

Connecticut College

Digital Commons @ Connecticut College

2022-2023

Student Newspapers

4-12-2023

The College Voice, Vol. 57, no. 10 [April 12, 2023]

Connecticut College

Follow this and additional works at: https://digitalcommons.conncoll.edu/ccnews_2022_2023

Recommended Citation

Connecticut College, "The College Voice, Vol. 57, no. 10 [April 12, 2023]" (2023). 2022-2023. 10.
https://digitalcommons.conncoll.edu/ccnews_2022_2023/10

This Newspaper is brought to you for free and open access by the Student Newspapers at Digital Commons @ Connecticut College. It has been accepted for inclusion in 2022-2023 by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact bpancier@conncoll.edu.
The views expressed in this paper are solely those of the author.

THE COLLEGE VOICE

CONNECTICUT COLLEGE'S STUDENT NEWSPAPER, SINCE 1977

NEW LONDON, CONNECTICUT

WEDNESDAY, APRIL 12, 2023

VOLUME LVII ISSUE 10

THECOLLEGEVOICE.ORG

Blueprint: POCA's 2nd Annual Fashion Show

CAOIMHE MARKEY
ARTS EDITOR

“A physical representation of the influence the BIPOC community has in all living aspects of our current society. Through all cultural elements of music, art, politics, literature, food, and so forth, our communities have set a standard for what is and what isn't. Through this year's show, our goal is to bring this understanding to the forefront of our college community's minds.” - People of Color Alliance

Despite a turbulent semester characterized by protests and calls for institutional change, the People of Color Alliance (POCA) were determined to show up and show out with their 2nd Annual Fashion Show titled “The Blueprint” since the group's founding in August 2020.

The Crozier-Williams 1962 Room was unrecognizable on Saturday, Apr. 8, as students, dressed to the nines in the prescribed “fashionably formal” dress code, were checked in and shown their seats. Spotlights reigned high overhead, illuminating the runway, contrasted by black curtains run-

ning the length of the walls. Light refreshments were laid out while guests perused the art on display. The atmosphere was one of building excitement and exhilaration while attendees milled around and waited for the show to begin when the clock hit 7:30.

Models burst onto the runway in pairs to uproarous cheers of support and awe, flaunting everything from string pearls and black monochrome to camouflage and denim to mesh and overalls. Mixing art forms was the name of the game that night, which the clothes absolutely reflected. Some designers opted for streetwear-style freshness, others blended preppy with chic using piecy blazers and stilettos, and even flannel had its moment on stage.

Gold, however, played an integral part as an accessory and stylistic symbol in the first half of the show. Audience members oohed and ahed as models flashed long gold nails and showed off ornate golden pieces. POCA founder and President Lyndon Inglis '24 was to thank for designing the intricate tree back piece in particular which was displayed first and caught my eye immediately.

Article continued on page 14

How Can Accessibility be Improved on Campus?

KEVIN LIEUE
STAFF WRITER

During the recent College-wide protests, a concern brought up by students was the large amount of inaccessible buildings on campus.

While accessibility has always been an issue, many of the College's students are not fully aware of the difficulties disabled students face daily.

According to the College's website, only 12 of the College's 56 buildings are “fully accessible.” This is 21.43%. Of the College's 23 residence houses, only 6 houses—all located in the “Plex”—are fully accessible. “A lot of dorms are not accessible,” said Natalia Hall '25. “It really poses a challenge for a lot of students and I personally know four students who have transferred for accessibility reasons.”

These Plex dorms are located a fair distance away from academic buildings, making it even more difficult for disabled students to get to class. Additionally, many of these academic buildings are not fully accessible. The elevators and automatic door openers in Conn's “fully accessible” buildings often do not work.

For example, Cummings Art Center is only accessible from the second floor and the elevator is currently broken. This makes it nearly impossible for disabled students to major in art or even attend an arts class.

These challenges regarding accessibility have not gone unnoticed by students of Architectural Studies 342: Architectural Design II - Selected Topics. In this class, students spend the semester focused on designing a sustainable, accessible building. This semester, the class is focused on designing a sustainable and accessible dorm building. “Currently in 342, we're designing an apartment-style residential hall which can host about 150 people for campus,” said Emmy Castano '25. “Some specific needs we're trying to aim for are sustainability and accessibility in our dorms and transitioning away from [what] we don't have here at Conn.”

ARC 342 is taught by Professor Bill Pollack, who also teaches ARC 241, a course focused on designing a specific building for a visiting professor, in the fall. In both classes, Pollack stresses the importance of designing sustainable and accessible

Article continued on page 5

In This Issue



Photos courtesy of Minnie Madden '26

“The Road to Hell is Paved with Good Intentions”: 1986 Fanning Occupiers

Cheron Morris, who currently works as an attorney, came to Connecticut College in 1985.

See Page 3



Photos courtesy of Fritz Baldauf '24

Welcome to the Desert: Camels Dominate 2023 Thames River Classic

On the evening of February 23rd, 2023, the Connecticut College Men's Club Hockey Team dominated the Coast Guard Academy Bears club program 4-1 in front of a full house at Dayton Arena.

See Page 8

Letter from the Editor

Following President Katherine Bergeron's announcement that she will resign at the end of the Spring 2023 semester, the quotidian life of the College has returned in all of its springtime glory. While Bergeron's resignation has reinstated a sense of stability and normalcy on campus, this edition of *The College Voice* represents life at Conn in the post-Occupy Conn Coll 2023 era.

This issue looks back on the movement that occupied the College throughout February and March, as Sports Editor Hannah Foley '23 pulls back the veil to give readers a look behind the scenes at how TCV worked to fuel the information battle of the movement. Further, Archives Liaison Minnie Madden '26 continued to provide historical context surrounding Occupy with two pieces connecting the 1986 Fanning takeover to its contemporary counterpart. Staff Writer Kevin Lieue '26 takes a different approach, looking at Conn through a post-Occupy lens, evaluating accessibility on campus and analyzing how the lack thereof affects forward progress at Conn.

The Voice also does what it historically has – highlighting student achievement on campus. The arts at Conn have been busy in the weeks since spring break. Arts Editor Caoimhe Markey '23 covers "The Blueprint", the 2nd annual POCA Fashion Show, which artfully combined fashion, music, art, and poetry to showcase a variety of vibrant cultures and affirm their presence at Conn. Co-Editor-in-Chief Catja Christensen '23 recaps her trip with the Dance Department to Ghana, while Madden reviews the concert version of "Into the Woods", a show altered greatly by their stance of solidarity with the Occupy Movement. Contributor Owyn Ledina '25 highlights and reviews Visiting Assistant Professor of English and Writer-in-Residence Courtney Sender's first book, a collection of short stories titled "In Other Lifetimes All I've Lost Comes Back to Me." These events speak to the strength of the students and faculty and show a campus flourishing despite the turmoil of the past months.

This edition of *The College Voice* shows how the current student body has successfully grappled with the ongoing movement at Conn, putting tremendous energy into pushing the College forward while continuing to impress across all aspects of extracurriculars. To be part of covering the next movement on campus, and in the meantime, the amazing work of Conn students, join our team for the 2023-24 academic year. Applications are currently open for section editor positions, as well as layout, social media, and business manager. Send us an email – thecollegevoice@conncoll.edu – to apply.

Best,
Sam Maidenberg
Co-Editor-in-Chief

TCV IS HIRING!

The College Voice is looking for our new editorial board for the 2023-24 school year!

Apply Now! Email for the application:
thecollegevoice@conncoll.edu



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.

CATJA CHRISTENSEN '23
SAM MAIDENBERG '23
Editors-in-Chief

EDITORIAL BOARD

LUCIE ENGLEHARDT '23
Managing Editor

KERI KRASNOFF '24
ADRIEN PROUTY '25
News Editor

ELLIE WAGNER '23
GRACE CONTRENI-FLYNN '25
Opinions Editors

CAOIMHE MARKEY '23
DAVI SCHULMAN '25
Arts Editor

HANNAH FOLEY '23
FRITZ BALDAUF '24
Sports Editors

MANAGING STAFF

ZOE DUBELIER '23
ROBBIE LYNCH '24
MADELINE CHO '25
Layout Editors

LAUREN CAREY '25
SOPHIE MULVIHILL '25
Social Media Managers

PAYTON FERRIS '23
Business Manager

JOCELYN LEWIS '24
Copy Editor

MINNIE MADDEN '26
Archives Liaison

CONTACT US

thecollegevoice@conncoll.edu
270 Mohegan Avenue
New London, CT 06320
thecollegevoice.org
@the_collegevoice on Instagram
@thecollegevoice on Twitter

"The Road to Hell is Paved with Good Intentions": 1986 Fanning Occupiers

MINNIE MADDEN
ARCHIVES LIAISON

Cheron Morris, who currently works as an attorney, came to Connecticut College in 1985. She had been interested in the school since attending the Minority Freshman Weekend – an event put on at Unity House. Conn resembled the private school Morris had attended prior – and she recalled fondly noting how “welcoming and inviting the students of color were.” She thought, like many minority students today, that “Conn would be a great place to land” learning shortly after, however, that the vision of the College she had observed on Minority Freshman Weekend was a spectacle rather than reality.

Once on campus, Morris became heavily involved in UMOJA – an organization that was very engaged with faculty and the administration to try and enact change on campus. Her freshman year was spent in countless meetings with deans and faculties advocating for the creation of an African Studies major, increasing the hiring of professors of color and making the entire college community more reflective of the diverse student body. She reminisces “it was a lot of listening but no action. No promises. No anything.” During this process, Morris came into contact with Frank Tuitt, another student activist at Conn who now deserves as the Diversity Chief at UConn. Tuitt was involved in SOAR – a north-east organization that had chapters at many colleges that at Conn consisted mostly of white students. The SOAR chapter brought speakers to campus, such as Charles King and Jane Elliot – icons of anti-racism work at the time. SOAR’s visits inspired Tuitt and others to make the college more inclusive.

Umoja, La Unidad, the Gay-Straight-Bi Alliance and SOAR student members, enraged at the stagnant nature of creating change on campus, rallied at Unity House. One student suggested they mimic what happened in 1971 on campus and take over Fanning. Tuitt remembers students in the room initially chuckled at the idea, but it quickly became serious. They decided they would occupy Fanning within 48 hours of this meeting. Thus with the idea firmly planted the crucial question arose: how do you occupy the building?

The plan unfolded that a SOAR student named Sheila Gallagher alongside another gentleman stayed in Fanning after hours. The two hid in a bathroom/infirmery. When campus safety entered the building to check, he heard the two students. To disguise their operation, the two students pretended they were making out. Escorted out from their ‘escapades’ behind campus safety, Sheila dropped her glove in the door, leaving the building open for students to enter.

Next, a phone tree went off with students calling other students explaining they had done it! When everyone was called, the students tiptoed across Temple Green, sneaking into the building in the wee hours of the morning. With around 52 students inside, the doors were chained shut with the lower windows also fastened after 2 more students climbed through windows to occupy. While the architects discussed what should happen next, Morris called her mother on the payphone:

“My mother flipped out and told me in no uncertain terms, are you staying in that building? You get out immediately. You knew what this college had and didn't have before you accepted. Deal with it. So I hung up on her and called my aunt. My aunt said you stay in the building and fight for your rights. Just don't be the spokesperson as they always get in trouble!”

So Morris decided to stay. By about 5 in the morning, the sun was coming up. Folks were hanging banners out the windows, as Campus Safety began their morning shift. The officers screamed at the occupiers “Get out of the building!” Soon after, the first professor arrived for work to the rude awakening of students cheering that “Fanning is closed today!”

Realizing the occupiers were now committed, students inside called all the local news officers to spread the word that Fanning had been occupied. Helicopters arrived, and students flooded the scene. One history professor told his students you stand here as this is history in the making. It is important to note, though, that many students were against the ‘86 Fanning Takeover. Many were outraged that the protest was stealing their parents’ money since they could not attend class. Tuitt re-

calls his fellow occupiers were deemed “weekend rebels” by some of their classmates for staging this protest.

Professor Hampton was instrumental in brokering communication between students and the administration. Alongside another faculty member, the occupying students invited Hampton into the building to negotiate on terms. Tuitt explained “there were some very tense moments regarding under what terms students would leave and who would make that decision. Whilst we framed it as a take-over, the occupation was an attempt to improve the education of all kinds of students.” By the end of the day, a list of 8 demands was set on with an administration agreeing to college-wide changes. At the time, students wanted a fully-fledged African Studies program; a demand that the college met. Professor Hampton became Dean Hampton – the only black professor that Morris remembers from her freshman year.

Morris reflects “the occupation was the easy part. The hard part was everything after. All the committees formed to realize these promises. These occurred throughout my sophomore year. Looking back, that was probably the year I did the worst in school, as I was heavily involved in everything other than performing well in school. It was very taxing on a lot of minority students who were heavily involved in trying to affect change. It in some ways soured my experience at Conn. By the time I got to junior year, I wanted nothing to do with any of this. I was so angry that my experience sophomore year was all about trying to affect change at a college that should have afforded me the same opportunities it did to its white students.” Tired from a year of advocacy, Morris spent her junior year involved in nothing. She desired to just hang out with friends and not be political.

“Connecticut College, the board, and the administration always have had good intentions. But as my mother has said, the path to hell is paved with good intentions. You need to step back and reflect on what this institution is providing, and what we are here to do as an administration: to serve and educate students. Students who are our greatest resources will reflect wonderfully on the institution that educated them, allowed them to grow, and gave them experiences working with differences in culture, background and languages. That is what should be sent out into the world. If you don't provide the same equitable opportunity to everyone, you will not get that. The truth will be revealed, and that is what is happening now”

When watching the live-streamed meeting of students speaking to the BoT before the occupation, Morris expressed, “I have never been so shocked. I literally thought that the one thing I knew about Connecticut College was that, in spite of the fact I don't feel like I could bring my full self there, that was because of my social, cultural and educational experience. I was shocked at all the information I received about living conditions. The overcrowding and deplorable conditions are not on. The school is meeting minimum thresholds but not even sustaining them”

Finally, Morris reminded me of the context surrounding Fanning 1986. It is important to remember that, at the time, DIEI work was only about diversity. No efforts were occurring towards equity, inclusion or social justice. There was a lack of advocacy to make minority students consulted in decision-making. She elaborated that “this is an institution, likely a racist institution as most education institutions are or, more accurately, discriminatory for it is not just about race. How do we deal with changing things without dismantling the institution and its education? How do we weave in all things necessary for anyone different from the norm to be all right living there? I don't think this has not happened in American Education systems. There is this push and pull. What we thought was changed was simply window dressing. Hiring more black professors, just window dressing. Connecticut College is at an inflexion point. And the students now are much more sophisticated, engaged and thoughtful about what change looks like than we ever were. Conn College cannot get away with window dressing anymore!” •

Want to Spice Up Your Closet For Free? Read Below

KERI KRASNOFF
NEWS EDITOR

In the basement of Larrabee is a free thrift store that not many students know about. Originally called ‘The Swap Shop’, the shop was initiated by the Office of Sustainability to give students a more sustainable option to find new clothes. “The idea for a permanent [shop] started as a group project proposal in the Spring 2021 SUS293 [Applications of Sustainability] course,” says Director of Sustainability Margaret Bounds. “Enso Tran ‘22 then became the Team Leader in the 2021-2022 academic year to implement the project. The team started off with a pop-up shop in December of 2021, and then in spring 2022, we were able to secure the space in Larrabee with the help of Justin Mendillo, Director of Gender and Sexuality Programs (GSP).”

Beginning this semester, the Office of Sustainability began a collaboration with GSP to rebrand the space to become The Dressing Room. Now, the free shop is offering the chance for students to make one on one appointments with a stylist. According to Mendillo, there are three stylists: Sam Jones ‘23, Erin Crotty ‘24 and Sitara Ahanari ‘25, whose jobs are to monitor the stylist request form, negotiate who styles each client, and perform check-ins on the physical space. “Our GSP stylists then ask questions about the client's needs and help find solutions. Whether that be with their individual aesthetic, what to wear to an interview, or if they just need help finding a warm jacket for the winter, the GSP stylists are here for YOU,” says Mendillo. Students who are interested in signing up for a one on one consultation with a stylist can find QR codes posted on flyers around campus directing them to the request form, or they can find the form on the linktree attached to GSP's Instagram, @conn-coll_gsp.

The shop is not only limited to clothes for students to take; “The Dressing Room also has canned food and toiletries available for free and students can donate those. Students can also donate bedding, school supplies, accessories like bags and



Photos courtesy of Keri Krasnoff '25

need clothes to stay warm in the winter, the Dressing Room is a resource for all,” concludes Mendillo. If you're looking to spice up your closet for free, go check out The Dressing Room on Tuesdays and Thursdays from 7-8pm in Larrabee 001! •

jewelry, and shoes,” says Bounds. Students can also donate to The Dressing Room by either dropping them off at the shop or to the LGBTQIA+ Center in Burdick. Students do not need to donate anything to be able to take anything from the shop for free. The next plan for The Dressing Room will be to decorate the shop to look more welcoming. “We're looking to get some color on the walls, a couple of mirrors and some fairy lights,” says Mendillo. Recent goals that GSP accomplished were to offer a size chart for clothes and to sort the clothes by function rather than gender. “This space is meant for everyone; whether you need clothes to help match your gender presentation to your gender identity, or you need formalwear to an interview, or even if you simply

"Progress Has, in Fact, Not Been Made": Reflecting on an Open Letter to the College Community in 1989

MINNIE MADDEN
ARCHIVES LIAISON

On April 4, 1989, the Student Government Association (SGA) published their 3rd annual Open Letter to The College Community. The content overall reads as if the document had been published today – with many demands mirroring the demand list composed by Students Voices for Equity (SVE) – and concretely demonstrates students voicing their concerns as to how the College should operate.

Born out of the 1986 Fanning takeover, SGA's open letter intended to allow the students to make an annual statement to the Connecticut College community. The letter from 1989 was produced throughout the entirety of the 1988-1989 school year and was published following a unanimous vote in SGA in support of the issues addressed. The letter itself contains two subsections: progress that has been made and issues which merit further concern.

Advancements to the College community in 1989 begin with voicing progress on academic issues. As an effort towards increasing college diversity (or perhaps more accurately, diversity through tokenism), the college hired a Latin American historian. The College also revived and established the Board of Advisory Chairs (BAC) whose purpose is to allow students to voice their academic issues.

To improve student life on campus, 1989 saw the implication of not only guest passes for students but more importantly a vegetarian dining hall to be opened in 1990. A permanent Director of Campus Safety was appointed. Additionally, the College finalized building plans and formed a funding method to renovate Cro.

Notably, this document notes the creation of disability services at Conn. By increasing trustee attention to accessibility on campus both for visible and invisible disabilities, an ad-hoc alumni and campus committee for accessibility were founded. Disability workshops and training over the 1988-1989 school year for the first time was implemented for both faculty, administrative staff and student leadership positions. The document also mentions the founding of the 1-3-2 club designed as a support and advocacy group for students with disabilities.

Further, 1989 sees the establishment of a women's center on campus as well as Unity House being moved and renovated – two demands that came directly from the 1986 Fanning Takeover. The College suggests the founding of a program similar to Genesis where minority students could move in a day early during freshman orientation as well as the founding of a Minority Summer Institute.

Whilst the progress made towards diversity, equity and shared governance on campus in 1989 is significant, the list of issues warranting further concern is much more significant from SGA and speaks much more broadly to the concerns facing Conn at the time – and worryingly still today.

Some of the issues listed in 1989 as areas in need of improvement have occurred today. Emergency phones are now littered across campus. LGBTQIA programs and protections on campus have since been implemented. The main outlier in progress lies in the continual facility concerns lingering across campus today.

Read the rest online at thecollegevoice.org

How Can Accessibility be Improved on Campus?

Article continued from page 1

buildings. “I think it’s good architectural practice to address both [concepts],” said Pollack. “It’s a topic we address in all the projects across the two studios.”

For the project, students met with their client: Dean Rothenberger, the Dean of Residential Education and Living (REAL). “Before we started the project, Dean Rothenberger came over to our class because she knows way better [than us] about what the students need on campus,” said Kinley Yangden ’24. “We focused our designs based on her feedback of wanting apartment-style housing and being accessible for students.”

Through the process of designing the dorm, students in ARC 342 have come to see glaring accessibility issues they didn’t notice before. “Honestly, I didn’t really think about accessibility needs in my first dorm as a first year,” said Castano. “It kind of changed the way I view an environment, I can now analyze a building and say this wouldn’t work for x, y, and z.”

An architectural coding activity in one class session also helped students see additional accessibility barriers. “We did an in-depth activity into coding and the fine details which go into a space in which a wheelchair can go through,” said Mira Binzen ’25. “It really kind of opened my eyes to how difficult it must be for students in wheelchairs to move around our campus.” Through this activity, Binzen noticed that a wheelchair would not even be able to turn in her dorm room. “It’s one of those things where the philosophy of where you’re taught something for the first time you see it everywhere,” said Binzen.

“In another architecture class, we talked about how spaces are designed for the average human being and there are so many different types of people you can’t make dimensions based on a single size,” said Aurora Kreyche ’25.

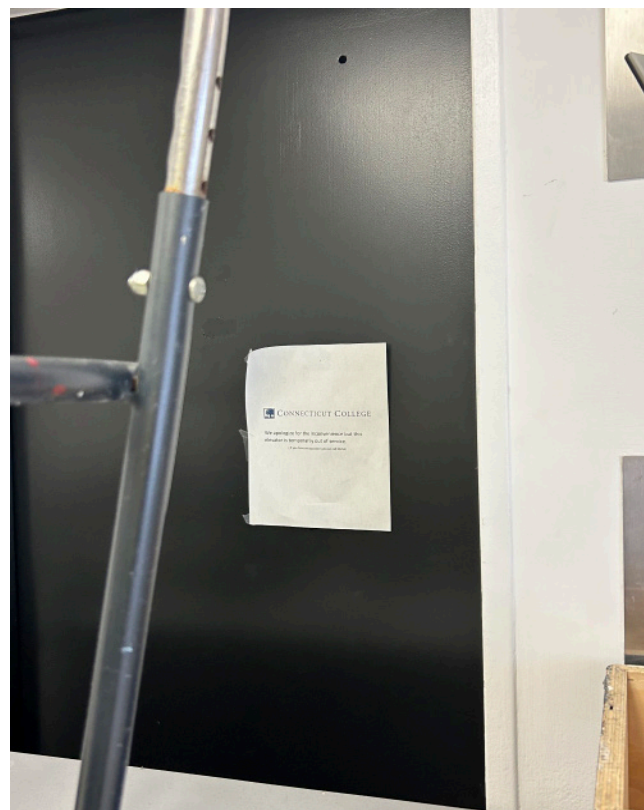
“Having the architecture eye you start to see accessibility issues,” said Will Stevenson ’24. “For example, in this building [Burdick], there’s an accessibility bathroom in the basement where there are no elevators to get to the basement, so you see things that don’t work or that do work around campus.”

As a result of their studies, ARC 342 students reached a general consensus on the issue of accessibility. “I definitely think that accessibility is a really big issue on campus,” said Hall. “I think it’s one of the big factors which pushes students away from applying to Conn.” “In order for us to increase student diversity we need to address accessibility issues and make it a space where people can feel supported and get an education without having to go through so much trouble,” said Hall. Additionally, abled people can be temporarily disabled and affected by accessibility issues they usually wouldn’t be. “I know friends who had injuries and walking across campus was incredibly difficult for them,” said Hall. “Figuring out ways in which we can support students, not just those who need accessibility services but for the community as a whole.”

When asked what changes the school should make to make Conn more accessible, many students had similar views. With a limited budget, ARC 342 students suggested always leaving automatic door openers turned on, paving uneven sidewalks, placing utilities (such as washers and dryers) in more accessible locations, and installing ramps around campus. With a large or “unlimited” budget, students suggested the implementation of elevators in all academic and residential buildings, renovating dorms to accommodate accessibility needs, and improving infrastructure around campus.

While the consensus among students is clear regarding the need for accessibility, physical change is hard to come by. “Post COVID-19, it is actually a lot harder to make physical changes because of supply and labor issues,” said SGA Chief of Finance Maddie Vanech ’23. “It would also take a lot of rearranging of Conn’s budget to do it but if someone really cared about it, it could be done.” This change would not be overnight but rather gradual. Vanech believes that “if a concerted effort was made to create those changes on campus it is possible.”

This physical change is even harder to achieve with staffing issues. “In 2017, Conn



Photos courtesy of Lucie Englehardt '23

offered a retirement deal to a lot of employees and a lot of people took the deal,” said Vanech. “[Conn] did not replace a lot of these people when they left, so the College has been operating on a short staff for a while.” This had led to a large deferral maintenance list (an official list of issues to address) for the College’s recently hired Executive Director of Facilities Management and Campus Planning, Justin Wolfradt to address.

Though difficult, Vanech hopes that those above “listen to understand, rather than listen to respond.” By

this, Vanech means there are hopefully less short-term fixes offered by administrators and more planned out action. This plan may involve three steps: listening to students who are speaking about their issues regarding accessibility, forming action plans to address these physical concerns with long-term solutions, and diverting or assigning specific funds to bring action into place.

To help support accessibility on campus, students should be “continuing to listen to the voices of disabled students and also just curating a community of care,” said Vanech. “It’s important to recognize on a human level that these are issues which impact real people in their daily lives and supporting these people on a human to human level is very important.”

In terms of specifically pushing the administration for change, Vanech suggests doing whatever feels safest and smartest for oneself. For example, while others may feel more comfortable protesting, some may feel more safe speaking one on one with a Dean or administrator.

Ultimately, Vanech hopes that the College can better apply its idea of Connections. “We talk so much about Connections and it draws all of us in and we all care so much about this idea of connecting people and ideas and then the College itself has plans which don’t fully connect,” said Vanech. “We have people here who specialize in all the different areas we need to make this campus amazing, we just need to listen and help those people communicate with each other.” Though the College may be connected academically through the Connections program, it is currently disconnected physically.

To change this, connections should be established among professors with expertise in disability and accessibility, skilled and invested administrators, and students with a variety of accessibility needs in order to create meaningful long-term solutions. Though the process may be draining, accessibility is an important issue and the physical campus must be restructured so all students can succeed. ●

Honing in on the Honor Code

DAVI SCHULMAN
ARTS EDITOR

In a February article, TCV editors evaluated the Connecticut College Mission Statement and concluded that the Conn administration fails to live up to the values they champion and are obligated to put into practice. One of Conn's main selling points and sources of pride, the Honor Code, is now the object of our scrutiny.

The "about" page on the College website boasts, "Our nearly 100-year-old honor code and commitment to shared governance create a community of trust." Tour guides are required to speak about the Honor Code on every tour. The website acknowledges that many other colleges and universities have honor codes, but claims that they "are mostly concerned with how you behave when you write a paper or take a test," while Conn's Honor Code "emphasizes the collective responsibility we have to each other." The formulated College website and the strategic Office of Admissions describe the Honor Code one way, but how does the Honor Code actually manifest itself in daily life at Conn, if at all?

"I accept membership into Connecticut College, a community committed to cultural and intellectual diversity," reads the first sentence of the matriculation pledge each first-year student signs. However, the College's historic disregard toward marginalized students, faculty, and staff might suggest otherwise. The pledge continues, "I pledge to take responsibility for my beliefs, and to conduct myself with integrity, civility, and the utmost respect for the dignity of all human beings." Many Conn students, faculty, and staff members follow these principles, yet some administrators have proven that they do not. Katherine Bergeron did not accept full responsibility for her dismissal of Dean Rodmon King's warning to not hold a fundraising event at the Everglades Club until almost two months after his resignation, in her own resignation announcement. As a member of the College community and governed by the Honor Code, Bergeron owed us integrity, but she did not deliver until her back was against a wall.

"I pledge that my actions will be thoughtful and ethical and that I will do my best to instill a sense of responsibility in those among us who falter," the pledge concludes. What if "those among us who falter" are the very administrators who preach this Honor Code? Students are encouraged to hold community members accountable but are often censored when they speak out against the College and its administration. According to the College website, the Honor Code is partly "based on an ancient Athenian oath of citizenship." The 1922 Student Government Association (SGA) adopted the following oath as part of the Honor Code: "We will never, by any selfish or other unworthy act, dishonor this our College; individually and collectively we will foster her ideals and do our utmost to instill a respect in those among us who fail in their responsibility." What if we have to dishonor our College in order to make it better? The recent protests brought many of Conn's ugly truths to the surface, but that was a necessary step toward progress. We cannot blindly foster our College's ideals if they are flawed. And again, we must remember that administrators are not exempt from "those among us who fail in their responsibility." Arguably, the Occupy CC aligns with the oath's conclusion of making the College "greater, worthier, and more beautiful" in the future.

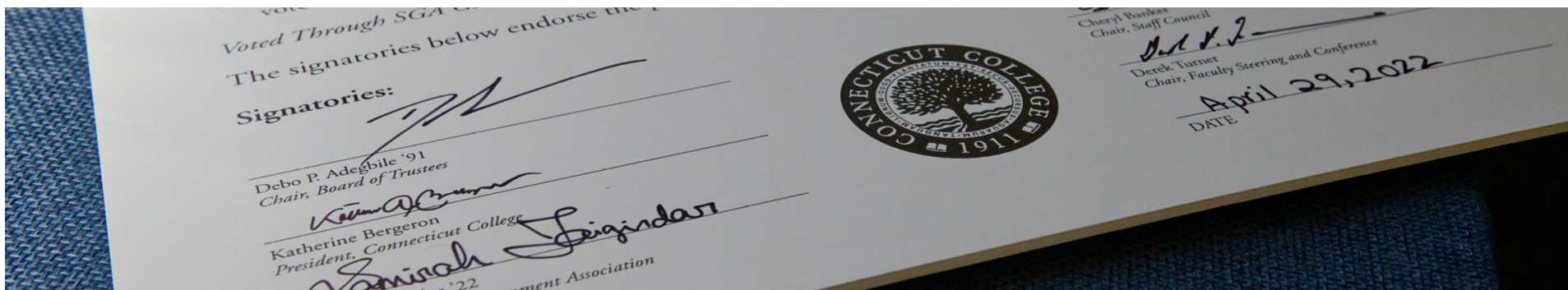
Our current Honor Council is made up of four student representatives from each class. Dean Sarah Cardwell is the staff advisor for Honor Council, and there are two Faculty Consultants. Ben Jorgensen-Duffy '23, current Honor Council Chair, explained

why he initially decided to serve on Honor Council: "I was coming off a lot of frustration from high school about justice in educational institutions and student power so I was eager to dive in as soon as I could." Honor Council members hold the difficult position of acting as student leaders, simultaneously grappling with the expectation to adhere to the Honor Code and the empathy they feel toward fellow students. Jorgensen-Duffy shared, "I found that over the peak of Covid we were dealing with a lot of cases where it felt like our hands were tied and we were just puppets for the administration instead of serving the students." The line between true student leaders and "puppets for the administration" is blurry; the Honor Code claims to value student voices, but that is only when students speak in alignment with the administration.

When asked about his experience serving on Honor Council, Kai Listgarten '23 wrote, "It has been rewarding...I have agreed and fully, heartedly stood behind 99% of our decisions and sanctioning because we do our due diligence and take our time arguing out the case to see if someone is responsible and if so, what the next steps are." Honor Council members are somewhat like student judges, hearing out cases and determining the right procedures. However, the Student Handbook states, "Our community standards and our student conduct process...are not based on, nor are they intended to, mirror the rights or procedures in civil or criminal court proceedings." The Honor Code is based on the ideals of integrity, civility, and respect, which is meant to distinguish it from law. In theory, cases brought to Honor Council should always be assessed with those ideals in mind, but state or federal law can restrict the amount of leeway. Jorgensen-Duffy explained, "There are definitely some policies in the handbook for legal or liability reasons that can feel unjust or excessive, but there is little anyone can do about that and it is understandable that they need to be included to protect the school."

The Honor Code is a living document that is updated every three years. Jorgensen-Duffy is in the process of editing the Honor Code now, one of the reasons he chose to join and stay on Honor Council. According to him, "the actual Honor Code that we all agree to is decently timeless as it is more value-based, but the policies it encapsulates shift over time as the institution and community change." For instance, Listgarten commented, "Something that makes the Honor Code slightly out of date is the way academic dishonesty is found and treated. Before, it was much harder to cheat...Now, with ChatGPT, other AI platforms, and professors not knowing how to use Moodle to its fullest extent, a lot of academic dishonesty goes undetected." With this in mind, we might be seeing a new section in the Student Handbook that addresses plagiarism with AI in the coming years.

It is hard to fully implement such a nuanced set of values/rules in any community, especially a liberal arts college in which the members are taught to question authority and not blindly accept any rules. This creates friction between the administrators who strictly enforce the Honor Code, the Honor Council members who are expected to uphold the Honor Code in their decisions, and the remainder of the students, staff, and faculty, who must adhere to the Honor Code to avoid consequences (in theory). Shared governance would be beneficial if everyone followed the Honor Code, although this is not the reality. The Honor Code might assume that everyone will be truthful because they signed the pledge, but concerns for the lack of accountability beyond the pledge are growing. •



Behind the Scenes at The College Voice

HANNAH FOLEY
SPORTS EDITOR

The last few weeks at The College Voice have been some of the most intense and fun days I've had in college. There's a saying at Conn when you have an experience that makes you feel like Connecticut College is your home. We call it your "Camel Moment." And while I've had many over the last four years, this experience might top them all.

It all started the evening of Feb. 7 when a picture of the flyer announcing Dean Rodmon King's resignation was sent in our editors' group chat. The group immediately leaped into action, contacting any sources we had in the DIEI office, getting pictures of the flyers hanging on campus, and trying to track down who was posting them to get their side of the story. We learned there would be a student gathering the following night where more information would be shared. We usually distribute our paper edition on Wednesdays when they come in from the printer, but we held this edition so we could include the activities from the first gathering. The entire editorial staff set to work researching the Everglades Club, the history of the DIEI office at Conn, and anything else we thought could be related. After Wednesday night's meeting, a marathon writing, editing, and printing session commenced. Just after midnight, we had produced a single-page, double-sided account of the recent activities and inserted them by hand into 300 papers. There was a feeling of satisfaction, like we had done our part to keep the campus community informed. Little did we know what the coming weeks would bring.

Over the next several days, we kept our ears open to hear what our friends and professors were saying, trying to get an idea of what could come next. Many departments sent out statements condemning the Everglades fundraiser and/or supporting King's resignation. We are incredibly grateful to everyone who responded to our call to forward those letters/emails to us. We attempted to stick to our normal biweekly publication cycle, but that all went out the window quickly. Before the Board of Trustees held their open forums, we published pieces on the members of the BoT, the College's mission statement, and the faculty response to the campus ongoings.

On Feb. 25, we published our open letter to President Bergeron. Every member of the editorial staff had the opportunity to sign the letter, but no one was forced to. At that moment, we took our stance, not just as students of the College, but also as a staff. We understood that it meant we no longer had an unbiased perspective, and while we did continue to make our best effort to give factual information, we had a stake in the outcome of the protests. We care about the students being affected by the lack of DIEI resources. We heard and believe the testimonies of our fellow students. Ultimately, we decided it was irresponsible of us to not use our platform to make a statement in support of the students, faculty, and staff who were putting themselves out there to better our school.



Photos courtesy of Catja Christensen '23

On Feb. 26, the TCV staff met to divvy up responsibilities, because at the time we thought there would be three separate buildings being occupied. That night, we watched as chaos broke loose



Photos courtesy of Catja Christensen '23

on campus, showing us how much the campus supported the movement. Some of our reporters worked to help continue the chaos, others made sure people were safe, and a few almost got accidentally locked in Fanning while trying to help move supplies in. It was a very intense night that ended with another article published and a debrief in our office. Leaving the office that night, there was a collective thought of, "Here we go."

I can't speak for everyone, but I couldn't sleep that night. Protests were happening the next day, we had several articles in the works, and what was intended to be a very organized lock-in had turned into full chaos to get just one building. Student Voices for Equity (SVE) had announced TCV as its main publication, as well as asked us to help contact external news organizations to get them to cover the protest. We are a staff of 20 students, so many of us were multitasking with taking photos, reaching out to current or potential contacts, writing articles, and publishing our pieces online. On the first day of protests, we launched a "Live Updates" page as well, which proved very hard to keep updated, but it was an attempt to connect people not on campus to our efforts.

Ten days of around-the-clock coverage really takes a toll on a person. We did our best to give people time off; for example, I took the "snow day" to do my work remotely and give myself a break, but for all of us, there was an air of wanting to help and wanting to get this right. Every article written was read by at least three other people. We weren't perfect, we know we made mistakes, but that happens when trying to turn out 4-6 articles a day.

From Feb. 9 to Mar. 9 we published over 50 articles. We interviewed dozens of people, took thousands of photos, spent hundreds of hours staring at our computers – we even lived through a potential bomb threat happening right outside our office – and we made a difference. We helped with this movement and we are proud of our coverage. We know this fight isn't over; the resignation of Katherine Bergeron is just the beginning of restructuring our school to support all of its students, staff, and faculty, but it's a start.

Running a school newspaper isn't easy. All of us appreciate the support that our faculty, staff, and fellow students have shown during this time. We appreciate the alumni and parents who have shown their support as well. We care about our school and our newspaper a lot. We don't get paid. We don't even have enough money to print a biweekly newspaper 5 to 6 times a semester. We have to fundraise by selling t-shirts/stickers and ads (all of which can be purchased by emailing thecollegevoice@conncoll.edu) or else we have to pray that the Student Government Association will help us.

There are many things we can't talk about yet related to the protests for the safety of those involved, but above all, just know we did our best to report the stories as they came in and get the facts right. I believe we did that, and I'm beyond proud to be a part of The College Voice and the Connecticut College community. ●

Welcome to the Desert: Camels Dominate 2023 Thames River Classic

FRITZ BALDAUF
SPORTS EDITOR

On the evening of February 23rd, 2023, the Connecticut College Men's Club Hockey Team dominated the Coast Guard Academy Bears club program 4-1 in front of a full house at Dayton Arena. Despite not pulling away until the early third period, the Camels controlled the pace of the game from the first puck drop until the final horn.

Conn set a physical tone in the first five minutes of the game that would last throughout. Much to the delight of the blue and white-clad fans, the Camels made Coast Guard pay for every inch of the ice, laying hit, after hit, after big hit. After a flurry of chances, the Camels finally took a 1-0 lead through a power play goal by defenceman Joe Lucien. That lead wouldn't last long, however. The Bears pulled level on a power play goal of their own with 3:15 left in the first period. Several big hits were laid both ways in the remainder of the first period, and Camel goaltender Jack McGee made a series of impressive saves, but the first period ended in a deadlock.

The second period started with a breakneck, up-and-down pace, and McGee being called into action to make a few more big saves. The Camels created several big chances between the 15:00 and 12:00 marks, and finally regained the lead on a goal from forward Atticus Roop with 11:26 remaining. Although it felt that Conn was in control of the game, dominating most of the possessions and not giving away many big chances, that was thrown into jeopardy late in the second period.



Coast Guard were the benefactors of a five-minute penalty against Conn called with about seven minutes remaining in the period. This was heightened a few moments later when the Camels were hit with another penalty, forcing them to play three-on-five for two minutes. The Camels, led by a series of saves by McGee and a series of timely clearances from their power play kill team, were able to escape the power play without surrendering the lead.

Conn carried the momentum from the late second-period power play kill over to the start of the third period, where they extended their lead to 3-1 as Lucien lined up a long shot that lasered into the top left corner of the net from just inside the blue line with 18:55 remaining in the game. Forward William Conway tacked on a fourth goal for good measure with 12:40 remaining in the game. From there, the Camels cruised, seeing out the rest of the game with minimal stress.

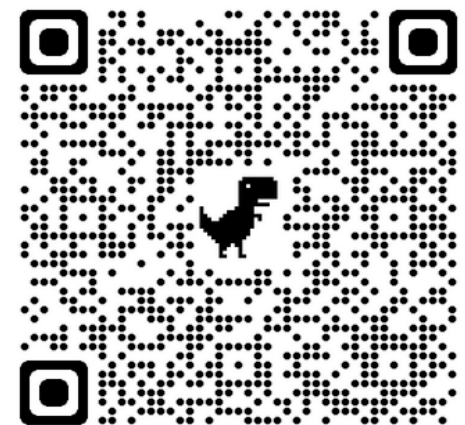
The atmosphere of the entire game was loud and rowdy, with students and parents from both Conn and Coast Guard creating as good of an environment as you'll find in southeastern Connecticut. Fans were standing for most of the game, and cheering and chanting for all of it. The Thames River Classic is one of the highlights on Conn's sports calendar every year, and this year was especially exciting, with such a dominant win over our regional rivals. Go Camels! •

PODCASTERS!!!

Book our studio to record

FOR FREE!

3RD FLOOR OF SHAIN



SCAN THE QR CODE TO SIGN UP FOR STUDIO TIME TO CREATE YOUR OWN PODCAST, WEBINAR, LIVESTREAM, AND MORE!

The Madness of March

FRITZ BALDAUF
SPORTS EDITOR

HANNAH FOLEY
SPORTS EDITOR

There's no doubt what every college basketball fan's favorite month is: March. 68 men's teams and 68 women's teams play 134 games in the span of 20 days. By the time it's over, only 2 of the 136 teams playing in the tournaments go home happy, with a national championship trophy and a new

banner to hang in their rafters. This year was like no other. After the second round, only half the number 1 seeds remained for both tournaments. Neither championship game featured any number 1 seeds. And while hoisting the National Championship trophy, both the LSU women and UConn men are proof that in March, anything can happen.

Women's Tournament Recap:

The first year of the First Four created an earlier-than-usual start to the tournament, but that just gave more exciting games to watch. This year's tournament received a record number of fans and tv viewers. 9.9 million people watched the championship game, which also hosted a sold-out crowd of nearly 20,000. According to ESPN, the Sweet Sixteen had an average of 1.2 million tv viewers per game, the Elite Eight averaged 2.2 million tv viewers per game, and the Final Four had an average of 6.5 million viewers per game. Fans from at least 46 states and 5 countries were present at the games. This is a surefire example of just how much the women's basketball fan base is growing.

Mississippi State won their First Four play-in game, and then continued their run in the first round, upsetting #6 Creighton in a big 15-point victory. Two 12-seed teams, Toledo and Florida Gulf Coast, upset two 5-seeds, Iowa State and Washington State, respectively. In the second round, #1 Stanford was the first 1-seed to fall to #8 Ole Miss. #1 Indiana fell just a day later to #9 Miami.

#3 Ohio State and #9 Miami were the storylines of this year's Sweet Sixteen. Ohio St. took down #2 UConn thanks to a dominant full-court press. Miami shocked #4 Villanova with several clutch plays by Destiny Harden and Jasmyne Roberts. The Elite Eight brought no real surprises but did set the Final Four: #1 Virginia Tech, #1 South Carolina, #2 Iowa, and #3 LSU.

In the first Final Four game, Virginia Tech had the lead at halftime, but LSU's defense came alive in the 4th quarter. Taking their first lead since the first quarter roughly halfway through the fourth quarter, LSU never looked back. Star forward Angel Reese finished with 24 points and 12 rebounds and point guard Alexis Morris had 27 points. For Virginia Tech, point guard Georgia Amoore broke the record (momentarily since Caitlyn Clark broke her record in the final) for the most three-pointers made in the NCAA tournament.

In the second Final Four game, Iowa faced off against the reigning National Champion South Carolina Gamecocks. The storyline going into the game was Iowa would have to play a nearly perfect game of offense, defense, and everything in between to have a chance to beat South Carolina, and they did just that. South Carolina's star forward, Aliyah Boston, got in early foul trouble, and although guard Zia Cooke managed to put up 24 points and 8 rebounds, the Gamecocks couldn't break Iowa's hold on the game, losing their chance at returning to the National Championship game.

The National Championship was pitched as Angel Reese of LSU versus Caitlyn Clark of Iowa, two all-stars of the women's game. Reese had her 33rd double-double of the year in the Final Four, while Clark put up back-to-back 40-point games in the Elite Eight and Final Four, so there was no doubt it would be a high-scoring game. Both schools were seeking their first basketball national championship, men or women.

Fouls dominated much of the game, putting LSU's stars on the bench for almost the entire second quarter, and Iowa's stars quickly followed, sitting much of the second and third quarter, as well. It came down to what the bench players, many of

whom had not played more than 10 minutes per game the entire tournament, could produce. Ultimately, it was LSU's Jasmine Carson who stepped up and controlled the game. Carson was 5 of 6 from the three-point line, including a halftime buzzer-beater. She finished the game with 22 points. LSU's bench produced 30 points, while Iowa's bench contributed just 8 points. When the final buzzer sounded, the score was 102 to 85. LSU was named the 2023 National Champions.

Men's Tournament Recap:

Last year's edition of March Madness saw a Final Four that was a who's who of the true blue-bloods of Men's College Basketball: Duke, North Carolina, Villanova, and Kansas. This year's edition was anything but that. Three of the four teams in this year's Final Four were making their first-ever Final Four appearance: #9 Florida Atlantic University, #5 San Diego State, and #5 Miami. Rounding out the Final Four, and the eventual national champions, were the #4 UConn Huskies. This marked the fifth men's title in UConn history, all within the last twenty-five years.

Underscoring the madness of this year's tournament was the fact that this was the first tournament in which no one-seeds made it to the Elite Eight. This is the first time this has happened in a men's or a women's tournament since seeding was introduced. #1 Purdue's shocking exit in the first round was only the second time a one-seed has been upset by a sixteen-seed in the men's tournament. UConn's triumph, however, did keep a fascinating streak going; since the mid-2000s, they are the only team to win a men's national championship that wasn't a one or a two-seed – and they've done that three times now.

The first few days of the men's tournament were, as always, ripe with upsets and unpredictability. One of the first games played in the tournament saw #4 Virginia lose on a dramatic buzzer-beater three-pointer to #13 Furman. This was the second game in the entire tournament, and after its dramatic conclusion, ESPN reported that less than 15% of brackets on their website were still perfect. By the end of day one, that number was below 1%. #2 Arizona was dramatically upset by #15 Princeton, who then continued on to upset #7 Missouri in the second round before their Cinderella run was snuffed out in the Sweet Sixteen by #6 Creighton. These were just a few of many shocking upsets.

The surprising group of teams in the Final Four yielded one incredible game and two shows of Huskie dominance. Florida Atlantic and San Diego State came down to the wire, with SDSU snatching victory from the jaws of defeat on a buzzer-beater step-back jump shot at the horn to propel them to a one-point victory and their first championship game appearance in school history. In the other semi-final, UConn comfortably rolled over Miami, winning by double digits.

The National Championship game was largely uneventful, with UConn opening up a twelve-point lead at the end of a remarkably low-scoring first half. San Diego State briefly threatened, cutting the lead down to five once with six minutes remaining in the game, but the Huskies were continually able to keep the Aztecs at arm's length, eventually winning by double digits. UConn won every single one of their tournament games by double digits. Dan Hurley successfully continues the Hurley Family's legacy with this dominant performance.

At the end of the day, most of us aren't going to win a national championship, so events like March Madness give us the time to compete and live vicariously through other teams. The College Voice staff had the opportunity to try to "beat the sports editors" this year by playing in our March Madness tournament challenge. And although they failed this year, it was fun to try to guess what crazy outcome would come of this year's March Madness. Can't wait for next year's tournament! ●

Professor Courtney Sender Introduces Her Story Collection

OWYN LEDINA
CONTRIBUTOR

Visiting Assistant Professor of English and Writer-in-Residence Courtney Sender celebrated a significant career milestone on Monday, April 3rd in the Ernst Common Room of the Blaustein Humanities Center.

Sender's debut short story collection, "In Other Lifetimes All I've Lost Comes Back to Me," went up for sale Mar. 1 and she has been visiting various bookstores for events and signings ever since her first reading in New York City on Mar. 17. Sender took the opportunity to celebrate the release of her book here at Connecticut College with her colleagues and students.

After an introduction by Professor Jeff Strabone, Chair of the English Department, Sender read from the collection's title story. As she read, the audience became acquainted with a narrator, who shares Sender's first name, as she imagines, wonders, and longs for lovers that she has lost in this lifetime. In the story, when the narrator's lost lovers magically appear, she wills herself to forget how they left her, how they hurt her all those lifetimes ago. She says, "Even knowing what I know, I've been waiting my whole life for a single one to look behind him and say, Oops."

The audience, which contained much of the English Department's faculty and many of Sender's students, were captivated by her reading and disappointed when she stopped just short of the end of the story. Throughout the collection, Sender's writing maintains a dynamic, flowing quality that moves through loss, sadness, humor, and surreal imagery. Hearing it read aloud was immersive and engaging as an audience member.

Sender asked if we would like to hear a portion of another story: "I'm seeing some vociferous nodding, and those who are not nodding are not being counted," she said, flipping to another selection. Then she read "An Angel on Stilts," which she had originally intended to be the first story back when she first agreed to write the collection.

In Sender's classes, she has defined for us the concept of a "wisdom claim." It is when the narrative voice of the story presents some opinion, worldview, or personal truth with authority, as if the story and the characters themselves are trying to impart personal wisdom directly to the reader. They give the voice of the story a sense of honesty, despite being fiction. "An Angel on Stilts" has a few of them, but here is one example: "She who is friends with the man who didn't love her either never really loved him or loves him still."

Such grounded "truth" is presented beside the image of a woman dressed in angel wings looming over a city park on stilts so high that when she bends over at the waist, her hair dips through the clouds. The juxtaposition creates this sense of existing somewhere indescribable between the real and the magical. Sender described this sort of feeling in a story as an "encounter with awe."

These encounters with awe are what keep us reading. We feel something when we read lines like "You just ran eight blocks in the cold to tell me we are both known by the angels," and suddenly they mean something more than just the words that make them up.

One of my classmates in Sender's fiction writing seminar asked afterwards how her graduate studies in theology influenced her writing. While much of her fiction contains direct references to the religious stories she studied, such as "Lilith in God's Hands," her background really comes through when she talks about capturing "undefinable and ineffable" qualities as the focus of her writing.

A few weeks ago, Sender assigned us an essay from George Saunders' writing craft book, *A Swim in a Pond in the Rain*, which commented on an old Russian short story called *The Singers* by Ivan Turgenev. In one part, the reader is asked to imagine two trees, one tall and healthy and the other sickly. We immediately know that there is a story here implied through metaphor, and as writers and readers, we try to put words to what exactly that story is. Saunders writes, "we are at our most intelligent in the moment just before we start to explain or articulate. [...] What we turn to art for is precisely this moment, when we 'know' something (we feel it) but can't articulate it because it's too complex and multiple."

Sender's work describes images like this, these "moments before language." If you take too long to think about a woman in such tall stilts that her head lives above the clouds, it is obviously impossible. We should not believe it. But Sender's writing allows us to accept these ideas for just a moment so that we can understand something we cannot explain.

The collection contains other stories that do this, too. "To Do With The Body" takes place in a Museum of "Period Clothes," (think tampons, not corsets or frocks), and for just a minute, I accepted that the scene of a murder could be an exhibit maintained in a collection for months. I accepted what that might mean about art, history, and violence. In "Epistles," I accepted that God might send someone an apology note because he forgot to make someone for them to love. I accepted the humor and sadness in loneliness. In "The Docent," I did not accept a damn thing, because there is nothing to accept about genocide, or about concentration camps. As that story put it "Nowhere is there less hell. Only more."

Another student asked Sender what she was most proud of, what was most beautiful about her work, or most important to her. At first, she joked "Everything," but as she continued, she pointed out her book's dedica-

tion: "For the real Itta," her grandmother who survived the horrors of the Holocaust by escaping using her sister's papers, or also, that very sister who did not escape. The dedication is accompanied by a picture of this family when they were still together; "Having this picture in people's hands is the most important to me," Sender said.

Writing about family history, loss, and trauma like this reminds me of another passage from the George Saunders book assigned by Sender: "It's hard to get any beauty at all into a story. If and when we do, it might not be the type of beauty we dreamed of making. But we have to take whatever beauty we can get, however we can get it."

Sender pointed out to my class how Saunders discusses how we all have very little control over the kind of writer or artist we can be, or should be, and it is often not all we dreamed. He describes trying to write like Ernest Hemmingway and climb the "Hemmingway mountain." But he realized that he could not, so he worked on building the "Saunders shit-hill." And he wrote, "If I continue to work in this mode that is mine, this hill will eventually stop being made of shit, and will grow, and from it, I will eventually be able to see (and encompass in my work) the whole world."

I think it is safe to say that Sender is certainly building her mountain, and it is made of wooden houses, lover's corpses, more hell, God himself, and some things we cannot quite understand. But she does not need her mountain to see the world from above. Clearly, she already has "An Angel on Stilts." •



Photos courtesy of Owyn Ledina '25

The End Justifies the Beans: "Into the Woods Cast Performs a Concert Revision of the Musical Canceled due to Occupy CC 2023

MINNIE MADDEN
ARCHIVES LIAISON

On Friday, March 31, the cast, pit and crew performed *Into the Woods: In Concert* in Evans Hall for a packed house of family, friends, and faculty. The show was initially planned to be performed in the newly renovated Palmer Auditorium with a complete set, lights and props during the first weekend of March. But when Conn erupted in protest in late February, pushing for the resignation of President Katherine Bergeron and advocating for diversity, equity, and inclusion issues on campus, the cast made the tough decision to cancel their performance in solidarity with Students Voices for Equity (SVE).

On Feb. 27, the cast, pit, and crew wrote to President Bergeron expressing that they would not perform *Into the Woods* until SVE's demands were met. The *Into the Woods* team explained how they had worked diligently on the show since January to "produce a story about community and found family" that "spreads an emotional and powerful message of coming together to face challenges and obstacles." They made the decision to support SVE and sacrifice their hard work preparing to perform on March 3 through 5, acknowledging that the weekend would be their only opportunity to fully perform the show.

Following this letter, the cast received an email response from President Bergeron on Feb. 28. Notably, this was Bergeron's first direct address to a student group since the Fanning occupation. When the students explained that they would not perform a production so valuable to the team involved for an administration that does not regard student wellbeing, Bergeron urged the cast to consider the legal, financial and institutional complexity of their demands. Bergeron was concerned about the \$20,000 deficit that would come from canceling the show (to gain rights to a show, copyright law dictates that a show must be performed during the date range stated upon the acquisition of musical rights). Bergeron wished for students to protest in a way that did not damage the College. Despite her pleas, the cast kissed their performance goodbye and stood with SVE and all those who occupied and facilitated the 2023 Fanning Occupation.

The news of the show's cancellation in protest of the Conn administration's disregard toward marginalized students reached the national *Broadway World* publication. *Broadway World* not only published SVE's list of demands, but also brought the story of the *Into the Woods* team's protest to national attention.

Heeding to the pressure of students, faculty and staff, President Bergeron resigned on March 24, meeting SVE's first demand. With the demand met, the cast of *Into the Woods* got creative and decided to perform an abridged concert version of the show. Jillian Hughes, stage manager for *Into the Woods*, prefaced the production by stating, "Now that actions are being taken to meet these demands, we are excited to perform our slightly altered concert version as a celebration of the work we've done as a campus and the change we're beginning to evoke."

On the stage in Evans Hall, the cast performed alongside a small orchestra. The performers adorned the costumes they would have worn in the initial production and performed the entire show in a toned down spectacle version. The intimacy of the event made the evening all the more powerful, leaving the vocals of the actors to speak for themselves.

The show's central message of bringing different people together fittingly parallels the community that has banded together at Conn advocating for DIEI change. The refrain "Sometimes people leave you halfway through the woods / Others will deceive you / You decide what's good / You decide alone, but no one is alone" encapsulated the atmosphere on campus since and during the Fanning protests. The campus-wide scenes of solidarity with SVE proves that, despite having a long way to go to make our campus inclusive and equitable for all of its citizens, no one is alone here at Conn. ●



Photos courtesy of Minnie Madden '26

“If You Love Ghana, Ghana Will Love You”: The Dance Department’s Transformative TRIPS Course

CATJA CHRISTENSEN
CO-EDITOR-IN-CHIEF

Two weeks, four cities, seven dancers, countless memories. From Mar. 12-27, Professor of Dance Shani Collins brought senior dancers Hisa Amaya, Sophie Barr, Catja Christensen (myself), Ilesia Finch, Zion Martin-Hayes, and Yeseri Vizcaino on a dance intensive and cultural immersion TRIPS course. The Department, along with assistance from the Office of Study Away and Africana Studies, fully funded the trip.

Collins and Truth Hunter, former Director of Race and Ethnicity programs at Conn and current doctoral student at the University of Connecticut, have collaborated over the years on holistic, embodied means of learning and brought students to Senegal and Ghana before. In their course syllabus, they describe their belief that “West African dance is not only a form of performing arts but is also a pathway for understanding the culture of marginalized peoples, challenging stereotypes about African peoples, and using movement as a healing modality.”

Prior to departure, the course embraced Collins and Hunter’s holistic, multidisciplinary praxis. We read “Homegoing” by Ghanaian-American author Yaa Gyasi, a novel which follows multiple generations of families from Ghana to America and back again. We practiced Twi, a dialect of the Akan language spoken in southern and central Ghana, and worked with language tutor Manasseh Anku via Zoom. We conditioned our bodies to prepare for dancing for hours in the hot humidity of West Africa, formed our own community values, scheduled Yellow Fever vaccine appointments, and completed our tourist visa applications together. By the time of the trip, we had already established a deep communal trust and bond, which would prove invaluable for the intensely emotional and transformative trip to come.



ABURI (Mar. 13-14)

After a 10-hour direct flight from New York City to Accra, we stepped out into the beating 85° sunshine. It was a stark contrast from the chilly, windy Connecticut weather we left behind. We drove outside of Accra to our hotel in the mountains of Aburi. We were glued to the windows, looking at the abundant tropical

plants, the food and water bottles perched on top of vendors’ heads, and the typical Accra traffic, all the while jamming out to Afrobeats on the radio.

After a Twi lesson and breakfast with Anku at our hotel, where we learned “maakye/good morning” and “medaase/thank you,” we set off on our first adventure to the Aburi Botanical Gardens. Our guide showed us all of the medicinal plants, monkey pod trees, kapok trees with massive buttress roots, and cinnamon trees which we sniffed and even tasted.

Our first dance experience was at Ashesi University, a leading liberal arts institution in West Africa where Collins taught while on sabbatical from Conn during the 2021-22 academic year. After meeting administrators, walking around the stunning campus, and trying the delicious dining hall food, we made our way to an airy multipurpose room with floor-to-ceiling windows and learned the sinton dance from Collins. We saw the sunset behind the mountains on one side and the lights of Accra twinkling like stars on the other.

KUMASI (Mar. 15-18)

Next stop: 5 hours northwest to Kumasi. We stopped by Nana Yaa Asantewaa’s sacred grounds and shrine in Ejisu, learning from the guide about how the Queen Mother and

warrior led the Asante, an Akan ethnic group, in the War of the Golden Stool against the British. We followed her story to the Armed Forces Museum in the city, where she was held captive before being exiled to the Seychelles. We also learned about the Asante Kingdom when we visited the Royal Manhyia Palace Museum.

Simultaneously, we spent two intensive days training with the Centre for National Culture’s resident dancers. We were paired up with company members, who became our beloved mentors in just two days. We danced on an outdoor stage in 95° sunshine and meticulously practiced footwork, arm placement, and formations for the kete and sanga dances. On our last day, the company dressed us in traditional costumes — layers of cloth wrapped around our bodies and scarves and golden trim wrapped around our heads.

I danced with company dancer Abena, my name twin since we were both women born on Tuesdays. We learned about this Ghanaian naming tradition at our naming ceremony in Kyekyewere “KY” Village the next day, when the chief gifted us with unique names with individual meanings and welcomed us to the village in a beautiful, emotional ceremony. We wore kente cloth from our trip coordinator, hilarious guide, and unofficial girl dad Richard Dwomoh’s shop in Bonwire.

To round out our time in Kumasi, we hiked a mountain to a cocoa farm, where we learned that fresh cacao tastes surprisingly like mangos. We visited the school Dwomoh’s son attends, where we traded dances with the students and shared our gifts. We learned about Adinkra symbols at a workshop then ended our visit with a five-hour-long impromptu dance party with dozens of children as Finch and Vizcaino had their hair braided.

CAPE COAST - ACCRA (Mar 19-26)

On the drive from Kumasi, we visited the Assin Manso ancestral site, where enslaved West Africans had their last bath before walking 50km to the slave castles on the coast. The gorgeous ocean views were punctuated by looming white buildings: Elmina and Cape Coast Castles. We toured both, walking from slave dungeons with a lingering, nauseating smell to the church just upstairs to the governor’s airy bedroom. It was a tour of extreme contrasts: the memory of human suffering with the lives that continue in the surrounding city. Our guide led us out of the “Door of No Return,” the same exit that enslaved people would walk through to board waiting ships. However, on the



Article continued on page 13

“If You Love Ghana, Ghana Will Love You”: The Dance Department’s Transformative TRIPS Course

Article continued from page 12



other side, the entrance was labeled “Door of Return,” symbolizing the return of African descendants in the diaspora to the continent.

After many beach days, we drove back to Accra, our final destination. We visited Dede Sartorial to be measured and fitted for custom costumes that we will wear on May 8 in

Myers Studio when we present our research. We also practiced our Twi and bartering skills with street vendors under Dwomoh’s watchful, playful gaze. When we would get too distracted by all the waist beads, dresses, and artwork, he would call out, “Y3n k ! Let’s go!” We would parrot the phrase back to the amusement of the local vendors.

We danced day and night in Accra, from jamming in the University of Ghana studio to getting down with the nightlife around the city. We learned the dances gota, kpanlogo, and bima along with Collins’ original choreography, and when we attended a private show of the Zadonu Dance Company, we jumped up from our seats and joined the dancing when we recognized the gota drumbeat.

JFK AIRPORT/NEW LONDON (Mar. 27)

Back stateside, we felt like changed women. We were now more of a sisterhood than simply classmates, forever bonded by this life-changing journey. We affectionately called Collins “Auntie Shani” on our trip, as she helped us learn how to be strong and vulnerable, fierce and soft, supportive and supported.

For some of us, going to Ghana was a symbolic return to ancestral grounds, connecting with a history that is equally painful and beautiful. This trip also allowed us to see firsthand how West African history and culture impact the world, historically and presently. We all brought our diverse individual identities to the experience, making our course both personally and collectively transformative.

Medaase Shani, Truth, Richard, and everyone who guided us on this adventure. As an artist told us in Kumasi, “If you love Ghana, Ghana will love you.” We cannot wait to return! •

Savoring the Evening Downtown, at RD86 Jazz

LUCIE ENGLEHARDT
MANAGING EDITOR

If you walk along New London’s Golden Street on Thursday nights, you can hear soft waves of alto sax rhythms that seem to emanate from the musicians stretched across the mural on the adjacent block. It is drifting from the top floor of RD86, where the live jazz will pique your curiosity enough to pull you inside.

I first entered the speakeasy-esque studio at RD86 when my friend brought me, who stumbled across the space a few weeks ago when she followed the music. Hidden behind a black curtain at the top of the stairs, jazz at RD86 is evidence of the eccentric corners where music, style, and culture flourish in New London.

Every week is a different trio. The week I visited I found Jonathan Barber, hailing from Hartford, on drums shaping the group’s beat with a stylish, effortless swing. To his right was Michael Carabello, playing a rich piano riff that moves in and around the beat. Ben Simmons tied it all together in animated saxophone wails. At RD86, Thursdays around 7pm is a casual blend of dining, live broadcasting, seemingly sound-producing, and bartending, harmonized by a joyous swell of jazz. The music is coupled with drinks and appetizers that range from baba ganoush to hickory smoked barbeque wings to braised short rib and salmon cake sandwich.

New London has been historically defined by its maritime culture, due to its time as the second largest whaling port in the world in the mid-nineteenth century. Since then, as reliance on its ports have waned, funky spaces like RD86 remind us that New London has a rich, ever-growing art scene that lends itself to vibrant community spaces.

Key figures actualizing this idea are co-owners Robert Ramsay and Hannah Gant, who are driven by their shared interest in community economic development, hospitality, and concept creation. The space has been around since the end of 2017, when they wanted to create a business incubator that highlighted both the city’s established artistic identity and its creative potential. RD86 (“Research and Development”) is project-based, fueled

by local artists and entrepreneurs that Gant and Ramsey believe in to help shape it into an embodied space.

Gant also helped in starting Spark Makerspace on Union Street, established with a similar mindset of cultivating creativity. Ramsay uses the studio’s jazz performances to experiment with his own tech-y endeavors of audio engineering and broadcasting. Beyond Thursdays, the space hosts Sunday Brunch, Taco Tuesday, with event pop-ups in between.

“We use our space to connect to entrepreneurs we believe in,” Gant shares. Those working with RD86 for an event don’t rent the space but rather work with Grant and Ramsey develop their idea: “we believe in you, we support you, let’s test and develop,” is Gant’s mindset. We take a social enterprise approach instead of nonprofit - working with the market to make money supporting these entrepreneurs to test their concepts with a live audience instead of hoping and waiting for grants to come through. There are a lot of services in the nonprofit world to write a business plan, but nothing to take it to the next level and test the concept.”

When asked what she has come to know about the city, they share that “people are very New London proud.” The idea behind the space is that it is intentionally built by and for the community, and it takes time and intention for a community to take shape. Newer ventures like RD86, who work within previously neglected buildings and seek to support local entrepreneurs, are inevitably tasked with moving through their community in a culturally relevant way and being thoughtful about how they operate within it. Ultimately, they want to stick to their salient goal of innovation and for it to be a spot where creativity can prevail for an excited audience.

There is no cover and no reservation needed on Thursday evenings at the RD86 Diner & Jazz series bar, from 6-9pm. Check out its other event-based experiences at <https://www.rd86space.com> •

Blueprint: POCA's 2nd Annual Fashion Show

Article continued from page 1



Inglis, along with the co-director of the show, Niamani David '25, have had an unprecedented few months after taking on roles in student leadership for Student Voices of Equity (SVE), the organization established in response to a campus-wide call for President Bergeron's resignation amid accusations of racism and anti-semitism in early February.

"The show had to be put on the back burner in favor of addressing institutional issues. The system had to be confronted and we had to push for change," said Inglis on Saturday night. "Tonight is about giving recognition to all different cultures and celebrating individuality."

"He's a powerhouse," Leron Dugan '24 told me serenely as we saw Inglis speak into an earpiece several feet away.



The night moved swiftly and energetically through a whirlwind of performances, including musical acts with Claudia Marmelo '23 and Osa Erhunmwunse '26, dance by Shawnia Yon '24, and poetry by Alex Reyes '23 and Quincey Robinson '23.

The second half of the night saw models walking the runway and expressing their cultural heritage in clothing form. "Having these cultures represented is what we've been fighting for," said David poignantly during closing remarks.

Xenia Bernal '25 expressed gratitude for POCA and the community at large; "This show took blood, sweat, and tears to put on. It means so much to have all of you here." The committee began planning the show in August 2022 and aims to become a part of Conn's annual traditions.

"I'm wowed," said Emi O'Brien '24, a student and attendee. "I can't get the smile off my face!" This opinion seemed widely shared as the infectious, supportive energy continued heartily through the post-show reception.

There is still much work to be done at Conn to systemically protect our students of color. But Saturday night was an important milestone in creating a space of artistic amplification and individuality after a time of adversity. Most significantly, it was a platform for artists of color to celebrate the emergence of a new era of equity and inclusion following the resignation of Katherine Bergeron. •

Dugan, a junior with a self-designed major in Cultural and Media Studies and Creative Director of Akwaaba Magazine, continued to speak meaningfully about his experience as a designer for the show and its significance.

"It feels deeply empowering and encouraging as a person of color on this campus to have my work on display, and as an individual creative having people engage with my work is special. It curates a space that feels like coming back home to myself, a feeling that I haven't had in a long time."



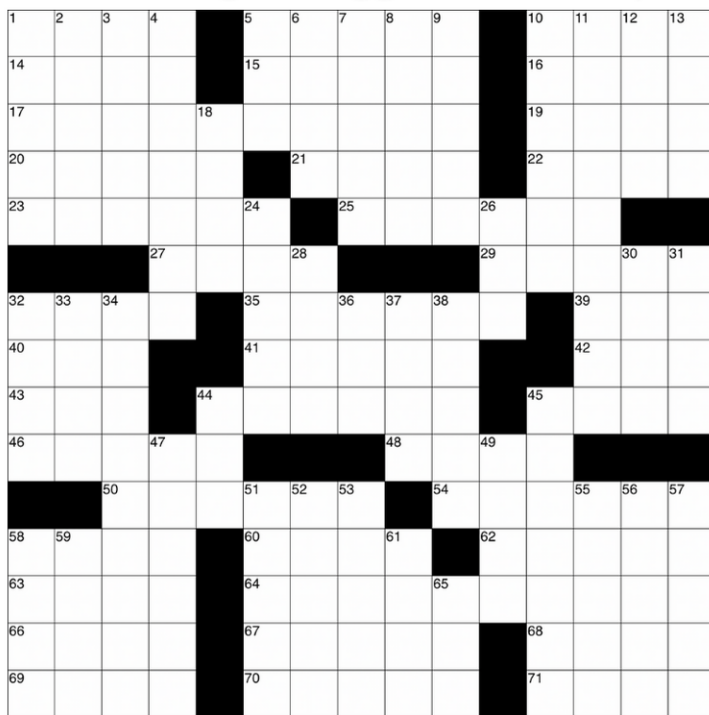
Blueprint: POCA's 2nd Annual Fashion Show



Photos courtesy of Haley Lowenthal '25

TCV's Areligious Egg Hunt

By C.Z.S&A

**Across**

1. Surveyor's map
5. Camera brand
10. Vegetable of southern comfort food
14. "Return of the Jedi" green-skinned dancer
15. "All systems ___!"
16. 100 in Madrid

17. Raw egg bacteria
19. Actress, Hathaway
20. Sports car roofs
21. Author of The Giving Tree
22. Officers ranking above Cpl.
23. Fungi?
25. Slanted emphasis
27. Compass letters
29. It's egg means zero

32. Settings of four series in a CBS franchise
35. A men's indoor professional sports league
39. Sheep bleat
40. Charged particle
41. Apple to Samsung
42. 3 letters of environmental waste management
43. Neighbor of GER
44. Cristian of Tottenham FC
45. Beach bucket
46. Bone doc
48. Imitate
50. World's largest nocturnal primate
54. Water brand worse than tap water
58. Precipice
60. "Ist das gras blau?"
62. Hunger Games country
63. Repair a sock
64. Hitting snooze
66. Small battery size
67. Beethoven's "do do do do do do do do do"
68. British pound?
69. Acad. terms
70. Steals
71. Tomorrow's opposite: Abbr.

Down

1. Content of Instagram feeds
2. Reluctant
3. Words that lead to nothing?
4. Tampax, Playtex, and Cotex
5. Ted Lasso home state, abbr.
6. Copper, gold, and iron
7. New ___, India's capital

8. Phineas and Ferb's favorite 5 letter word
9. Marsupial often called a bear
10. The O in AOC
11. Longest venomous snake
12. "Seasons of Love" musical
13. Some fuel suffixes
18. Bears in Buenos Aires
24. Iconic DC public transit often on fire
26. JFK alternative
28. Done impulsively, "on"
30. Draped South Asian garment
31. Grey tea
32. Hi and bye in Milan
33. Olivia Rodrigo debut album
34. An egg was the most liked photo on this platform from 2019-22
36. Wall-E's companion
37. Snitch
38. Absorbed by 4-Down
44. Fish eggs
45. Ukrainian wax-covered Easter egg
47. Scar's henchmen in "The Lion King"
49. Big ___, nickname of baseball's David Ortiz
51. Adams, known for his American West photography
52. Mello ___
53. Old Macdonald tune
55. Harmon, of Rizzoli & Isles
56. Young, Diamond, and Armstrong
57. "___ ___ okay", college students this time of year
58. Writer LeShan and others
59. "The Phantom of the Opera" heroine Christine ___
61. Home for eggs
65. Latin foot

TCV IS HIRING!

The College Voice is looking for our new editorial board for the 2023-24 school year!

Apply Now! Email for the application:
thecollegevoice@conncoll.edu

