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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S STUDENT NEWSPAPER, SINCE 1977

The Class of 2025 is Coming!

AMANDA SANDERS
MANAGING EDITOR

The class of 2025 is coming. On March 18, students across campus received an email from Dean of Admissions and Financial Aid Andy Strickler with an update on campus life. The email read, "Beginning next Monday, March 22, students in the Class of 2025 will be able to tour campus in limited numbers. We are excited to give them this opportunity to see the campus in person—and much of the credit for that goes to you and your efforts to keep the campus safe." Like many students, I was excited about the prospect of another element of campus life returning to normal. The College just completed its fourth week in Alert Level Green and COVID cases have remained relatively low among students and college employees this semester. At the time of this article's publication, the College has administered over 21,000 COVID tests and has a positivity rate of 0.07%, with only 16 cases since Feb. 1. But I had questions about how Conn would continue to keep our campus safe and remain in Alert Level Green while resuming tours of the college.

Last fall, traditional tours were not conducted. Instead, people applying to Conn were allowed to drive through the campus and were told to remain in their cars at all times. Drive-through tours were limited to thirty minutes and were only to be done during business hours: 9 am to 4:30 p.m. "The tour guides have been conducting virtual tours titled 'Coffee with a Camel' since the beginning of the Fall semester. We were informed at the end of January 2021 of the possibility of in-person tours returning. The return of in-person tours was confirmed on Feb. 16 and we have met through Zoom with the tour guide coordinator twice over the past two weeks to talk about the logistics of in-person tours this semester," wrote tour guide Brian Speers '22 in an email.

Conn is employing thirty-four tour guides this semester and the Office of Admissions is considering hiring more guides for the fall. Tour guides do not have to give in-person tours if they do not feel comfortable doing so, and are given the option to continue conducting virtual tours if they so choose. "Each tour guide that chooses to participate in in-person tours will give an in-person tour once a week. Each guide is assigned a weekly time and then they also have the ability to sign up for extra tours on Saturdays," Speers continued, "Tours run Monday, Wednesday, and Friday

Article continued on page 4.

The Dance Department Shines Again

CATJA CHRISTENSEN
STAFF WRITER

Nine student-choreographers took to the virtual stage on Sunday, March 14 to perform faculty-adjudicated solos in the inaugural installment of the "Embodied Exploration" student choreography series. Laura Beckius '24, Brielle Blood '24, Maddie Duval '24, Jocelyn Lewis '24, Maddie Oliver '24, Susanna Procaro-Foley '23, Lexi Robertson '23, Elisabeth Wales '22, and I rehearsed over the past month, participating in weekly feedback sessions with Dance Department faculty and guest artist Tatiana Desardouin of Passion Fruit Dance.

The series was created with three goals in mind: to foster the culture of dance as research, to support a body of dance that spans the interests of the student population, and to receive feedback from multiple perspectives throughout the dance-making process. The dancers were instructed to explore their chosen embodied research through movement practice, experimentation, and choreography between feedback sessions. In each session, the dancers explained their concept and performed one by one in front of the professors, who were projected onto a screen in Myers Studio. For Duval, these feedback sessions were the main reason we decided to participate. "It was a great opportunity to hear from all the professors in a one-on-one way that you can't always get in a dance class," she said. The solos were conducive for social distancing as dancers and observers did not have to risk being near each other during feedback showings. This also allowed dancers to use the whole studio space without worrying about getting too close. Not only did the students incorporate the faculty feedback, but they also collaborated to share ideas, give support and constructive criticism, and rehearse together whenever studio space was available.

The movement styles represented were influenced by modern and postmodern dance, jazz,



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THE COLLEGE VOICE

Tabling Session
March 29th-April 2nd, 10-4

Stop by the informational desk in Cro to speak with our editorial staff and board and learn how to join our journalistic community on campus!



THE COLLEGE VOICE

Tabling Event
March 29th - April 2nd
Crozier-Williams (Cro)

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Camel Cash Only

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THE COLLEGE VOICE

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The Wildcats Are In The House, But Are They On The Green Now, Too?

BROOKE SPONZO
STAFF WRITER

This semester is a strange one. We're scared of things that normally wouldn't frighten us: sniffles, hidden coughs, visible noses—things that once seemed normal, ordinary.

And yet, a recent buzz of rumors appears to set the record straight on what is truly hair-raising enough to get even the hardest Camels among us gossiping.

"It was big, so I thought it was a deer at first," an anonymous '21 eyewitness accounts, describing the campus' most recent, and soon virally infamous, visitor. Did you hear? About the Mountain Lion on the Green? For several days, the mysterious cat was the talk of the town, a conversation starter met with both excitement and skepticism.

"I've seen two big dogs on campus this week. Are people overreacting?" one student posted to the account @missed.connections, while the Instagrammers behind the campus connections account raised the question: "are there... mountain lions... in Connecticut?"

But the wildcat had its fair share of believers too: "I saw it, literally I can provide details," someone writes, among the influx of jokes that "maybe he [the cat] was just... lion on the Green".

"I was honestly excited," another student '21 admits. "There's so much random wildlife on campus and I was excited for another animal to join the crew."

I had the chance to speak with the student '21 who'd witnessed the sighting first-hand, at 1 a.m. outside of Harkness. "I thought it was a coyote, because it was definitely not a deer," she discloses, "but I have seen a coyote before, and it didn't look like a dog-like creature at all." She recalls that the animal darted out between Fanning and Bill Hall, and that it was visible for about five to ten seconds. "It looked like a big cat and it ran towards Cummings. I saw a tail that was long, so I don't think it was a bobcat...I remember the silhouette and it looked like what you see online."

Multiple sources reported that the animal's prints could be seen in the snow beyond the South Campus dorms. I was able to get a hold of a circulating photograph depicting the critter's paw.

Online, it appears that the central difference between cougar and dog tracks is the amount of 'lobes' on their central heel pads, with lions having two at the front and three at the back (2:3), and coyotes and wolves having just one lobe up front, and only two at the base of the heel (1:2). Though it's a little unclear, the photographed print does indicate an expression of that latter 1 to 2 lobe ratio. This would suggest that the documented track is that of a dog.

While these prints were found in the general vicinity of where the creature was spotted, whether they correspond directly to the sighting reported or not remains in question.

Arboretum Director Miles Sax, though, is quick to side with the cynics: "bobcats are regularly seen in the area, including on several occasions in my backyard on Williams street." He reports that multiple families living around the Arboretum have observed these smaller, short-tailed lynxes crossing their properties as well, and recommends the Connecticut Department of Energy and Environmental Protection's website for a concrete list of the animals' likely habitat

span and recent sightings.

"While mountain lions have historically been known to have a range that expanded to the East Coast, they are considered to be extinct within our range," he adds. He also notes that if students catch sight of animals that make them feel uneasy, or that are acting erratically, they should reach out to Campus Safety and to the Arboretum, who will work alongside animal control and the Department of Energy and Environmental Protection (DEEP) to ensure that the community stays safe.

"With Connecticut College being nestled within the 750-acre Arboretum, we are lucky to have a large amount of conserved forest and wildlife habitat," Sax says, "as a result, we do tend to see a large diversity of wildlife on college land." His hope is that "all students, staff and faculty have the opportunity to explore the Arboretum and the wonderful diversity of habitats it holds."

But fact or fiction, our campus' possible brush with a cat of unusual size remains a strange and fun concept to play with. And with how these past few months have been going, to many the rumor didn't seem so outlandish, either. I asked students what they'd do if they came across a cougar on their way to lunch, as the Internet recommends making yourself big and noisy. "Pass away," is all an alum '19, has to comment. •



Anonymous '21 Student

Class of 2025 is Coming!

Article continued from front page.

(and on select Saturdays) and there are 3 tour time slots per day. On each of these days, there is a 10:30 am time slot, a 1:00 pm, and a 3:00 pm.”

Prospective first-years on tours this spring will only be allowed to bring a single guest and will have to provide a negative COVID test taken within 72 hours upon their arrival. If they cannot produce one then they will not be able to come to campus. Only twelve people are allowed on each time slot for a tour. There will be three tour guides per time slot and tour guides will only be assigned to two students and their respective guests. While pre-COVID tours visited campus buildings such as Cummings, New London Hall, Harris Dining Hall, the Plex, a dorm room, and the Crozier Williams Student Center, tours will now only enter the Shain Library vestibule. The rest of the tour will be conducted outdoors.

“I am very excited for in-person tours to start again. I have always loved

showing off our campus and meeting prospective students. It is also exciting because many of the accepted students in the class of 2025 have most likely not been able to visit campus yet due to the COVID-19 pandemic. Therefore, I am hopeful that the in-person tours will help many of the accepted students make their decision on whether or not to commit to attending Conn,” Speers concluded.

“My primary concern is making sure that OUR community remains safe. The LAST thing I want is to introduce risk (via Covid) to our community in a way that will make any of our students, faculty or staff at greater risk,” wrote Dean Strickler, “Feel free to tell other students to reach out to me with any questions or concerns. This stuff only works if we are all communicating and on the same page regarding health and safety.” You can reach Dean Strickler at astrickl@conncoll.edu and the Office of Admissions and Financial Aid at admission@conncoll.edu with any questions you may have. •



Day and Time:
Weekly on Tuesday

5:15pm – 6:00pm

Email
global@conncoll.edu
for the topic of the
week!



Are you interested in what's
going on in the world?

Want to gain/share an
international perspective?

Join us in the Walter Commons
every Tuesday for conversations
on current world events.

The Long Shadow of Reagan's Presidency

EMILE SMIGIELSKI
CONTRIBUTOR

Ronald Reagan is known for many things, but particularly his famous quotes. They were simple, easy to remember, and conveyed a very clear message. Many of them criticized the government: “the best minds are not in government. If any were, business would steal them away.” His quotes would become self-fulfilling prophecies, as he began deregulating businesses, lowering taxes, and went on to lead the most corrupt presidential administration in history until another Republican president: Donald Trump. As Joe Biden takes on the mantle of the presidency, we now have a chance to move beyond Reaganism, which has been quintessential to American political culture for so long.

Reagan's strategy was artful and simplistic. By characterizing government as ineffective through political rhetoric, and then making good on that rhetoric, our 40th president created a self-perpetuating cycle where people's faith in government decreased, and thus, so did their investment and engagement in government. Bill Clinton announced in his 1996 State of the Union, “the era of big government is over,” and cut welfare programs. Thirteen years later, Obama created the new “Office of Social Innovation” because “top-down programs from Washington don't work anymore.” Ironically, Obama possibly wouldn't have been able to vote for himself without the top-down program from Washington known as the Voting Rights Act.

This war on the government has had a disastrous effect on America. A simple way to illustrate this is to think of any government action that has had a significant, positive impact on a large portion of the US population. One example could be the stimulus bill of 2009 and Obamacare, but Obamacare has shown to be lacking in terms of significantly improving healthcare access. The stimulus bill didn't do enough: Chuck Schumer called it “small” and “measly” and blamed it for the lengthy duration of the recession. Additionally, the bill gave lots of money to corporations, which only impacts a small population and continues the transition of power from government to corporations, which aren't accountable to the public in the same way government is.

The wealth gap between America's richest and poorest families has more than doubled from 1989 to 2016. Worker rights have decreased, epitomized in the decreasing unionizing rate. 44% of Americans don't have enough money to cover a \$400 emergency. Unsurprisingly, the U.S. has very low voter turnout. After all, who would pay attention to local and national elections when the government has proven to be unproductive? The hollowing out of government has led to corporations replacing the role of the government, which leads to worsening working conditions, increasing inequality, and a decreasing safety net. On a cultural level, it leads to a society where government is defunct and devalued while corporations are praised. When this happens, someone who can “run government like a business” could garner some popularity.

Surprisingly, Trump's election could turn out to be the best thing for pro-government action. Trump proved himself an incompetent legislator, showing the effects of a government that is apathetic and incompetent. He was unable to repeal Obamacare without a replacement or manage the pandemic, resulting in countless deaths and what would have been countless more if he had succeeded with his repeal of Obamacare. Yet, Trump did pass significant economic relief such as the stimulus bills and expanded unemployment benefits, increasing the social safety net, if only temporarily, and marking a shift in terms of how the US government helps its citizens. Trump's handling of the federal response to the pandemic showed the worst and best of government: the ability to directly help people's lives as well as the ability to extirpate them by failing to contain a pandemic.

President Biden's response to COVID-19 has been effective and competent. There has been a coherent federal response and communication, which has increased public faith in how the handling has been, according to numerous recent polls. Vaccine rollout has significantly improved, with

vaccines being administered at an increased rate. The stimulus plan, known as the American Rescue Plan, or ARP, created a situation where Americans will be able to get vaccinated two months earlier than previously expected. The additional money for testing will allow more people to get tested and more efficiently. Every American will be able to get back to their lives earlier because of the government's response.

The ARP is the first bill in over 40 years where the majority of money is going to people in the lower half of income earners. The ARP will likely drop our child poverty rate by half, in a large part to an increased child tax credit that comes in the form of checks. The ARP will increase the after-tax income by over 20% for people in the lowest quintile of income earners. Checks of \$1,400 will go to 288 million Americans. The ARP will allow Americans to survive this pandemic economically.

These actions will impact families directly. All Americans will have the ability to get the vaccine two more months earlier than previously scheduled. Americans will get more money than they have ever directly received from the government. This could be a cultural turning point in America. The marked shift from an incompetent federal government to one which efficiently handles a worldwide pandemic combined with direct cash payments to families is, in some ways, the federal government flexing its muscles after a long period of stagnation.

Yet, the benefits of this bill, such as the unemployment benefits and the child tax credit, are due to expire at the end of this year. The effect of this bill, both economically and culturally, will depend on what it leads to. If Congress can abolish the filibuster and pass reforms which affect you and I on an individual basis, people's perspectives of government will likely slowly shift. Imagine, for instance, your route to work everyday radically improved. Imagine a government guaranteed paid sick leave, paid vacation, and paid maternal leave. Imagine how that would impact your view of government. Imagine how that would impact our country's turnout in elections.

If the past 40 years have been any indication, we should fear a government that is unable or unwilling to do its job rather than one itself. If the US government can continue improving American lives in a similar way to ARP, maybe we will wave goodbye to the world of Reagan and enter a new one of equity, ironically ushered in by someone old enough to vote for many of Reagan's proposals. •



Conservatives Get Cancelled

PETER GATTUSO
STAFF WRITER

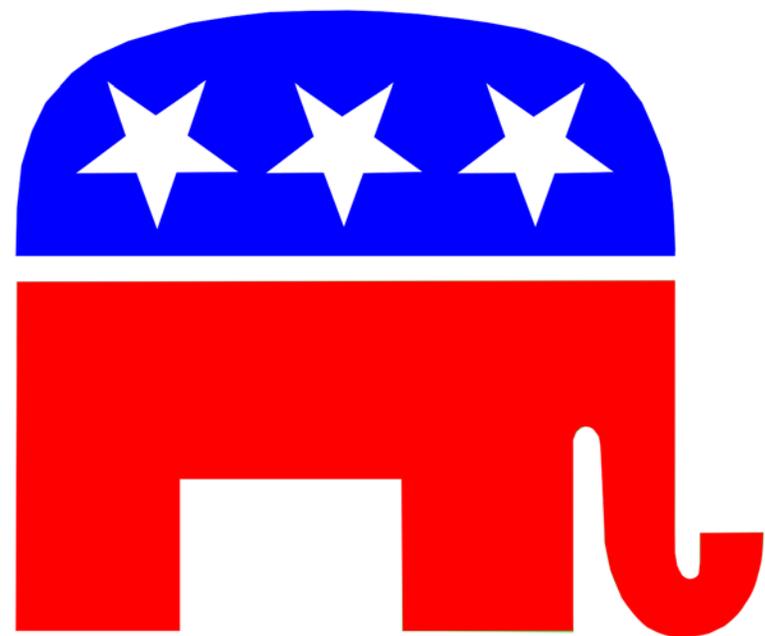
The slogan for the 2021 Conservative Political Action Conference (CPAC) was “America Uncanceled.” Yet, during a speech by former President Donald Trump, unquestionably the apex of the convention, he named every member of Congress who voted in favor of impeachment of convention, saying “get rid of them all.” A week later, Trump dedicated an entire official statement bashing the most successful campaign strategist in Republican history, Karl Rove, for his criticism of Trump’s CPAC speech in a Wall Street Journal op-ed. Prior to CPAC, Trump issued a similar statement attacking Senate Minority Leader Mitch McConnell (R-KY), calling him “a dour, sullen, and unsmiling political hack.” Along with his tacky and uncreative nicknames for other Republicans such as “Jeff ‘Flakey’ Flake,” “the warmonger Liz Cheney,” “little Ben Sasse,” and “liddle’ Bob Corker” (yes, Trump used the same insult for Sasse and Corker, and previously for Marco Rubio and Mike Bloomberg as well), Trump has been a proponent of his own version of cancel culture.

For Donald Trump to not only speak at CPAC, but to have the entire convention built around his personality, is a major precedent in itself. As The Dispatch’s Andrew Egger noted, “there’s ostensibly nothing modern conservatives hate more than a loser—Sen. Mitt Romney, after all, was once a CPAC darling too.” CPAC coped with designing the event around the personality of a loser by simply pretending he was a winner and canceling those who offered an alternative account. Along with Trump’s familiar lies of a “stolen election” in his speech, there was a combination of twelve panels questioning the validity of the 2020 election. As Kellyanne Conway prophesied in 2017, CPAC has morphed into TPAC or “Trump PAC.” Trump and other Republican officials have perpetuated a crusade against conservatives who offer even the mildest criticism of Trump, to the extent that many define conservatism not based on any policy or even ideology, but on pure loyalty to Trump.

One of the core differences between conservatism and progressivism in the US is that disputes amongst conservatives often feature debates on ranging topics such as spending, tariffs, immigration policy, carbon tax, and education stemming from either ideological contretemps, or varying perspectives on the efficiency of a certain policy. Contrarily, disagreements among progressives focus on power; tactics that better further the policies they all support. However, conservative pundits in the Trump years have been using the progressive’s playbook, only replacing loyalty to the most progressive agenda with loyalty to Trump. Historically, conservatism had consisted as a collective group of factions, of differing values and policy views, from the fusionism of social conservatives with laissez-faire fiscal conservatives, and famous rivalries of Nixon vs Goldwater, Buckley Jr. vs Rockefeller, Ford vs Reagan, and Romney vs. Paul. Nowadays, certain Republican officials who act as Trump cheerleaders love to shut down conversations by labeling (another traditional progressive tactic) the lesser Trump loyalist as a RINO (Republican-In-Name-Only). Sen. Ben Sasse (R-NE) and Rep. Liz Cheney (R-WY) are two prime targets of the term RINO, despite being two of the most conservative members of Congress, showing that these RINO labels aren’t justified by their vote on any policy issue, but only blind loyalty to Trump.

Following the 2020 November election, I (wrongly) predicted that Republican officials would start to distance themselves from Trump. My reasoning for this shift was most Republican officials, many of whom were harsh critics during the 2016 GOP primaries, came to support Trump because it was the best route to pass conservative policies. However, although that may have been an explanation for their initial support of Trump, their continued support of Trump represents not loyalty to conservative principles, but fear of the MAGA voter base. Congressmen in general, especially Republicans, have become more afraid of primary challengers than their general election opponents. Currently, an extreme total of five incumbent Republican senators, Sens. Roy Blunt (R-MO), Richard Burr (R-NC), Rob Portman (R-OH), Richard Shelby (R-AL), and Pat Toomey (R-PA) have announced their retirement at the end of this current term, with 87-year-old Sen. Chuck Grassley (R-IA) likely to follow suit. Despite only Burr voting to convict Trump, all six senators were expected to have MAGA primary challengers in an effort to perpetuate right-wing cancel culture.

Another event at CPAC, was a straw poll for the preferred 2024 nominee. Unsurprisingly, Donald Trump led with 55% of the vote, with Florida Gov. Ron DeSantis as the runner-up with 21%. Despite Trump’s exorbitant lead, 45% of CPAC attendees (nearly all Trump super-supporters) want someone other than Trump as the next nominee. While CPAC straw-polls aren’t entirely reliable (eight years ago Rand Paul won the CPAC presidential poll) based on this data and that the MAGA crowd represents a loud minority (not a silent majority) of the Republican voter base, this could be an early source of optimism for potential challengers in the 2024 GOP nomination and for other conservatives canceled by the “America Uncanceled” movement. •



Sports Scoreboard Updated as of March 20th

Women's Basketball

2/27 vs. Babson L, 46-77
2/28 vs. Babson L, 44-72
3/6 vs. Coast Guard L, 66-88
3/12 vs. St. Joseph (exhibition) W, 56-44

Men's Basketball

2/27 vs. US Marine Merchant Academy L, 61-77
2/28 vs. US Marine Merchant Academy L, 50-61
3/7 vs. Mitchell W, 76-43
3/12 vs. Sarah Lawrence L, 52-66
3/14 vs. Sarah Lawrence L, 49-57

Women's Hockey

2/27 vs. Sacred Heart CANCELLED
3/6 vs. Becker W, 5-2
3/7 vs. Becker W, 6-2
3/12 vs. Salve Regina W, 4-0

Men's Hockey

2/28 vs. Norwich (exhibition) L, 2-6
3/6 vs. Albertus Magnus W, 6-2
3/7 vs. Albertus Magnus W, 6-2
3/12 vs. Becker T, 4-4
3/12 vs. Becker W, 7-1

Sailing

6th, 7th and 8th place vs. Coast Guard and Roger Williams

The 'CAC is Back

SAM MAIDENBERG
SPORTS EDITOR

On Tuesday, March 9, the NESCAC Presidents gave the go ahead for Spring sports to take place. 363 days after cancelling the Spring

2020 athletic season in the early stages of the COVID-19 pandemic, the NESCAC has taken a tremendous step toward returning campus life back to its pre-pandemic ways. According to the joint statement released on the NESCAC website, "variations in local conditions, institutional policies, and state travel restrictions, each institution will make its own determination whether to participate." This decision opens eligibility for Conn's Men's and Women's Lacrosse, Tennis, Rowing and Track and Field teams so participate in NESCAC competition, pending the reciprocation of the decision to play by six teams for a given sport. The season "will take place with abbreviated regional schedules from mid-April to mid-May."

While Fall and Winter sports teams will continue to compete via scrimmages with local institutions, Spring sports will take the next month to fine tune their teams and prepare for NESCAC competition. They will continue practicing, as all Conn sports teams have since the beginning of the Spring semester, as well as weaving in out of conference games.

Colin Spinney, class of '21 and member of the Men's Lacrosse team, reflected on the upcoming season calling it a "great opportunity for us to get out, see each other and compete." Spinney, who played three games in 2020 before the season was cancelled amidst the outbreak of the pandemic, said that the last 12 months "hurt the program and the possibility to move forward" as not playing games, by nature, forced the team to "sit stagnant." Additionally, Spinney spoke to the uncertainty surrounding this season, stating that members of the team "considered going remote." The decision to play on, however, "helped us keep the team together which is what we wanted," he concluded.

The Men's Lacrosse team had their first competitive game of the

season on Saturday, March 20, when they took on Western New England University. This will be their first competitive game for over a year, as an away game against Wesleyan marked their third and final game of the 2020 season, and the start of a tumultuous time for Conn athletics.

While Conn has opted to participate in the NESCAC's plan for Spring sports, and has enough players to field competitive teams, this may not be the case for all potentially participating institutions. As the fully remote option has become commonplace, many student athletes, especially those who had no guarantee of a Spring season at the start of the semester, may have chosen to stay home and complete the academic semester across the nation and even internationally for a handful of reasons outside of athletics. Now, as the NESCAC tries to reinstate a Spring season, logistical issues are sure to follow. •



@camelathletics Twitter

The Three Point Shot is Changing the Game of Basketball – Here’s How

JOHNNY ALEXANDRE
STAFF WRITER

There’s been a culture shift in the NBA. Teams that historically relied on the success of their big men getting low in the paint and taking high percentage shots are now shifting to smaller rosters that can spread the floor and hit the three point shot successfully. Centers have been forced to adapt by adding the three point shot to their repertoire.

Credit for this culture shift in the NBA can perhaps be given to the recent dynasty of the Golden State Warriors. Their lights out shooting led by Steph Curry and Klay Thompson propelled them to three NBA Championships from five NBA finals appearances from 2015-2019. In 2020, Klay Thompson, who ranks 18th in all time NBA three point field goals made in his still young career, missed the Warriors season with a torn ACL. With Thompson’s absence in 2020, the once dominant Warriors’ record fell to an NBA worst 15-50 record.

This season, the best team in the NBA, The Utah Jazz, who have a record of 27-9 (.750) also lead the NBA in three pointers made (3PM) per game with 17.1.

From the NBA’s conception of the three point shot in 1979, the amount of three point shots attempted per game (3PA) by a team has increased over 10 fold, from 2.8 a game in 1979 to 34.9 a game in 2021.

A big reason for this shift can be attributed to the rise of analytical statistics used in sports.

Fans of the book, which was later developed into a movie, Moneyball, are familiar with Billy Beane, Paul Podesta and their seemingly impossible task of rebuilding their Oakland Athletics baseball team after famously not being able to afford to keep their three best players Johnny Damon, Jason Giambi, and Jason Istringhausen in the offseason free agent market. The 2002 Oakland Athletics salary cap was 1/3 of what the 2002 New York Yankees was, resulting in general manager Beane forming a sort of nihilistic approach to baseball.

By determining how many runs the Athletics would need to score in a season to win 102

games, the number of wins they reached the season before, Podesta created an equation that would allow them to be just as successful at a fraction of the cost. The equation incorporated different parts of the offensive side of baseball. Podesta argued that the A’s didn’t need to over-pay for big name players like Giambi, and could instead rebuild the 102 win “car” from the year before by buying cheaper parts to equal a more cost effective whole. Because of this new method, Beane and Podesta signed cheaper players who excelled in certain statistical categories.

Above all the statistics that were included in the Moneyball equation, a player’s on base percentage (OBP), the amount of time a player gets on base divided by the plate appearances they made, was valued the most.

$$OBP = \frac{H+BB+HBP}{AB+BB+HBP+SF}$$

By having a high OBP, a player exhibited the ability to make the most of his at bats, aka not strike out (the act that was selfish and hurt the team the most in Podesta’s eyes).

In basketball, a player’s field goal percentage (FG%), can be viewed as a stat similar to (OBP) in baseball. A player’s field goal percentage is representative of their ability to score at an efficient rate. It is more impressive, and helpful for a team, for a player to have scored two baskets on two attempted shots, than it is for a player to have scored the same two baskets by taking five shots. A basketball team only attempts 88.5 field goals a game (FGA) on average, so a big determining factor of a team’s success is their FG%.

This graph below shows that teams are better off shooting the same amount of threes at the league average of 37% than they are shooting the same amount of twos at the league average of 52%.

Even though the two point field goal percentage is nearly 20 percentage points higher than that of the three point shot, 52% compared to 37%, calculations show that 100 three point attempts at the current league average of 37% equates to 111 expected points scored, while 100 two point attempts at the current league average of 52% equates to 104 expected points scored. With NBA teams scoring an average of 112 points per game, one can see why this point differential can be the difference between winning and

losing, especially with so many games being close.

This graph below shows each NBA team this season as a blue dot plotted with their three point field goal percentage on the Y axis, and their winning percentage on the X axis. There is a clear trend line indicating that there is a strong relationship between a team’s three point field goal percentage and their record.

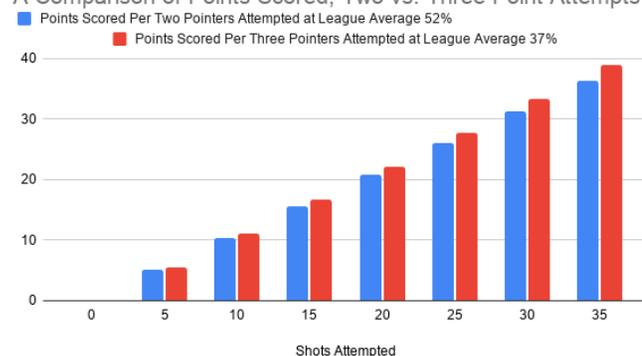
It is clear the three point shot can be any individual’s ticket to success. Take Duncan Robinson for example. The starting shooting guard for the Miami Heat started his collegiate basketball career at fellow NESCAC, Williams College. Although Robinson went undrafted in 2018, he helped lead the Miami Heat to the NBA finals last season. Robinson, who makes his living behind the three point line, attempted an average 8.3 three pointers a game last year, successfully making 45% of them.

In the NBA, and more generally in the game of basketball around the world, the notion that players need to be tall in order to compete at a high level in basketball is progressively becoming a thing of the past. Teams today are opting toward “small ball” lineups, choosing to sacrifice size for three point shooting.

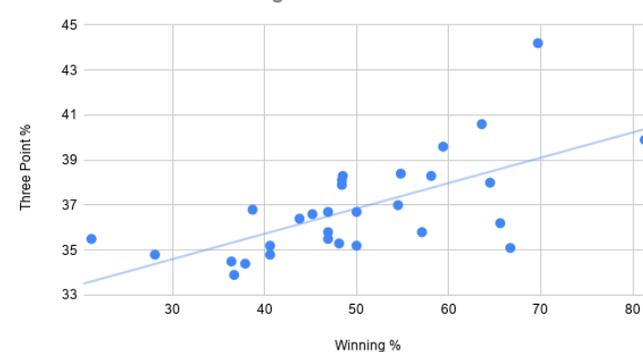
I caught up with Matt Vadas ‘14, the Connecticut College all time leader in career three point shots made, (239). Vadas shared some of his favorite memories from his time as a Camel. “One that comes to mind is our (senior) year game vs Bates when myself and teammate Mason Lopez ‘14 combined for 10 threes and 51 points in a great NESCAC win.” Vadas, who is now a successful salesman for Greenhouse Software shared that he still “does his best to play (basketball) as much as possible.” As he puts it, “you may lose your legs as you get older, but you’ll never lose your shot!”

Statistics are continuing to prove to be key influencers in important front office decisions in sports. Jobs that used to go to former athletes are now being given in favor of people with a knack for crunching numbers. It seems we have only scratched the surface in terms of the knowledge that analytical statistics can provide. •

A Comparison of Points Scored, Two vs. Three Point Attempts



Three Point % vs. Winning %



New MLB Season is a Home Run

MARC STERN
CONTRIBUTOR

After what can be described as one of the most bizarre and unusual seasons in MLB history, America's favorite pastime has returned after an extremely eventful offseason that felt more like an offseason

typical of the often more dramatic NBA rather than the MLB.

After winning the 2020 World Series, the Los Angeles Dodgers look to continue their dominance in the National League, with their most notable addition being defending Cy Young winner Trevor Bauer. With this addition, as well as having received former Red Sox players David Price and Joe Kelly last season, the Dodgers have established themselves as the team to beat when

it comes to their overall pitching staff. Despite all these notable additions, they still don't have to look too far for some of their hardest competition, as division rivals like the San Diego Padres are poised for a late playoff push, by adding star pitchers Blake Snell and Yu Darvish to their rotation to support their young stars Fernando Tatis Jr. and Manny Machado. Both superstars have signed long-term \$300 million+ deals over the last two years, which could leave the team in a sticky situation involving the salary cap for years to come.

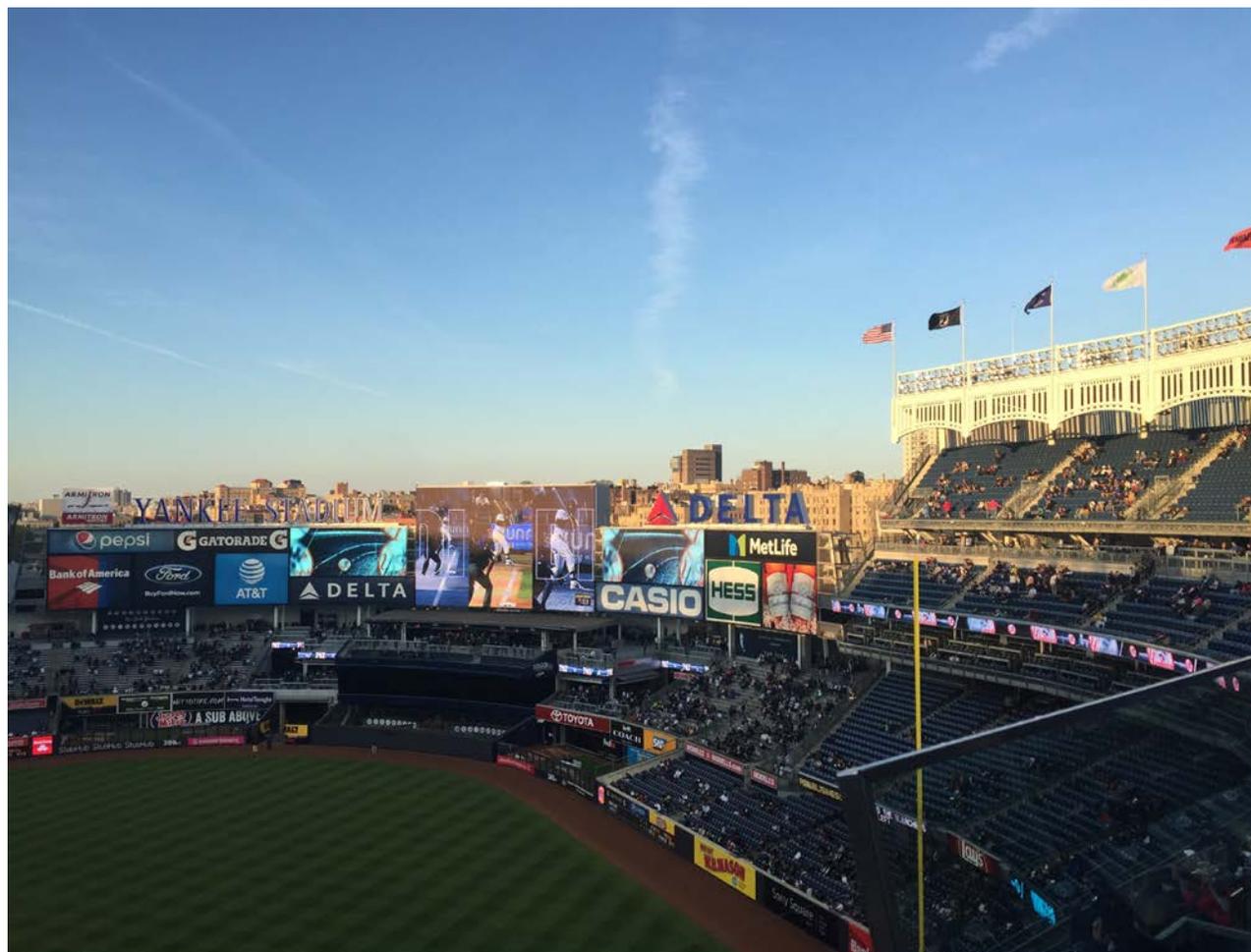
The New York teams have also added to their roster. The Yankees have made some risky gambles this offseason, getting rid of Japanese starting pitcher Masahiro Tanaka, consistent arm in their rotation over the last decade, and replacing him with Corey Kluber, who is coming off a rough 2020 season. They also added Jamison Tallion from the Pittsburgh Pirates, who took the 2020 season off to recover from Tommy John Surgery (ulnar collateral ligament reconstruction), which is an elbow surgery often done on pitchers, as the pitching motion can often put a strain on a certain tendon. The Yankees also traded away some Minor Leaguers to help boost their depth during the season. Although some fans would be happy with the way the Yankees have performed these last couple of years, many Yankees fans have come to expect more of their team given their history and powerhouse of a lineup. The Bombers, as the Yankees are sometimes known as, biggest issue isn't talent all around the board, but if it will work. Following back to back years of a laundry list of

injuries from star players such as Aaron Judge, Giancarlo Stanton, Gleyber Torres, and others, the Yanks are looking to reestablish their long-time dominance over the American League, and should come to fruition should the pieces fall together and their stars stay healthy, something many skeptics doubt.

Their rivals across the Triborough's biggest news was the acquisition of their team by multi-billionaire investor Steve Cohen for \$2.4 billion, making the Mets the 6th most valuable MLB franchise, according to Forbes. Cohen has been working with his front office to bring in weapons to surround former All-Star and former NL Rookie of the Year Pete Alonso. Their biggest pickup this offseason was four-time All-Star Fran-

sisco Lindor from the Cleveland Indians. Despite his young age, Lindor could be a key factor in the Mets' success this season.

On the other end of the spectrum, New England's favorite team, the Red Sox has been struggling following their controversial 2018 World Series win. With the losses of previously mentioned David Price and Mookie Betts to the Dodgers, as well as a mass exodus of their star players from that year, Boston looks like they're in for another rough year. In early March, Center Fielder Jackie Bradley Jr signed a two-year contract with



Unsplash

the Milwaukee Brewers, leaving Xander Bogaerts as the only star from their championship team left who's healthy enough to start on Opening Day. One of the biggest news stories of the offseason was a trade that sent Yankees reliever Adam Ottavino to the Red Sox. Although Ottavino is a strong player, the biggest focus on this trade was that this was the first time in 35 years that the two historic sports rivals have made transactions with each other. With all this shake-up in the league going into Opening Day, it will be fun to see how much the field has changed since the last time we've had a full regular season! The first game to take place will be the Toronto Blue Jays vs the New York Yankees on April 1. •

The Heart of Conn's Literary Community

ERIN SHEVLIN
CONTRIBUTOR

Cadenza, Connecticut College's literature and arts magazine, is still going strong despite the pandemic, with a series of poetry nights this semester and plans to publish

the magazine online in the spring. I spoke with Elizabeth Vinson '21, President and Editor-in-Chief of Cadenza, about the events Cadenza has been hosting, and their plans for the rest of the spring.

In the past, Cadenza has collaborated with the Office of the Dean of the College to host a series of Castalia Poetry Nights at Coffee Grounds. These events would begin with people who had signed up to read a poem, either their own original work or a favorite written by someone else, and then end with an open mic. Since gathering in a crowded indoor space is impossible right now, and many students are studying remotely, Vinson reached out to Dean Singer in the fall to see if he would collaborate with Cadenza to host a virtual poetry night. He agreed, and Cadenza hosted one virtual poetry night during the Fall semester, which was well-attended and featured many talented student poets. The event was so successful that the organizers decided to host three poetry nights in the spring.

The first poetry night of the Spring semester was on Feb. 25th. The theme of the event was "The Heart of the Harlem Renaissance" in honor of Black History Month. The event was co-sponsored by both the Office of the Dean of the College and Reflexion, Conn's spoken-word poetry club. It was also hosted in collaboration with Maurice Tiner, the Director of Race and Ethnicity Programs at Conn. The poems read by students were a mix of original poems and works by famous poets of the Harlem Renaissance. Members of Reflexion read a collaborative poem about different figures from the time period, with each member in attendance reading a seven to ten line stanza about their chosen person. I spoke with Bri Goolsby '22, the President of Reflexion, about the poem, and the creative process behind it. She explained that "I myself am biracial but a lot of the members [of Reflexion] are white, and obviously this was an event about the Harlem Renaissance, which is uplifting BIPOC voices, so we wanted to make sure we weren't talking over people. We kind of distanced ourselves from the work and just wrote about a specific person or concept and tried to encapsulate their energy into that little stanza." Goolsby felt that people learned a lot and were reminded of the significance of the Harlem Renaissance, and she was excited that Reflexion was able to participate. Anyone interested in hearing poetry from the members of Reflexion should attend their upcoming event, "We Are Reflexion," on April 15.

A Conn alum, Asia Calcagno '14, was a special guest at the "Heart of the Harlem Renaissance" event, reading two of her own poems. Calcagno is an award-winning writer and educator whose work has been featured in many literary journals and has been recognized by the Academy of American Poets. The music, played in between the poetry readings, featured singers such as Louis Armstrong and Ella Fitzgerald. Any student interested in reading a poem or simply listening to others share their work should absolutely attend the next poetry night on April 1st at 7 PM. The link to the event will be sent by email through the Office of the Dean of the College. Encouraging students to participate, Vinson said: "It's a really open space for if you want to share your own poetry, or if you want to read a poem you read in class, or just something that inspired you; there's really

no limitations to it, just anything that you would want to share with other people."

On top of their poetry nights, Cadenza is also working towards their main purpose as a club: producing a magazine to exhibit the work of the talented writers and artists of Conn. The magazine is printed once a year, and can include nearly any type of artistic work. Typically, the magazine features poetry, prose, photography, and other visual art such as paintings and drawings, but less traditional submissions such as song lyrics, sheet music, short plays, or comic strips are also very welcome. In a normal year, the magazine is printed, but this semester it will appear on Cadenza's WordPress site. The deadline for submissions is April 28th, and all submissions can be sent to cadenzomag@gmail.com. •

Sponsored by Cadenza Magazine &
the Office of the Dean of the College &
Race and Ethnicity Programs

THE HEART OF THE HARLEM RENAISSANCE

A Black History Themed
Poetry Event

Thursday, February 25
7 p.m. EST
via Zoom

[https://conncoll-edu.zoom.us/j/95848206154?](https://conncoll-edu.zoom.us/j/95848206154?pwd=TIJwM1oxWVZMejhTL1dQbVF3NHVTUT09)
pwd=TIJwM1oxWVZMejhTL1dQbVF3NHVTUT09

Cadenza

Tik Tok: Fuel for Diet Culture

EDIN SISSON
CONTRIBUTOR

For many young adults and teens, Tik Tok has become a part of everyday life. The social media platform allows for individuals to express themselves in 60-second videos as well as serves as a pastime for short breaks within busy schedules. The app has been a platform for new celebrities and connects millions around the world with funny dancing trends, jokes, and relatable stories. While this may seem harmless at first glance, these trends with their catchy music and accompanying clips touch the lives of individuals around the world and have become a source of fuel for the most current pop culture and social expectations.

From transformation and weight loss videos to “what I eat in a day” clips, to advertisements for dieting products, Tik Tok has become a platform capable of planting harmful and triggering messages into the minds of the younger generation. Tutorials on how to make whipped coffee from home during quarantine can seem harmless, until cooking tips give way to teenagers counting calories, making jokes about eating disorders, and promoting advice on obtaining “ideal” body types on your “For You” page. Although platforms such as Instagram and Snapchat support diet culture through their ads and posts, scrolling through endless videos on Tik Tok makes “before and after” photos, advice, and expectations, more personal. Instagram even tried to piggyback off of Tik Tok’s success, by creating Reels and allowing Tik Toks to be reposted on their version of the “For You page” as well, but still relies on photo sharing as its main media. Although Snapchat also relies heavily on video clips, they are temporary, and certainly do not offer the same opportunity for videos to go viral. Tik Tok is so popular because it dramatizes snippets of life, and infiltrates individuals’ perspectives and values unassumingly by posing as harmless entertainment.

Another large reason that Tik Tok is so harmful is because it targets the unsuspecting younger generation, who can often be vulnerable to harmful influence. As New York Times claimed in July of 2020 in regards to Tik Tok: “more than a third of its 49 million daily users in the United States” are “14 years old or younger” (Zhong and Frenkel 2020). In reflection of this, Tik Tok stars and influencers are also skewed to be young. Meghan Cunningham ’21 is a member of the Women’s Varsity Lacrosse team and the founder of Conn’s chapter of The Hidden Opponent, a non-profit group that works to spread awareness and support among college athletes regarding mental health issues. Tik Tok, as Cunningham points out, has “become ingrained in our everyday lives and a critical part of our society. The reliance on technology perpetuates a toxic cycle in which teens and young adults go to social media for entertainment and connectivity but then are blindsided by triggering content that makes them feel bad about themselves.” Even a successful student athlete like Cunningham admits that she can be susceptible to feeling “sad, guilty, or worthless” when encountering diet culture motivated trends on Tik Tok.

But not all of Tik Tok’s influence has been bad. Countless Tik Tokers have opened up about their struggles with diet culture and other societal expectations in terms of food, body image, and mental health. Victoria Garrick, a former D1 volleyball player at the University of Southern California ‘19 and founder of The Hidden Opponent, has been influential in the anti-diet culture movement. By using trending sounds on Tik Tok, Garrick creates videos that are relatable and funny, but fight the harmful messages that diet culture spreads through the app.

Other figures who have jumped on the bandwagon of fighting these destructive messages on Tik Tok include influencer Brittani Lancaster (@brittanilancaster), who has publicized her recovery from two eating disorders and uses her experiences to better educate followers in regards to damaging society expectations, while serving as proof and encouragement that recovery is possible. Sienna Mae Gomez (@siennamae), another influencer, has also been hugely influential in promoting body positivity. She posts videos starring her belly fat, stretch

marks, or other aspects that diet culture has deemed as bad, and embraces them with love.

Cunningham recognizes this “side” of Tik Tok as well, and in an effort to counter the negative impacts that Tik Tok can have in her daily life, she aims to “follow accounts that make [her] feel good about [herself],” citing influencers such as Garrick, Emily Didonato (@didonatoemily), Remi Bader (@remibader), and Logan Hill (@loganraehill). The senior student athlete believes that “with Tik Tok specifically, the algorithm is so precise that it is important to become a conscious consumer and regularly check-in with yourself to make sure you are using the app responsibly.”

Unsplash

So where does this leave us?

Tik Tok’s viral trends reach millions around the world, and have a tremendous potential influence, both negative and positive, on users. Are its viral trends simply a reflection of what consumers of the apps entertainment think, or have they created skewed representations of societal values, while favoring the addicting, diet culture-fueled marketing schemes of sponsoring companies? Do influencers for the anti-diet culture movement have a true chance at outshining their diet-enthusiast counterparts?

The answer, in short, is that it’s tough to say. For now though, it is important to be mindful of what you are seeing as a consumer, and who your audience is when creating videos. Regardless of what impacts Tik Tok’s algorithms and format might have on how videos are portrayed, it is ultimately us as individuals and consumers of the media platform who create these clips. Other than the larger advertisements posted by large corporations, each “For You page” is dominated by the recordings of individual creators. As Cunningham points out, “stumbling across an anti-diet or a body-positivity influencers page and hearing their story and learning about their struggles in their day to day life can truly be life changing.” •



Getting Crafty: New Club Founders Find CONNsolution in Their Needles

MEREDITH HARPER
CONTRIBUTOR

Connecticut College is proud to host over 109 clubs and organizations on campus. We like to think that we have something for everyone: the athletes, the singers, the artists, the activists, the gamers, and now the crafters. Those who love

their crochet needles and yarn have always been there, but now they are taking what is rightfully theirs: 45 watercolor sets, 28 containers of playdough, and an official club title at Connecticut College.

I was curious to see what prompted these first year students to add another activity to their busy schedules. Co-President Dalia Kaplan '24, put it simply: "I wanted to craft." This impromptu craft club stemmed from a facetime call between the co-club presidents in the weeks preceding our return to campus in the spring. Both Kaplan and Erin Flannagan '24 were discussing the crafts they had been working on, and decided to replicate this dynamic on the Conn campus. They were curious to see what other Camels were working on, and maybe even collaborate on a craft or two. Soon, the dream became a reality. They put in an application for Camel Craftz (insta:@camelcraftz), and the rest was history. But, I was still left with a few lingering questions. It seemed a little arbitrary to me: not crafting in itself, but the need for a space solely dedicated to the hobby. Couldn't they craft alone? Would there really be a community of crafters ready to respond to this call to action?

Little did I know, the crafting community is a large and diverse one. While the days in kindergarten where macaroni was the sole medium might be over, Conn's students crafting ambition isn't. The crafting community has also gained new members in the pandemic as many are looking to keep their idle hands busy in this mundane time. In the lockdown last spring, many turned to needles, yarn,

and multiple other crafting mediums to keep themselves preoccupied. Not only do crafts keep the hands occupied, but they keep the mind distracted, as well. In a year where everything was unknown, and every day brought new challenges, crafts remained constant. Prior to returning to campus in February, Kaplan contracted COVID-19. As she sat in isolation in her room, she looked for companionship in the materials around her. In her circumstance, it was knitting, coloring, and friendship bracelet making. These crafts soothed both her tumultuous storm of solitude and her nerves. Crafting has been a sincere aid in the mental health battle for many: its habituary nature and routine is hard to beat.

But why start now? It's the middle of the school year, and the middle of an unprecedented time at Conn. Kaplan and Flannagan both agree that now is the best time. We all know that this is a year like no other. A year where solitude and space are encouraged over community and companionship. Crafting is the ideal pandemic activity. It can be done in isolation to settle one's mind. It can also be done in socially distanced groups as members chat away about trivial matters. The club meets every other week, fluctuating between remote and in person meetings, with an in-person meeting on the green on March 24th. Evan Stouse '24, a member of Camel Craftz, had only good things to say about the club. Strouse says that "everyone is so nice and welcoming, and I am really excited to learn some new crafting mediums."

As said in the words of the founders, Camel Craftz is a "super fun, funky fresh club." Their aim is "to foster a welcoming environment in which members can come vibe, meet new friends, and learn some crafting skills along the way." If you are a first year, or a seasoned student at Conn, join Camel Craftz and see what the hype is all about. Worst case scenario, you make some origami and a few friends along the way. •

The Dance Department Shines Again with Student Solo Showcase

Article continued from front page.

contemporary ballet, and lyrical/commercial dance. The solo choreographic process allowed the dancers to experiment with how their individual bodies can move, informed by various technique classes and improv prompts. No two dances were alike, as the students had freedom in every aspect of the creative process, including with music, costuming, and props. Each dancer brought their diverse backgrounds of training and experience which fostered an organic fusion of movement.

Professors David Dorfman and Rachel Boggia were also integral members of the process, hosting the feedback sessions in turns. "[The sessions] were lively, supportive, gut oriented, rapid-fire, honest, and I think super helpful," Dorfman said. "I'm so glad we started this program... so much incredible work can happen in such a short time." Boggia expressed that she felt "inspired" and "honored" to work with the students. As a facilitator for the first two sessions, she based the feedback structure on choreographer Liz Lerman's Critical Response method structure, which incorporates observation, questions from both observers and performers, and shared opinions in the critique process. "I loved watching the dances change and grow," she reflected. "It was fun to see the feedback incorporated, but even more amazing when students gave great reasons for not going the way we had suggested. The whole point is for them to find their artistic path." Department musician Richard Schenk and Professor Martha Tornay also joined the feedback panel. The sessions were held on Wednesday evenings from 7-9 p.m., and the dancers were able to dance in Myers after the onboarding quarantine period ended. All of the faculty participated in the discussions via Zoom, except for Professor Shawn Hove who was present to set up the cameras and organized the space in Myers.

After four weeks of work, the two Sunday shows at 2 p.m. and 7 p.m. were live-streamed on Zoom, allowing remote students, faculty, family, and friends to watch the dancers perform in Myers. A large screen faced the performers to allow the Zoom squares to act as the audience. Duval says that she "barely noticed the camera" and "it felt like a real performance on a real stage, especially with all the lighting we were able to do." Professor Lisa Race, Acting Chair of the Department, introduced each show, speaking in-person for the matinee and on Zoom in the evening. The only people in the studio were the dancers, production class students, and Professor Hove; each person remained distanced throughout warm-up, set-up, and performance. Even without a large in-person audience, Race says, "All of this was so very pleasing to see, and to take part in, since the soloists and crew were also the live audience supporting one another." Masks became part of the costuming as dancers coordinated them with their outfits. Professor Rosemarie Roberts generously provided plastic mask breathing brackets to prevent the fabric from

being uncomfortably sucked in while heavily breathing.

Professor Hove designed the lighting, scheduled sound and music cues, and set up the dual camera angles to construct an immersive, professional experience for online viewers. Lewis, Haley Michel '24, and Zoe Zitner '24 ran lighting and sound cues while Elisa Kennedy '21 and Ayana Sequira '21 assisted as House Manager and videographer on Zoom. The production was truly a student-faculty collaboration in every aspect. Students were both performers and tech crew, working together to transform the studio into a stage. Unlike the Fall semester outdoor faculty shows in the Arboretum and the Dance Club film festival, the solo show was the first production this school year that was hosted indoors and involved lighting, live-streaming, and typical production crew tasks. The tech week rehearsals and indoor performance space brought back a sense of normalcy and nostalgia for the shows in Myers last year. It had been over a year since the last in-studio performances; the Dance Club show "You and Me" was held just over a week before students left campus for spring break in March and COVID shuttered the College for months. Tears of joy and gratitude were shed as the dancers waved to the Zoom audience at the end of each show, and the chat feature was flooded with supportive, loving messages. For some, this was the first time their families had seen them perform live at Conn. For the first-years, this was their first taste of a nearly full-scale Dance Department technical production. "A year after all of my Spring performances were canceled, I am so grateful to be back performing under the stage lights," says Beckius. "My favorite part was getting to see the virtual audience on-screen while I danced. It made the experience feel as real as possible in the current circumstances."

With the success of this process, the upcoming Senior Capstone, Eclipse, and faculty repertory choreographies will continue rehearsing with confidence and innovation. Sequira says, "I feel so much more confident about the possibilities for sharing dance to the Conn community and far beyond. I feel like the process ran very smoothly, and although everyone couldn't be in the space, there was still an energy that I felt even through the zoom screen." Although the current situation is not ideal, and the Department eagerly awaits a time when they can dance closer than six-feet apart for an in-person audience, the dancers and professors are proving that they can prosper safely and successfully. With the outdoor stage soon to be constructed on Tempel Green and several student-choreographers working on dance film projects, the spring season will be filled with several opportunities to catch a show and celebrate how the arts are thriving in adversity.

A recording of the show can be found on this website starting next week.

Show link at thecollegevoice.org.

Missed Connections are the Very Best CONNections

ELIZABETH BERRY
ARTS EDITOR

Disclaimer: what follows is a romantic's account.

If you know me, then you may know I am near-sighted and so often walk around campus without my glasses. This lends itself to *missed* waves, *missed* moments of eye-contact, and *missed* instances of potential *connections*. Enter: the recent Instagram account @missed.conn.ections, where Camels can send an anonymous message to a student they had a missed connection with. For the most part, students have shared meet-cutes, revealed crushes, and uplifted their peers during a year where intimacy is almost impossible. The handle is an endearing pun about the “missed connections” due to the pandemic (or near-sightedness), bringing new meaning to Conn’s “Connections” curriculum. Forget the modes, it’s all about love.

The account debuted in February 2021, an appropriate time given the holiday that shall not be named, and has since gained over 700 followers. With over 100 posts (and counting), if you haven’t already been stalking @missed.conn.ections waiting for your submission to be posted, I suggest you do so now because no essay is as important as finding your soulmate. In some ways, @missed.conn.ections is Connecticut College’s very own Gossip Girl (without the back-stabbing motivation) and Lady Whistledown from Netflix’s *Bridgerton* (without the focus on marriageability). There are a plethora of Conn-based social media accounts out there, but @missed.conn.ections is charming in its aim. As a follow-up to Opinions section editor Kelly Wallace’s ‘21 article on @missed.conn.ections, I slid into their DMs (as one does) to learn more about the account.

The students who run the page reveal that a lot of schools have similar accounts, for example, @colby.missed.connections and @skidmoremissed-connection, but Conn did not have its own account until this year. While the admins of the account decided to take action, they also reveal that they had other, more relatable motives: “honestly, we constantly see hot people on campus, and we have like 700 crushes that we just call ‘Glasses Kid’ or ‘Coffee Closet Girlfriend ;)’ or ‘Skateboard Boy’ or some other absurd nickname.” I mean same: I referred to my high school crushes as “Cornflake” and “Salmon.” They explain “instead of just silently stanning these people from afar we could let them know that they’re appreciated in a way that is not scary.” And that’s the beauty of the account: students can approach their crushes (or anyone else for that matter) in a less intimidating manner.

So, if you saw someone cute on your way to the Testing Center, now is your chance to let them know how hot they looked. All you have to do is click the Google form link in their bio, click “yes” to them sharing your submission, and wait. “We hate to admit it, but there’s not much of a strategy. We save up submissions and try not to post too many a day to keep engagement, but usually if one of us logs into the form and sees one that’s particularly funny we’ll just post it.” Almost all of the posts stir various emotions in their followers, as well as the admins who say “We love the funny ones but also the ones that are just genuinely sweet [that] really restore our faith in people.” Some of their favorites include the posts about peeing on Tempel Green, grilled cheeses, and falling over in various locations on campus. Not to mention, “the barista discourse is also super interesting to us, as we are divided over which shop has the most attractive baristas.” I will leave that debate up to another article. Personally, I admire the weirdly descriptive posts as it takes guts to “shoot your shot” and I tend to subscribe to the “less is more” philosophy. I also deeply relate to those who await their camel moment on @missed.conn.ections—now is the time to get into the habit of daily walks.

Although the account was made with the intention of connecting people virtually, there comes responsibility with sharing information online, which the admins are aware of. “We do elect to not post certain submissions sometimes.” If someone’s first and/or last name is included, they will DM that person and ask for their permission to post, or not post it at all if they cannot find their social media account as “We don’t want anyone to feel uncomfortable.” They went on to say, “We also have to be careful with submissions such as the one mentioning a problem with cultural appropriation.” The admins communicated with other Conn accounts including @POCAconncoll to make

sure they handle such submissions carefully. They also make clear that “if a submission is overly sexual in a vulgar or aggressive way we won’t post it – there’s a difference between being funny and just being creepy.”

Nonetheless, the account has made students feel more connected and “seen” during a semester where we are separated. Besides the submissions, there is also an interaction between students in the comments of each post. “We know people have been feeling isolated during COVID, and it’s especially hard if you’re looking for anything romantic.” But have no fear, @missed.conn.ections is not just a COVID-specific account: “We will definitely continue this account for as long as we remain at Conn (and hopefully find a worthy group to pass it on to when we graduate).”

Now getting to the juicy stuff we have all been wondering: who runs @missed.conn.ections? They receive a lot of DMs guessing at their identity: “Somebody even submitted a form saying ‘is this__.’ We never say yes or no directly, we think it’s fun to let everyone interpret our account however they see it.” The admins do admit that nobody has correctly guessed any of their identities. But they do give one hint to the Enola and Sherlock Holmes among us: “there are several admins of this account, but only two post at the moment. If you look closely, we bet you can tell the difference between those two admin’s posts.” The admins may wear the Cupid cap for the student body, but they have crushes too: “still waiting for someone to write one about one of us though...”

In the spirit of anonymity, I went to my own Instagram account to ask Camels to share what @missed.conn.ections means to them. And the answers were relatable: “We’re all so hilariously lonely together,” one student wrote. Another sent in: “I am less alone in my weird crushes.” I will be honest with you, I have submitted more than one Google form. Some may speculate I am behind posts related to Freeman and/or food, but I shall dare not say. Do I read too much into the fact that I share the same first name with Jane Austen’s perhaps most iconic literary figure? Obviously. Will I, or you for that matter, find our version of Darcy via @missed.conn.ections? TBD, but for now let’s keep spreading the love in a COVID-safe way. •



Morgan Maccione