live on twitch.tv on April 19.

Gochicoa emerged as the top individual player for the Camels and clinched the 9th invite spot for the individual national championship. He will be flown out to Scottsdale at the end of May along with other top poker players from around the country.

Owlett hopes that after this year he will be able to make his team a little more official. He has applied to make the team an official club, and is even trying to get the school to approve the team as a club sport. He encourages anyone that is interested in playing to email him. "It doesn't matter if you're an expert or you've never played poker in your life. If you're interested just shoot me an email and we would be more than happy to have you," he said. He hopes that the team will grow in size so that they can compete with the larger teams like Florida State University. •

# THAT TIME OF YEAR AGAIN

*WELCOME TO THE LEAGUE*

WELLER HLINOMAZ  
CONTRIBUTOR

When the intramural soccer captains received the email from Coach Satran, Connecticut College's basketball coach and head of intramural soccer, it was as if students were glowing. Students at Connecticut College partake in intramural soccer each spring. The teams compete in Dayton Arena, on turf placed over the ice. Commissioner of the league Dillon Kerr '15, a varsity soccer player, has set a standard of competitiveness and fun. The league consists of 11 teams with more than 100 people competing. There are a total of six players on the field at once. Many intramural players have been looking forward to the season since the final of last years where Darling Martor '14 and his team The Black Mambas won the championship. Some returning teams from last year are Island of Misfit Toys, Team 2, Team Gilmore 3.0 and So Much Sass. Kerr said, "There's a great turnout and a lot of great talent this year. The games have been ecstatic and thrilling so far." Many players have been training in the off-season in preparation for intramural soccer.

One of the most intense games so far was a matchup with Team 2, captained by Charles Overton '17, versus Pheebbs, captained by Phoebe Ivain '18. The April 14 match ended with Team 2 victorious, but Pheebbs made it competitive with a lot of hard work. Most valuable player went to CC Chadwick '18. Overton, a referee in the league as well, had a lot to say after the match: "It was intense."

One team to watch out for is Team 7 captained by Matt Lillie '17. This team works incredibly hard in their matches and has some good team chemistry, as this is their second season together. Some standouts are Jon Sokolsky '17, David Pottle '17 and Steph Gittings '17. In goal, Gittings currently has the leading number of saves. In one match versus the Black Mamba's, Gittings marked 22 saves for her team. Captain Lillie said this of Gittings: "I'm really happy with the way Steph has been playing recently. If she keeps this up she could be MVP of the league." Sokolsky, a forward on the team, is praised for his incredibly high work rate up front competing for every 50-50 ball. He's good with defensive shape up front

and has a good strike. Pottle has good footwork, can play with both feet and is often man-marked by the opposition.

Out of the 11 teams, a total of eight make the playoffs where the 1st seed plays the 8th, 2nd the 7th etc. Teams looking to land in the top three seeds are PWM, The Black Mamba's and Team Gilmore 3.0. It is possible we could see one if not two of these teams in the final on May 4.

Last year there was a good turnout for the final and there are high hopes this year. Captain of The Black Mamba's Ibrahim Mutala said this, "We're definitely going to be in the final." Although there is a lot of tension in the league as playoff time approaches, Commissioner Kerr believes there's better to come, "I have a good feeling there could be some big upsets. I can't wait to see what the rest of the season will bring." •

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# Reflecting on the Boston Marathon: Two Years Later

## *A City Continues to Heal*

ELIZABETH VAROLI  
STAFF WRITER

4.15.13

This is the date that has gone down in history as the day of the Boston Marathon bombing. On April 15th 2013, the Tsarnaev brothers set off two pressure cooker bombs near the finish line of the Boston Marathon on Boylston Street. These atrocious bombs yielded three dead and 264 injured. The Boston Marathon is usually a day filled with excitement for inhabitants of Boston and viewers around the world but instead this day was filled with events that nearly shut the city down: man-hunts, shelter-in place orders,

a lack of communication and a halt on public transportation.

4.15.13

This is also the date that Lelisa Desisa, an Ethiopian runner, won the Boston Marathon for the first time, running a little over 26 miles with a time of 2:10:22. Desisa completed the race a mere five seconds faster than Micah Kogo, the silver medalist. Desisa was one of the few runners who was able to complete the race as so many of the other projected finishers were derailed by the bombs. In the aftermath of the attack, the marathon awards ceremony was cancelled. Many consider Desisa to be the "forgotten

champion" of the Boston Marathon in that his incredible finish was completely lost amidst the tragedy. After the race, Desisa returned his gold medal to show his solidarity with the city of Boston and all it had lost.

4.20.15

This is also the date of the 119th Boston Marathon. Two years and five days separate this day from the Boston bombing. This is still an emotional day for the entire city of Boston but it also marks their ability to move forward. Boston, a city completely shaken by the events of the bombing, embraced the "Boston Strong" motto that had guided them through the initial

shock. Many runners indicated that they would be running the race in memory of their friends, to honor all the victims, or to raise money for charity organizations. The marathon was a sort of community bonding and healing event, but it was also a chance for many to run a race they had always dreamed of running. After last year's more sentimental race, the one-year anniversary of the bombing, it appears that after two years the race has turned its focus back a little more to the running.

4.20.15

This is the date that Lelisa Desisa won the Boston Marathon for the second time. During this

race, his time improved by over a minute, finishing in 2:09:17. This race was not as close as the 2013 race. Desisa crossed the finish line with a 31 second lead over Yemane Adhane Tsegay, the second place winner. When Desisa crossed the finish line he announced "Strong Boston." Being from Ethiopia, his English syntax wasn't perfect but the sentiment of his statement stuck and touched all who watched. This year, there was a formal medal ceremony where Desisa received his gold medal that he would actually keep for himself this time. •

## NFL DRAFT '15

### *Tragedy of a First Round Quarterback Pick*

PETER BURDGE  
STAFF WRITER

Dear Tampa Bay Buccaneers,

You lucky dogs. Out of the entire field of college talent in this year's NFL Draft, you get your choice. With the No. 1 pick in the draft, you are restraint-free on which player you choose.

But for your own sake, do not draft Jameis Winston. I know you want to, but do not do it. And for that matter, don't even take a quarterback. It is historically stupid to do so with the first pick in the draft.

Jameis Winston is a Heisman-winning quarterback. I get that. His freshman year at Florida State in 2013 propelled him into household-name status, leading the Seminoles to a national title victory. He was definitely the most dynamic and electric player in college football, earning him the Heisman Trophy.

Your head coach, Lovie Smith, has showered Winston with praise, making it all-too clear that he will be donning a Buccaneers hat on draft night. Smith said that he is "very comfortable" with Winston as your quarterback because he has a "track record—he's got a Heisman behind him. He's got a national championship."

I hope Lovie Smith knows what other quarterbacks have Heismans behind them: Johnny Manziel, Troy Smith, Matt Leinart. How are they doing in the NFL? Troy Smith and Leinart barely had NFL careers, and Manziel's future is in question. In fact, besides Cam Newton, no Heisman-winner since 2002 has made an impact in the NFL.

But why is that? Well, what kinds of teams get the top draft picks? Bad teams, i.e. teams with the worst records. This year, that bad team is you. And so when a bad team picks a quarterback early in the draft, it expects him to immediately become the savior of the franchise. Great college players like Winston frequently are drafted early because they are the best. And bad teams want the best.

The problem is that such a player has no supporting cast. He is thrown into an impossible situation, trying to carry the dregs of the league on his back all by himself and without any experience. And when it doesn't work, as is the case nine times out of ten, he is automatically a bust. It may work that one time out of ten—Andrew Luck and Cam Newton have led their teams to the playoffs on multiple occasions—but they need to be special talents to

succeed. Winston excelled in college, but he is no special talent.

With all of your scouts and experts, I'm sure your research is light-years ahead of mine, but I only want to point out some quite basic observations. First of all, Winston makes a lot of mistakes. In only three games last year did he fail to throw an interception, and in five games he threw more than one. In a game against an abysmal Florida team, and with Florida State in the midst of championship hopes, Winston threw four interceptions. And he threw all of them while backed up in his own territory, a spot where holding onto the ball is imperative.

Against mediocre competition throughout his sophomore season, Winston made error after error, only to squeak by a schedule of college football also-rans with an undefeated regular season. You can say, then, that he's a winner, that even though he makes all of those mistakes he always finds a way to win.

For his entire college career, though, Winston had a stout Florida State defense to back him up and hide his lapses. A defense that allows only 23 points per game gives a quarterback room for error. Yet, like Winston, your Buccaneers are young and inexperienced.

Your defense ranked near the bottom in the league in every stat last year. So when your quarterback throws those interceptions and loses the ball, who will mitigate those problems and make them non-issues?

Lovie Smith has made great teams out of mediocre quarterbacks, but he also had the defensive talent to help. Those teams were led by defense. If you draft Winston, your team would need to be led by offense. And that will not be possible with him at the helm.

So if you shouldn't take Winston, what should you do with your No. 1 pick? Truly, the best option is to trade it. The Bears and Eagles may be looking for a quarterback, and you can use their later draft picks to build your team from the ground up. You may even get a veteran quarterback in the process.

What makes a draft successful, especially for a rebuilding team like yours, is creating solid depth, not top-heavy star power. Drafting Winston might be the most exciting option, and it will definitely create buzz at training camp, but it will leave the rest of your team shallow with a shaky quarterback in charge. So stock up on linemen and linebackers

and defensive backs. They can create a foundation for later years and NFL-ready quarterbacks.

But I understand that I have no sway in this. You no doubt have already made your decision and are just waiting for draft night to announce it. It will be Winston because you like that "track record" of his. And that track record is not bad; I am not saying that it is bad. I am saying, though, that it is irrelevant. Even though Winston was great in college, his career on a team like yours would crumble within one season.

Rookie quarterbacks are not supposed to be NFL-ready. But when they are thrown onto a bad team and are expected to turn it around, they cannot afford to make mistakes. In order for Winston to be successful, he has to be able to learn from interceptions and bad on-field choices without pressure. If you draft him, the pressure will be insurmountable. His mistakes will be magnified ten-fold because your team is not good enough to bury a few errors in a field of success.

I know you will draft Jameis Winston on April 30. But don't say I didn't warn you. •



# A Language of Their Own:

## A preview of the Art Major show

DAKOTA PESCHEL  
OPINIONS EDITOR

The maze known as Cummings is a space that very few of the student body attempt to understand, however many have made this building their surrogate home and studio for the past 4 years. The senior art major show titled "Fragment + Process," opening on May 1 at 5 p.m. in the galleries on the second and third floors, contains selections from the intensive year long exploration that all senior majors are required to undergo to complete their undergraduate experience. I was lucky enough to be present during the beginning stages of set up to talk with a few of the art majors about their year-long endeavors.

Cascading ceramics greet the viewer upon entry into the Joanne Toor Cummings Art Gallery on the second floor of Cummings. Esther Mehesz '15 uses this medium to explore her familial and cultural history in Hungary. The repeated forms she utilizes throughout her work "are antique teacups from a particular tea set... [that] hold sentimental meaning to the past for my parents." Her work is intensely concerned with connecting her experiences in embodying her cultural heritage in both the United States and Hungary. Utilizing arches, Mehesz notes that it is meant to symbolically "bridge the gap between the two homes that I have." The rest of her work is also on display in the Manwaring Gallery.

On the left of the gallery, AnnaLeah Cogan '15 displays a few pieces from her final collection of work. Interested in visualizing animals and using photography as her primary medium, Cogan explores the intrinsic and longstanding relationship between humans and horses. Her primary interest lies in "trying to express the fragmented, dreamlike, memory of a horse," harkening back to her childhood when she would imagine "wild horses running across the hills" in fits of sleeplessness. Some of the first animals to be represented in art, horses have a longstanding history captivating the imaginations of artists, and Cogan's own personal history and intrigue with equines is no different. Intimate portraits of these creatures document her "minute interactions between human and horse" that visually embody her connection to these majestic creatures.

Moving forward into the second floor gallery, Avery Whitlock '15 covers the middle of the gallery with her detailed drawings of birds. Similarly interested in nature, Whitlock is deeply invested in understanding the relationship between humans and animals through her artistic production. Her focus is what she calls the "gray morality of conservation science." Her work focuses on the seemingly paradoxical nature of education and conservation. Interested in animation, her repetitive visuals bring to mind the toll that the human need for education has taken on wildlife and elicits the viewer to ask ethical questions about their interactions with wildlife. The back walls of the gallery also display her work.

Toward the back left-hand corner of the gallery, Eavey Newton '15 displays one of her pieces. Newton explains that this piece is about "transformation through the process of fitness," featuring casts of her own body parts as "shed skin," a video installation that mimics "the trance of being in the gym," and finally the "transformed product" - the same body parts as on the other side, but based on the form of a body builder. Her work is also on display in the white box on the third floor and explores the relationship between the town of New London and Connecticut College. This project is tied in with her CISLA senior project, which is about "connecting cities through new media art."

Upon turning to the left and venturing into the the Manwaring Gallery, one happens upon the work of Jennifer Jackson '15. Focusing in an innovative field known as "social design," she situates herself as an intermediary whose "role is to interpret and respond to the data and information I gather, giving space for a population's voice." Her work explores "the process of human development," drawing parallels between the process of design and the process of maturation. Her work encompasses a collaborative effort between her participants and herself as an artist and thus is representative of three constituencies: childhood, college student and post-collegiate adult. In the gallery one will see a cloth mural, a sound piece and a floor sculpture that represents each of these respective groups.

Jeff Deng's '15 work is located on the third floor. He notes, "My thesis is about investigating my role in sneakerhead culture." Interrogating his personal history and his former hobby of collecting sneakers, he finds it ironic that sneakerheads "never wear" the objects that they spend so much money on. His interest in this project also comes from his ethnic background, stating that he is also interested in thinking about how sneakers are made in China and "his relationship with his identity."

His work underscores the inherent tension in consuming these objects that are manufactured in these terrible environments, and also how these objects are items that conspicuously mark one's status and elicit knock-offs.

On the second floor at the far end of the gallery is where Olivia Wilcox '15 situates herself in the space of the senior art show. Citing references such as Joseph Cornell, Mark Dion, On Kawara and Andy Warhol, she examines the very idea of the "thing." Wilcox notes that her body of work came out of her interest in "literary theory as it applies to ideas of commodity and more specifically Bill Brown's thing theory," wherein Brown observes that objects exist in a liminal space between "animate and inanimate." Her work toys with the philosophical idea of the "thing" and explores the lifespan of objects.

These are just a few of the artists who will be participating in the senior art show. After a whole year of working in such close proximity to each other, what is striking is just how vastly different and individualistic each of these students' theses are. Each one has created a unique visual language all their own, and that is no small feat. •

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## Eclipse Fashion Show Highlights Culture, History in Dress

CIARA HEALY  
ARTS EDITOR

The annual Connecticut College Eclipse Fashion Show was on April 24 leaving no disappointment to those who admire the history and assortment of fashion throughout time and region. Now entering its 40th year, Eclipse is an annual dance production put on entirely by students. Featuring a multicultural dance show, a fashion show, and a dinner, this weekend is a celebration of cultures and their histories throughout the world.

There is a lot that goes on behind the scenes in order to make the fashion show successful. By reaching out to clothing vendors off campus, as well as students and campus organizations, the students who were running the show were able to get the word out about the need for models and designers. Auditions were held for models, which called for students from Connecticut College to represent clothes from various regions. Once models are cast, measurements are taken and biweekly fittings begin in order to ensure that everyone is placed in the

collections. All of the models were students and contributed to the show for at least one collection. The designers featured in the show were called from outside of the College to create and fit clothes specifically for the models, ensuring that they are worn properly. The students use the fashion show as a way to add their own personal flare to a given style. The clothes are worn traditionally, but the students are able to add attitude and personality to each outfit.

Most of the clothing was historical and represented trends throughout time. To be mindful of mislabeling clothes from different countries, clothes from countries in the same vicinity were placed in the same part of any given collection. For the Asian collections, there were clothes from South and East Asia, many of which have been seen in Fusion. For the Latin collection, many of the clothes were from Mexico and Guatemala, with a few pieces from other places.

There were two non-profits from off campus that let models wear their clothes as a way of showcasing the culture that the organization identifies with. Kporma was

one non-profit organization that participated in the fashion show both last year and this year. Their work to improve the educational opportunities for children in rural Liberia is what brought the fashion show together. The other non-profit organization they worked with is called Limitless Horizons. They were new to the fashion show this year. Their mission is to improve the overall literacy of and education level of children and adults in a small community in Guatemala. Both organizations showcased clothing from both countries and were given the opportunity to fundraise with 100% of the proceeds going back to their organization. CCASA (Connecticut College Asian & Asian-American Student Association) and MEChA (Movimiento Estudiantil Chicano de Aztlan) were the two organizations from on campus that contributed clothes to both the Asian and Latin collections. Eclipse is a program that focuses on education through the arts and the use of entertainment as a way for people to willingly learn about other cultures. On a predominantly white campus, it is very important for students of color to

have an outlet where they can express their own identities in an accepting environment that welcomes their peers into their perspective of their individual cultures. It is always important to remember that one person is not representative of an entire culture, race or country. Since the beginning, Eclipse has been about using artistic forms to showcase the hidden faces of Conn. This was the driving force in the plan to bring Eclipse back to its roots. That process included bringing back the fashion show, an initiative that the 2013-2014 Executive Board began. This year, based on the overwhelming success of last year's Fashion Show, they were able to have a larger venue and continue the legacy of those who came before. The fashion show is a great opportunity for those who like to let their clothes, personality and attitude speak for them. They are able to express a side of themselves that society is not often accepting of. Eclipse began as an outlet for students of color, but has since grown to include their allies as a means of cultural self-expression for all. •



PHOTO BY HALLIE CARMEN



# Montreal Protocol Takes Music to Downtown New London

JOHN SARGENT  
STAFF WRITER

An air of excitement streamed throughout the cramped wooden stairs of the Bulkeley House Saloon on Thursday, April 16. It poured over the crowd in swift, steady waves. The tight quarters on the 2nd floor of the bar, better known as Tiki, suggested there might be a reason that 111 Bank St. on this night was garnering such significant numbers.

Looking around, I could imagine numerous possibilities that explained why each member of the growing stream was there. Maybe they needed a break from the academic rigor of April, or maybe they just wanted a night off with friends.

However, when the dimmed lights suddenly flared up and revealed to the crowd the previously silhouetted figures on stage, I knew there was a common purpose for every student's presence: Montreal Protocol.

Despite not being able to hear the music within the first five minutes due to the uproar of the crowd, Montreal Protocol gave another stellar performance by doing what they do best: playing music.

Covering a variety of classic hits and performing a few originals of their own, MP made sure that no dull moments undermined their time on stage. But such turnouts should come as no surprise to the band of five (Tim Flannery '16, Drew Andre '16, Sam McKeowin '17, Luke Graves '16 and Joe Donoghue '16).

There seems to be something unique about Montreal Protocol that extends beyond the black and white aspects of their makeup, an intangible chemistry that can only be understood when observing the band without the lights, music and screaming crowds.

"We are stupid," says Graves, drummer and a junior at the College. "We drink together, we party together. We are friends." This sort of camaraderie within the band is evident, but the strong social bonds within Montreal Protocol are born of the incredible effort they put into their music.

"Behind every show, there are probably 20 hours of work put in by each member of the band," Luke emphasizes, leaning forward in his seat. "It's our work and our friendships that contribute to the non-verbal communication that people are seeing on stage."

Luke went on to describe how Montreal Protocol's time together has always been about the mutual enjoyment of music, but this didn't mean they were always natural performers.

"We were bad" he reiterates, a slight smile on his face preparing me for the tale of how Montreal Protocol got their humble start. "I remember I was on the second floor of Jane Addams my freshman year. I heard a couple of kids playing some songs in a dorm down the hall and I just went in and introduced myself."

The people jamming in that second floor dorm room were Drew Andre and Tim Flannery, two fellow juniors and current



band members today. Yet, little did Luke, Tim or Drew know that this casual interaction was the beginning of something that would come to fill their lives in the coming years. Still, things did not take off immediately.

"You can't rehearse in a dorm room," says lead vocalist Drew Andre, laughing as he reminisces on those first shaky weeks in Montreal Protocol's infancy. Drew explained to me how things developed very slowly for the band early on because they lacked the necessary space to nurture their creativity, which ultimately hampered their ability to grow.

It wasn't until the band joined MO-BROC that they began to further develop their abilities. Montreal Protocol gained access to "the Barn," an old converted squash court behind Cro, where they could practice in a proper setting and even perform small shows.

"Having that space is so crucial," Drew says, "It's almost impossible to have the same learning experience without it." To the band, the Barn was a safe environment where their musical talents grew unhindered. The space allowed them to explore the deeper complexities of the group and to find their own musical style.

"The ability to be in your own space and in your own heads collectively, you are able to do things you can't normally do alone." The band sees this as crucial in propelling them to new technical heights which ultimately enhanced not only their music but also their stage presence and work ethic. Or as Drew puts it, "Now we jam until we can't jam anymore."

With this discipline toward their craft in place, Montreal Protocol has an optimistic view of things to come. "I think right now we are focusing on the live performance," says Joe Donahue, who mans the sweet synthed rhythms of the band's keyboard. "I think that Tiki set the groundwork for the near future. It didn't really prove anything to us, but it showed to the audience that we could perform and perform well."

Joe expressed excitement for the future, and said that Montreal Protocol will try and

get off campus more often for live shows in the coming year. "We are going to try to get up into Boston and New Haven."

However, even beyond next year when the band will face their final year at Connecticut College, Joe said that their commitment to Montreal Protocol is resolute. "We haven't thought about stopping, we just want to do what we love and make it happen." For Montreal Protocol, the act of getting together with friends to make music transcends the bonds of Campus life, a devotion that has marked the band as something special.

With a pensive look in his eye, Drew says "We don't want to be forty-something at a reunion and talking about what we could've done different," and I don't believe they will. •

## Poetry Corner

### Subjects

Well we put them in a box  
we gas them and then  
they're dead

Then CHOP we cut off their heads  
we peel back the skin and get in  
to their brains

We slice them thin  
I interject, how, with a deli slicer?  
Yes, she replies, exactly

She said she can get twenty slices  
to examine under a microscope  
and evaluate the extent of the damage

of a life spent under controlled conditions  
I imagine my own brain  
studied as a cold cut

and my headless corpse  
still in a fogged chamber  
pitied by her

-Jon Litt





## Eclipse: The Revival April 25, 2015



PHOTOS BY HALLIE CARMEN