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# THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER

EXTENDED EDITION!

## Professor Sharma Denied Tenure

JULIA CRISTOFANO  
MANAGING EDITOR

On February 28 a group of faculty members received notice that they had been granted tenure. Shubhra Sharma, Vandana Shiva Assistant Professor of Gender and Women's Studies, was not among them.

As current departmental chair for Gender and Women's Studies and one of only two full time GWS department faculty teaching this year, Sharma's tenure denial came as a surprise to many in the campus community. "I was concerned and confused when I heard the decision," explained Henry Sinnock '16, co-chair of the GWS Student Advisory Board and GWS major. He continued, "I joined the Student Advisory Board last year because Professor Sharma really made it into a force in the GWS department where it previously hadn't been. I don't know what will happen to the work she has done if she leaves."

Alia Roth '14 echoed Sinnock's concern and affection for Sharma, stating, "Working with Professor Sharma throughout this past semester, attending countless lectures, and reading her literature on *The Feminist Wire* I was in complete shock when I heard that she had been denied tenure."

At Connecticut College, tenure is granted on the basis of "excellence in teaching, scholarship and service," rather subjective guidelines that leave a great deal of room for interpretation. This may explain why Sharma, who was told last year that she was on track for tenure and moving in the right direction, could encounter such a different response just 12 months later.

Three main bodies are responsible for granting tenure; The Appointments, Promotions, and Tenure Committee (CAPT), composed of five tenured faculty

members, Roger Brooks, Dean of the Faculty, and President Katherine Bergeron.

Records of tenure, particularly of recent denials and appeals, are confidential material to virtually everyone except the office of the Dean of the Faculty, yet anecdotal accounts from professors suggest that tenure denials have been rare in recent years. "I think this is due to better mentoring and more honest appraisals," opined Dr. Joan Chrisler, Class of '43 Professor of Psychology. Chrisler recounted that in the past there have been times when a department decides they cannot recommend a candidate for tenure. In such a case, they typically advise the individuals not to go up for tenure review, and those individuals instead leave the College when their contracts expire. "To deny tenure to an individual recommended by the department is very unusual," she said.

In the weeks following the initial denial students rallied around Sharma, collecting over 300 signatures and some 70 letters of support from students, alumni, parents, faculty and staff. An appeal was filed with the CAPT committee to reverse the decision, but on April 9th Professor Sharma received a letter from President Bergeron stating that the appeal was overruled and tenure denial would not be reversed.

Students have refused to accept this as the end of the fight for Professor Sharma. A sizable group of students, spearheaded by members of the GWS department, Women's Center executive board, and others who have worked in a close, cross-disciplinary manner with Sharma have held several meetings over the past few weeks to plan a course of action. "I looked into the archives to try and find other cases like Sharma's but there doesn't seem to be a precedent for this situation," said Kelley Kobak

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### ECLIPSE

SATURDAY, APRIL 26, 2014



MIGUEL SALCEDO

### Retention and Rigor in the Center for Art and Technology

DAVE SHANFIELD  
EDITOR IN CHIEF

The five interdisciplinary centers at Connecticut College are often promoted as the school's prized possessions. Often referred to simply by their acronymic labels such as CISLA, PICA, and CAT, the programs are seen as the embodiment of interdisciplinary study, a true application of the liberal arts education.

While CISLA's large enrollment establishes a somewhat visible presence on campus – this year's graduating class includes more than thirty students – other, smaller centers can seem shrouded in mystery to those who are not directly involved. The Ammerman Center for Arts and Technology, or CAT, is one such center; at the start of this year, eight students were on track to receive their program certificate along with a diploma at graduation. Though this number might sound low, each CAT class has typically only held five to ten scholars since its first graduating class in 1997. What is more surprising is of those original eight, only half have decided to follow through with their projects – the other four dropped the program at different points throughout the year.

"I don't think it's a pattern, I think it's a cycle," said Libby Friedman '80, the center's assistant director. "Some years we have more applicants, some years fewer. I'm disappointed the other students didn't continue, but we're very happy about the students who have stayed with us."

The center's director, Ozgur Izmirli, Associate Professor of Computer Science, joined the College

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### Lost in Translation: Difficulties with the transfer of credits taken abroad

AYLA ZURAW-FRIEDLAND  
EDITOR IN CHIEF 2014-2015

After the Fall 2013 semester, the Connecticut College Office of Study Away removed the University of Cape Town (UCT), South Africa, from their list of approved programs as a result of receiving several complaints from returning students regarding their experience abroad. This is a shame, but probably the best decision. Three students that recently returned from UCT had a very specific set of concerns regarding the translation of the grades from the courses they took abroad; things just don't seem to add up.

"I felt like I was doing relatively well in my classes, but was taken completely by surprise by what I saw on my official transcript," said Nick Kensey '14. UCT uses the British grading system, which, unofficially, marks 75 as the highest grade possible, or an A+. It is generally understood that grades in the 70-range are difficult to attain for any student being graded on that system; grades are often much lower, somewhere in the range of the high 50s or lower 60s. Obviously, this is quite a bit different than Conn's grading system, where over 50% of rewarded grades are in the A-range of 90 or above.

This indicates need for a grade conversion scale that would translate foreign credits into the Conn system. Fortunately, most study abroad programs, be they larger international programs such as SIT or IFSA Butler, or foreign univer-

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### ARTS



I entered this year under the assumption that my art thesis would be the focus of my senior year, the central object of my labor, the pot always simmering on the back burner of my mind. It wasn't, though, and as I sit here in *The College Voice* office on a Sunday night, surrounded by my motley crew of editors as they place final edits on the newspaper you hold before you, it's clear why. While my thesis provides tangible evidence of my own thoughts and musings, *The Voice* is the embodiment of the efforts of everyone who has contributed to this year's edition of the paper, every editor that came before me, the writers, illustrators and photographers with whom Melanie and I, and much of our staff, will soon join in the ranks of TCV alumni.

I've yet to meet a student here who doesn't love to complain about this college, but I think there's something to be said for being dissatisfied, for identifying a problem and yearning for a solution. Of course, those who sit around and complain about the crappy shower-curtains are not so commendable, but those are not the people who go on to make the most out of this four-year journey. Among the staff of *The College Voice*, the desire for improvement is not only palpable, it is recorded and documented throughout the 14 issues we've produced this year.

I must thank my co-Editor Melanie Thibeault and Managing Editor Julia Cristofano for keeping me out of trouble (in my writing and otherwise), supporting me unconditionally (nobody will ever call me a beautiful genius with the same frequency and candor as you, Julia) and for sticking with this thing, together, until the end. And while it's a shame that so many of the *Voice* staff will be graduating and moving on this May, the College is lucky that the paper is being left in the incredibly capable hands of Ayla Zuraw-Friedland as Editor in Chief and editors Dana Sorkin, Eleanor Hardy, Matteo Mobilio, Hallie Grossman and Luca Powell. I have no doubt you'll whip your new co-editors in to shape soon enough and continue with the up-

wards trajectory that we've worked towards together.

All in all, I'd say I did the whole Conn Coll thing pretty well. And, not that my opinion is worth any bit more than anyone else's, I do have a few tidbits of advice for all you juniors, sophomores and freshmen who are inclined to read them...

**1. Have goals.** Seriously, it's easy to just float on by at a school like this, but give yourself a purpose. I cannot imagine that the real world is nearly as saturated with opportunity as this campus.

**2. Don't take no for an answer.** That's how you reach your goals, duh. But in all seriousness, it's a small school, and even though we register for classes online and email our professors more than we go to office hours, there's always a human being on the other end of any decision put before you. So if you don't like the decision, find out who made it and change his or her mind.

**3. Talk outside the library.** You don't have to be smoking a cigarette to step away from your work and just talk with your friends – or strangers – for fifteen minutes. Even if you're talking about your work, take breaks, meet new people and learn about what your peers are working on. There are some freaking interesting people here.

**4. Eat alone sometimes,** dinner especially. This one's mostly practical. You don't have to wrangle a dozen friends together just to stuff a nasty Harris meal down your gullet. Grab a *New York Times* and leave it unopened on your table as you stare off into space and take a moment for yourself. Nobody is going to think you're a loser and if they do, it's probably not because you're eating by yourself.

**5. Respect the Honor Code.** Even if you don't think anyone else does (but always assume that they do). But still lock your door. That's just common sense.

Over & out,  
Dave

"What are you doing after graduation?" It's a question that makes me cringe every time I hear it. Recently, I've started reacting with a visible twitch, which leads whoever is asking to add, "Oh, should I not ask?"

"No," I say. "You can. But I don't have an answer."

As April comes to a close, I'm still wondering what my next adventure will be post-graduation. Not having a plan, not having a job, not having any idea of my future after Conn used to terrify me. When I began college, I naively believed that I would graduate with a well-paying, sophisticated career in New York City. As I've grown up on this campus, I've learned that some expectations are never met, some goals are never achieved and plans can change more quickly than the mood at a Cro dance. But new aspirations are set, and it's healthier to be open-minded to unexpected opportunities.

With three weeks till graduation, I'm (weirdly?) calm. Euphoric, even. Any and all possibilities exist. Any and all adventures abound.

This past Saturday was the last standard college "party" night, wrapping up the semester with a rainy, frigid Canopy dance. This weekend is Floralia, then finals, then senior week and graduation. With so few opportunities left to socialize on this campus, I spent the night locked in a classroom, writing this editorial... and twenty other assignments that slipped under the radar of Senioritis.

It's hard to focus on the present when the future is a handful of Camel cookies, a few school-sponsored free drinks and a piece of paper away.

At the same time, I've noticed that in the past few weeks, my mindset has begun to shift from that of frazzled college student to independent twenty-something-year-old. It's taken almost four years, but I finally feel 94% self-sufficient. That's 87% in part thanks to my responsibilities as co-editor in chief of the *Voice* and 18% in part due to the natural process of growing up (I never took a stats class).

Running a small business, essentially, for no personal profit, writing one to two pieces per week and managing a staff of about twenty editors and writers has consumed a lot of my (and Dave's) time. We came into the paper this year with solid goals in mind: to improve the content of articles, increase visibility, brand the *Voice* and make design improvements. What we've done over the past eight months is produce a publication that we are proud of – a publication that the campus community is also proud of. So we've been told by countless students, faculty, staff and administrators this semester.

I trust their judgment.

I'm proud of the smart, sexy staff that has worked so hard this year to help us transition and improve, pitch ideas and cry over InDesign. Dave, in particular, has never failed to impress me with his ideas, designs and sometimes passive aggressive emails that whip the staff into shape when we hit a lag. He's made *The College Voice* a better publication; he's made me a better editor.

Taking charge next year is former Opinions editor Ayla Zuraw-Friedland. Ayla joined *The College Voice* the second semester of her freshman year. We bonded by posting pictures of cake via Pinterest on each other's Facebook walls the following summer; I knew in that moment that she was a trustworthy individual.

Over the past three years, I've watched Ayla grow as a writer, editor and individual. We've blasted One Direction and danced on the old, grimy *Voice* couch on more than one late night in the office. We tried (and failed) to have a successful food column. We've grown to be close friends. She never fails to amaze me with her writing or her passion for writing. I'm impressed by her vision for the future of the *Voice*, and have faith that Dave and I are leaving the newspaper in good hands with her and the current underclassmen staff: Dana Sorkin, Luca Powell, Matteo Mobilio, Eleanor Hardy and Hallie Grossman.

No pressure, guys, but I think you can make the paper rock 'n' roll. Just don't fall victim to the Spice Girls Pandora station. And take down that poster of Justin Bieber.

The *Voice* has been the most consistent part of my time at Conn. I've had friends come and go, classes begin and end, majors considered and reconsidered. But since I walked into the first *Voice* meeting of the 2010-2011 school year, I've been back every Monday night. Tonight will be our last meeting: tonight I close a big chapter of my life.

Dave, Julia (without whom Dave and I would be lost and the *Voice* in significant debt) and I have a tradition as we send the paper off to print early on Monday mornings: Dave and Julia sing along to Natasha Bedingfield's "Unwritten," as I grumble about their poor music taste. As we wrap up our time at the *Voice*, say our final goodbyes and shed some tears on our last published issue, I know that both retiring and incoming staff will be just fine. As Bedingfield and Shanfield both sing so beautifully: The rest is still unwritten.

-Mel

## 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."

DAVE SHANFIELD  
&  
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*Thank you for reading  
&  
Thank you for writing*

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## FROM YOUR FUTURE EIC

During my semester abroad, while residing in a small, un-insulated cabin somewhere in the upper peaks of the Andes Mountains in Peru, I received an email from the *Voice* and realized there was no escape. I also realized that I didn't mind that in the least.

When I joined the *Voice* as a first year student, I made the mistake of sitting on what is possibly the grimmest sofa in all of existence that calls the *Voice* office home. I watched the banter between the editors and older writers and was in awe of their advanced maturity, wisdom, humor and obvious mastery of the English language. They joked, they criticized (both the school and one another), they casually mentioned jaunts to the mythic campus bar. These were the beautiful people.

And they still are. While the I-am-not-worthy feelings have subsided to a point where I can stand to stare directly at Dave, Melanie and Julia without being blinded by their genius, in all seriousness, I completely admire and respect them as college journalists, intellectuals, and, overall human beings. They turned the newspaper from a not-quite-charming campus tabloid to a legitimate source of news that I haven't seen used to clean up spills in Cro lately.

It contains things like words and ideas... good words and ideas. For lack of a better word: it's sexy and I can only hope that I can maintain this progress.

In terms of the "vision" I'm supposed to have for the coming year to make the paper my own, I don't think I've gotten that far. I've gotten to the point where the idea of running this paper is only slightly less anxiety-inducing than eventual graduation. All I know at this point is that I have a pretty fantastic staff of enthusiastic editors, as well as a few old so-and-so's from this year's legendary staff.

I thank Dana Sorkin in advance for cradling me as a sink into an incoherent babbling mess in the face of Adobe InDesign, I promise I will tag-team you out when it gets to be past your bedtime. Thank you to Luca, Matteo, Eleanor and Hallie for not being graduating seniors and sticking around our quaint, chair-crowded office.

Even though there are moments I consider stealing Dave and Mel's diplomas and making them stay forever, I don't think there is anyone here that could have prepared me any better for the challenge that awaits.

-Ayla

## FROM OPINIONS

These sorts of pieces have one of two endings. The first kind ends happily—the message being that things at this school are improving, that we are being kinder to each other or more inclusive, that everyone is trying and things are working. The second kind is admonishing, usually, telling us that we need to change, things aren't looking good, someone messed up. But, on occasion, there is just a day in early May, that you spend wearing crop tops with your friends. Sometimes there is nothing to write. Floralia is just such an occasion to put down our pens and put on cutoffs, stop critiquing each other just once.

Newer readers and writers of *The College Voice* might say, "But the rampant drinking!" "Oh, the waste!"—"There's an angle here!" Others will cry, "Misused funds!" or "Horrible, horrible music." Believe me when I say it has been said before—I know because I've said it before. There is no angle. It's just a nice day. It can be so exhausting to be constantly mining for the next thing to criticize.

On the night before our last *Voice* meeting, I was in a panic looking for things wrong with our school. I was pouring over other online college newspapers, I was thinking of everything that had bubbled up rage in me recently, and was drawing a blank. I don't know if it's the calm resignation that happens as you approach the end of a year or the way spring makes people the best versions of themselves, but I began to know that there was nothing to say.

We traffic in opinions in college. We have

opinions about government and political correctness and language and food service. But there is something to be said for blankness, that kind of early-May, happy vacuity. It doesn't mean we're stupid or unengaged, disimpassioned, or "complacent youth"—whatever the critique may be. It just means we're open.

It's a common enough thing to be sitting on the third floor of the library and thinking about how the four people talking loudly next to you have committed the most unforgivable of Conn sins and are most definitely going to the darkest depths of hell for it. More common still is feeling that wrenching in the stomach when you have a particularly uninspiring meal (literal wrenching) or class discussion (figurative wrenching). What's clear is that some things are worth writing about and getting angry about, and some things aren't. You'll know it when you see it.

And despite what Conn College marketing would have us believe, mostly this is a place like any other; sometimes it is a little painful to be here, irritating too. We all have our criticisms. But this is for a less predictable ending for an Opinions piece: it can be blissful, every once and a while, to not have an opinion. Sometimes the hedonist god within us all is honored with golden rays of sunlight falling on paper plates of abandoned chicken fingers, and synthesized-hip-hop-drum-machine-samples sound like the voices of a thousand angels—and that is enough.

-Madeline

## FROM COPY

Dear Campus Community,

People love referring to things as "an art." For example, "editing is an art," some editors would quip. I disagree. To me, art is fluid and irrational, adhering to rules set only by the artist (Dave can attest to that). The choice to set rules exists, and they can be dictated by inconsistencies: cultural climate, individual morals and precedent. Grammar, however, is consistent. It is elegant and relevant, and we should all take a moment to appreciate it.

Grammar allows us to be who we are by keeping us in check. We need its rules and regulations for the sake of professionalism, communication and consistency. Being able to express oneself adequately is the basis for everything. My love affair with grammar began during my freshman year of high school, when my English teacher imparted to us her knowledge of the positive correlation between grammar and employment. I wouldn't go so far as to say that having good grammar will get you a job, but having a grasp of the Oxford comma will

keep your résumé clean and concise.

Language is, to say the least, very important to me because communication is also very important to me. Discovering channels through which we can reach one another is exciting and sometimes terrifying, but it allows us to embrace similarities and differences that we can learn from and experience. Language is the tip of the iceberg in terms of modes of communication, and it opens up a world of experience that few have the means to access.

Access your own space. Explore your own channels. Deepen your knowledge and broaden your interests. Do so with proper grammar. It will only benefit you in the end.

-Hallie

## FROM NEWS

I would say it's impossible to fully prepare oneself for the waves of emotions brought about by the end of senior year at Conn. Faced with less than three weeks remaining of calling New London our home; it's become increasingly evident how precious every minute is. Even once recognizing the legitimacy of the looming May 18, the prospect of actually saying goodbye seems surreal. In light of this second semester senior, slightly skewed outlook on life, I've tried to collect the bits and pieces of my Conn experience I hope will resonate with the members of my class as well as our younger camels we're about to leave behind.

Firstly, long live the floor party. While 75% of this school knows nothing of a Thursday night on the second floor of Harkness, jam packed with hundreds of students and President Higdon escorted by SGA elected officials—it happened, and it's this kind of culture that first made me fall in love with Conn's social life.

Coed bathrooms—especially that of the second floor of Freeman and the first floor of Windham still in their original, early 20th century glory—have made me a stronger person.

RIP, Stash's. In tandem with this thought, Harry's cabbies have made me wiser.

There is nothing more magical than the green on the first warm day of spring. Even if "warm" is considered 45 degrees in New England.

JA and Freeman dining halls hold some of my most precious college memories, and

the members of the dining staff based in these two locations in particular have never failed to put a smile on my face on a daily basis.

If one should ever find themselves weary of a seemingly homogeneous Conn community, look no further than OVCS. This office and its programs have served as a safe haven for myself and countless others; it also serves as a reminder of the passion so many people here have for the surrounding community regardless of ostensibly dominant "sketchy" New London blanket statements.

The professors and students of the Department of Government and International Relations have brought the caliber of my education to an incredibly high point, which I am so appreciative of.

Trying new things my senior year was one of the best decisions I could have made. Two of these experiences both culminated in Evans Hall: The 2014 Vagina Monologues and of course, the third annual TEDxConnecticutCollege I was lucky enough to join the amazing executive team of.

But sticking with old habits pays off as well. After writing for *The College Voice* for four years, I can honestly say becoming an editor of the News Section has been an honor and a privilege. I will miss it, as well as all of the aforementioned, discombobulated ramblings that have made this place home for me.

Thank you for reading,  
Molly

# THE COLLEGE VOICE

presents

HOW TO WRITE ABOUT  
(addressing difficult subjects through writing)

WEDNESDAY, APRIL 30<sup>th</sup> at 4:30 PM in Hood Dining Room in Blaustein



## Senior Week Update

ELLIE NAN STORCK  
STAFF WRITER

Every year, after the excitement of Florialia and the rush of completing finals and turning in theses, the seniors reach the bittersweet end of their journey at Connecticut College and are greeted with open arms by their families and the Senior Week Committee. This year, Senior Week, which is sponsored by the Junior Laurel Chain and Usher Corps, has been titled "The Final Tour '14." Leading the 2014 committee are co-chairs Eleanor Hardy '15 and Janil Tajeda '15, both rising seniors, in collaboration with Jeannette Williams.

"Planning senior week, although a great deal of work, has been a lot of fun," said Hardy. "It's exciting to be planning out the seniors last days here but also a lot of pressure! It will be exciting to have the juniors do the same for us next year."

The schedule of events for the week is packed with day and evening activities, some exclusively for the graduates and some including family members. "The Final Tour '14" will kick off on the evening of Tuesday, May 12, with a Coachella-themed Lily Pad dance in the arboretum. Daytime events include a tour of Mystic, a New Orleans Jazz Festival Brunch, Spa Day and a North by Northeast carnival. Evening events include the "Tomorrowland Night of Nights," a country fest dinner and a masquerade ball that will be hosted at the Mystic Marriott. Senior Week will conclude on Saturday, May 17, with the Firefly Music Festival Gala for family and friends to celebrate the night before the 96th Commencement on Sunday.

The senior week co-chairs both share the sentiment that working on the committee has been very rewarding. "Working senior week has been absolutely phenomenal," said Tajeda. "I never expected that it would result in closer bonds and connections with so many juniors."

The committee meets weekly to carefully organize and plan each event of the much-anticipated week that represents the culmination of senior year. "It requires a lot of time and dedication, but I know once it all comes together it will all be worth it," said Tajeda. "It has helped me realize just how much goes into planning nighttime events which has helped me appreciate SAC, the class councils and the Office of Student Engagement."

Seniors, rest assured that because of the Senior Week Committee's dedication and hard work, you have a lot to look forward to in the coming weeks! •

## Second Language Acquisition Class: Learning through Community Involvement

DANA SORKIN  
NEWS EDITOR

With the inauguration of President Katherine Bergeron ushering in a new era of Connecticut College's history, the campus community is now reevaluating the way we interact with the city of New London and ways in which our relationship can be strengthened. As the General Education reforms begin, students and faculty alike have expressed an interest in doing more work off campus. Second Language Acquisition, taught by Lecturer in Slavic Studies Petko Ivanov, allows students the opportunity to work directly with elementary-aged students at the Regional Multicultural Magnet School (RMMS) in an after school program developed by Associate Professor of Slavic Studies Andrea Lanoux.

Professor Lanoux explained that the program began when a group of Conn students in 2008 went to RMMS to teach Russian during the school day. Eventually more languages, such as Japanese, Chinese, French and German were added, and the program changed to be held after school. Sue Goldstein, one of the directors of the program, said that the program has be-

come so popular with the students that a lottery needed to be created to ensure that students have an equal opportunity to study with the visiting Conn students. RMMS tries to keep the total number of students per semester to around 80, but last semester there were almost 100 students participating.

For this semester, the course appealed to both students studying foreign languages and students working towards the College's education certificate. Some students, such as Sara Maclean '15 and Brian Damacio '16, who both teach Spanish, hope to be teachers one day, and are using this course and program as a valuable learning experience. Other students use Second Language Acquisition as a way to improve their skills as language learners. Just as Conn students gain valuable skills from this program, RMMS students gain skills, as well. Though the students are clearly not going to become fluent in Arabic from two hours of practice twice a week, Kate Serio, another one of the program directors, and Goldstein explained that students are gaining more cultural awareness and sensitivity, and a general love of learning languages.

This semester, one of the first assignments students in the class worked on was an essay examining themselves and their personal histories as language learners. Some students, such as Kamal Kariem '16, have studied languages in a formal educational setting for many years, while others, such as Nadiya Hafizova '15, learned a second language at home. Some students learned English as a second language, and for other students, the languages they're learning at Conn are their third or even fourth languages. Professor Ivanov had the essays printed in a book and eventually published through the College, and it now serves as a tangible reminder to the hard work of his students.

At RMMS, two Conn students, representing almost every language offered at the College, take groups of around nine elementary students into different classrooms for their lessons. On the day that I went with the group, the Arabic students learned how to describe their family members, Japanese students asked each other their ages, French students pointed out different parts of the body and Russian students went over the Cyrillic alphabet. Spanish students did jumping

jacks while repeating numbers, and Professor Ivanov explained that doing physical movements while learning can help students better remember what they're being taught, something that the class learned and was now implementing with the RMMS students.

The final project for each student was to create a full lesson plan, after having shadowed classes at RMMS and more advanced language classes at Conn, and film themselves going through it to the students. But for many of the students taking the Second Language Acquisition class, the true memories come from just interacting with the RMMS students. Lizz Ocampo '16, one of the Russian students who has been teaching at the RMMS after school language program for three semesters, said that the highlight for her was seeing all the "little things that [the students] remember," and that even after weekends and vacations, the RMMS students could count to ten and say hi to her in the language she had worked so hard to teach them. •

## New English Professor Bridges English and Environmental Sciences

JANAN SHOUHAYIB  
STAFF WRITER

The liberal arts education structure invites connections across disciplines. As a liberal arts institution, Connecticut College works to "educate students to put the liberal arts into action as citizens in a global society," as shown in our mission statement. Assistant Professor of English, Michelle Neely, one of the newest English professors, has created new interdisciplinary connections across the curriculum through cross-listed English and Environmental Studies courses and her commitment to the academic centers.

The English department wanted to hire a professor with a focus on pre-1900 environmental literature, who could also make interdisciplinary connections, particularly between English and the sciences, and especially through the Goodwin-Niering Center for the Environment.

Professor Neely expressed her interest in the interdisciplinary nature of the school, especially through our five academic centers and the common choice of students

to double major. She explained, "The interdisciplinary conversations and the real efforts in that direction are really exciting to me." She called her collaboration with the center "one of the most exciting elements of my year so far, seeing the incredible projects the Goodwin-Niering students do. As a group of students from different departments who wouldn't necessarily be talking to each other, they're so excited about their work."

On joining our college community, Professor Neely explained her initial reactions: "I've been really struck by how friendly and welcoming the community is." She added, "Even on the first day of the year, everyone was hugging. The whole campus was so happy to see each other." She said that our strong community, beautiful seasonal campus, as well as the students' commitment to social activism and justice has made her first year a delight.

Last year, before coming to Connecticut College, Professor Neely was a post-doctoral fellow at the University of Toronto. As a California native, she said this experi-

ence was a "crash course of winter weather and all things North."

While working on a book and several articles, Professor Neely is currently teaching two classes, *Occupy American Literature* and *American Earth: Puritans to Present*, both of which examine how nature has been represented in American literature.

Brooke Safferman '16, an English major in Professor Neely's *American Earth* class, elaborated on the course: "[The class shows us] the importance of preserving our environment through a literary medium." In this way, by accessing environmental issues through literature, the course makes environmental studies accessible to students not necessarily involved in science majors.

Two juniors, Dakota Peschel and Ayla Zuraw-Friedland, in Professor Neely's *Occupy American Literature* class, also commented on the course's uniqueness within the English department. Peschel explained, "Her class, like most upper level English classes, is very discussion-based, yet she is always there to guide discussions and is very encouraging of her stu-

dents... instead of writing a standard final English paper, we have to write a 'think piece,' in which we use a text we have read in class and relate it to a contemporary issue in our society."

Zuraw-Friedland commented on the wide variety of students interdisciplinary courses will attract. She believes courses like the ones being offered by Professor Neely will be interesting to students from all over campus, especially those who may not be interested in taking a "classic seminar" in the English department.

In the fall, Professor Neely will be teaching *Essentials of Literary Study*, a fundamental course that focuses on why reading literature, both poetry and prose, is relevant and important, and *Humans and Other Animals in 19th Century American Literature*, which introduces topics such as the animal, the expansion westward and heavy sociopolitical questions, such as race and women's rights. Both courses will help strengthen the interdisciplinary bridge Professor Neely has helped to pave between the arts and the sciences. •





# Floralia: A Recent History

## *Memories of the Past and Upcoming Excitement*

**SARAH LANGFITT**  
CONTRIBUTOR

The name is ever more graceful and harmonious than the actual day, the cacophony-filled blur of fun, or the people living it could ever be. Freshmen hear whispers of it beginning during Orientation; the legendary day that everyone has that one story about, starting with, "This one time last year at Floralia." It is said with a slight grin on your face, the memory bringing a sparkle of both nostalgia and excitement to your eyes. This is the legendary day that leaves the campus (and its students) a wasteland strewn with the cherry red solo cups. But there's more to the story than that: Annalise Keeler '14 mentions how one of her favorite parts about Floralia is that "it's a day to relax and be with the community." Last year's Floralia, with its perfectly sunny weather, was a great example of the campus coming together under dozens and dozens of tents to enjoy live music and forget all worries of school work and upcoming finals.

Historically, Floralia is a celebration of Conn's students: it was born from the mind of a sophomore, Tim Scull, Class of 1979. Floralia was the product of an independent study project in theater Scull was working on. Over the years the event has changed substantially: the original line-up included a jazz quintet and puppeteers. The effort

to construct the original Floralia in 1977 was a scrambled one; Scull did most of the work himself from planning the program to building a wooden stage and figuring out contracts with performers.

Nowadays, things are a bit more extravagant. Floralia is a more than \$50,000 operation, including attractions of a wide variety from year to year. There's a subgroup of the Student Activities Council (SAC) devoted entirely to planning the event. In the past, Conn has seen obstacle courses and bouncy houses. For Keeler, "the huge obstacle course [was a blast], it was maybe the most fun I have had in all four years here at Conn." Other highlights over the past few years have included Chiddy Bang in 2013 and Matt and Kim back in 2010. In 2012, New Boyz was scheduled to headline, but early in the day's festivities the agent called to cancel because one of the band members was in the hospital.

Beyond just being for the students, since 1977, Floralia has attracted a wide number of people: the first one ever being attended by more than 1,000 people. The second, in 1979, drew crowds from Wesleyan and Trinity. Alumnae and members of the community come to campus for this reprieve from real life in a one-day celebration of music, spring and lots and lots of booze.

Floralia 2014's artist selection was slightly different this year than previous years because SAC decided to set up a Facebook

page on which students could leave suggestions. This year, The Rooks, RAC and St. Lucia (the headliner) will take the stage. SAC Co-Chairs Isabel Marx '14 and Gracie Pearlman '14 noted that the biggest difficulties surrounding booking artists for Floralia are primarily regarding cost. While it did create some much needed transparency in the selection process, the Facebook page also made the process much longer. This year's music is mostly rooted in alternative EDM and alternative punk. As the years have gone by, the music groups hosted by Conn have differed, but always the set list has always articulated the diverse, progressive tastes of Conn's students.

One of the more difficult parts about this article was recalling the history of it: asking people what they remember from preceding Floralia begs the question that they actually remember anything in the first place, but in the hunt for memories, there were some bright spots and for everyone it was different. Lissa Pelletier '15 recalls the pre-fiesta siesta towards the end of the day "Right after everyone takes a nap and the sun is starting to go down there's a lull in the day. There's hookah and you can play cards and chill. It is a nice part of the day."

In as few words as possible, Miranda Young '16 summed up the day as being "magical," and a common quote heard around campus is that Floralia is "better than Christmas." "Which is true," said

Marx. Her Floralia moment was her freshman year when after a mid-afternoon rainstorm finally cleared up "my friends and I walked outside of nearby dorm to head back to the Library Green, there was a beautiful rainbow spread over campus. It could not have been more perfect!" Evert Fowle's '14 favorite brief memory of Floralia from back in 2010: "Popping balloons with Hoodie Allen." Let's be honest, that is pretty hard to top.

Floralia carries with it the carefree warmth of summer and the promise that finals will soon be over. The day so anticipated, whose survivors are left like the post-modern cowboys of the college days, watching the sunset go down as the smoke and noise clears in the background—the glorious victors of yet another ridiculous battle with reality. Floralia will carry its own connotation relative to each individual person. Floralia can be anything you want it to be. It is what you make it, which was Tim Scull's idea all the way back in the '70s. Floralia may be a vivid blur of elicited activity, the resulting memories a hazy dust cloud left in the days wake; for others, Floralia will be the lucid, quiet moments between the rush when the Green has quieted down and hookah smoke begins to rise lazily over the tents. Or maybe Floralia is popping balloons with Hoodie Allen. Like I said, it's what you make it. •

## Professor Sharma Denied Tenure

CONTINUED FROM FRONT

'14, a GWS major currently in class with Professor Sharma.

Despite this, the group is committed to fighting for Sharma's contract to be extended or to look into the possibility for her to come up for tenure again at a later date. Several of the students met with President Bergeron on April 23 to discuss their concerns. The group plans to meet with Dean Brooks in the following weeks.

At the Student Government Association (SGA) meeting on Thursday, April 24, the assembly voted to award Professor

Sharma the John S. King Excellence in Teaching Award, "given to a professor whom the student body has deemed to have shown an extraordinary commitment to students... by promoting student participation and involvement both inside and outside the classroom."

Advocating for Sharma at SGA, Molly Longstreth '15 declared, "Professor Sharma demonstrates the core values that Connecticut College strives to instill in its students: integrity, academics rigor, and compassion...through her teaching and mentorship, she has shown us what it means to be

ethical, feminist, and activist individuals."

The loss of such a powerful and beloved member of the faculty had brought about many concerns about the future of the GWS department and the effect on the larger campus community. "The work that Professor Sharma

has done in the classroom contributes the overall story that we are trying to tell on this campus and the culture shift surrounding gender-based issues and power-based personal violence," said Darcie Folsom, Director of Sexual Violence Prevention and Advocacy. In a note to the appeal

committee, Colleen Bunn, former Residential Area Coordinator and advisor to the Women's Center, wrote, "By denying Professor Sharma tenure, the College is again demonstrating that they do not hold gender education as a priority on campus."

"By creating a dynamic where the students in the GWS department do not have consistent mentors and academic leaders, the academic work in the department goes down," lamented Bunn. This is a particularly troubling observation given that the GWS department was identified earlier in the semester, during the curricu-

lum reVision week, as a department that exemplified inclusive excellence and a commitment to cross-disciplinary academics.

Aneeka Kalia '16, co-chair of the GWS Student Advisory Board, voiced similar concerns about the larger implications of Sharma's tenure denial. "Ideally, I think the best way to keep the momentum that the department has going right now is to keep [Professor Sharma] here and in the leadership position that she is in," said Kalia. "I can see that momentum getting derailed for a number of years if she would have to leave." •



# Retention & Rigor in the Center for Art and Technology

## CONTINUED FROM FRONT

in 1998, but Friedman has been managing the day-to-day operations of the center since she took her post in 1996 after having graduated from the College in 1980. She is responsible for recruiting students, helping them through the center's application process and advising them on their projects once they've been accepted. "I'm very much into the logistics," said Friedman. "I ask them what they envision their final project to be, and then work backwards from there."

When Tony Knapp '14 arrived at Conn, he was strongly interested in technical theater, though he says "less as an artist than as a technician problem solver." The Center for Arts and Technology seemed like a good way to merge his interest in lighting, sound and technology, so he applied and was accepted to the program during his sophomore year. However, Knapp says that he "didn't really have anything much to do with the program until senior year, and then I kind of sat down, picked a project, and realized at

some point that I was an awful artist – mainly because I've never been an artist."

Though all of the interdisciplinary centers induct students during their sophomore year, CAT is different from the others in that it focuses heavily on the students' senior year projects. Students apply with a general idea of the types of projects they might pursue, but these rough concepts are usually far removed from the projects the students end up with. Up until senior year, much of the students' involvement in the center consists of advising, making sure that students are registering for classes that align with their own goals and the center's requirements, and ensuring that students are getting valuable, immersive experiences through their summer internships. But "the goal and beauty of the program," said Friedman, "is the senior year project."

Because of so much of the work up until senior year is preparatory and does not relate directly to the students' final projects, the weight and rigor of the yearlong assignment can come as a surprise: "When that reality hits some students, they may find that their project is no longer aligned with their

interests," explained Friedman.

During what Friedman describes as "an intensive year of independent study and research," CAT students would come together for a weekly seminar run by Ross Morin, Assistant Professor of Film Studies. The seminar serves as a workshop, where ideas are discussed and students are given the opportunity to both present and defend their projects to a group of peers and professors. Because CAT students may come from any major and each work with a multitude of different advisors, the seminar provides some continuity among student experiences and cohesion among their projects.

However, both students who dropped and those who followed through with the program agree that the seminars tended to be extremely frustrating. "People were much more critical this year about peoples' projects," said Bruce Haik '14. "The truth is a lot of time you explain your idea to the seminar, and people don't get it but are trying to be critical at the same time. People get upset about it. I think that the advisors themselves need to be part of the seminar in some way, so you get that sort of backup for your ideas – especially early on."

Despite this, Haik continued with the program, saying, "as we've approach the end I've become less frustrated. Most of the people quit during the first period where there was a lot of heated discussion." For his CAT project, Haik compiled 800 pop songs from the past four years from four different genres. Using Python – a computer coding language – Haik created a running file of the lyrics from all 800 songs that he could manipulate to perform analysis, like finding out which words are most commonly used in each genre.

"You can enter a set of lyrics and it can tell you what genre those lyrics are most connected to. You might find a country songs with lyrics that are more reminiscent of rap, but because of the song's other qualities it's in the country genre," explained Haik.

Haik, along with Georgia Naumann, Sara Rubino and Dan White comprise the four seniors who will be graduating as CAT scholars this may. "The four students – although we would of course like [the program] to be larger – are so solid. They've accomplished amazing things, they set out with goals," said Friedman.

Friedman and Haik both described a "breakthrough" point, where students' projects begin to take shape, and they can move through their individual studies more swiftly without having to worry about defending their ideas against criticism so adamantly. For Jake Junda '14, though, the breakthrough did not come soon enough:

"First and foremost, I left the program because my goals had shifted and they weren't in line with the program," said Junda. But Junda also expressed exasperation with the slow rate of progress that occurred as a result of having so many different sources of feedback and direction. Junda, who admits that he wasn't "super confident" in his project to begin with, felt as though he was "being pulled in all different directions."

Knapp echoed this sentiment, adding, "I've talked to people outside and inside the department – CAT is cognitive of how hard it is to make a good project. They just aren't cognitive of a solution. If you really get your butt in gear and figure it out on your own, everyone is willing to help if you ask

the right questions of the right people. But if you don't know the right questions to ask, then dropping looks pretty good."

"It is a problem in some ways," said Friedman, speaking of the discrepancies between students' individual advising and the feedback delivered through the seminar. "But in the work world – the real world – you have to wear many hats. To be getting advice from so many different people is very beneficial."

"We talk to alumni all the time who talk about the amazing training and experience [they received through CAT]. The working world is all about synthesizing information. That's what employers are looking for – different perspectives, people who can work in a team. It's really good training."

Dan White considers his experience with the program to be "one of the more positive." White came into the program with a very clear idea of what he wanted to do: create an audio-based video game for the blind. Unlike those who joined the hoping to find inspiration through the center, White approached the center with a fully-fledged concept, which he has brought to realization throughout this year.

White recognizes the intensity of the demands the center places on its students. "If I didn't have something that I was personally invested in, I would've shut down on the project," he said. "But I didn't mind working on it late into the night, I enjoy coding and I'm visually impaired myself."

Of the seminar, White mentioned that Professor Morin held people to high standards – more so, he believes, than in past years. Additionally, Morin "comes at things with more of an arts perspective. If you're a technology person, that can be very jarring. He expects you to know why you're doing something."

"We [that stayed] can really defend why we're doing what we're doing, and our projects are strong. But that can be a lot for people to handle if you don't quite know what you're doing or why you're doing it."

The aptly named Center for Arts and Technology seeks to provide the opportunity for students to explore how these two fields can interact and build off of one another through interdisciplinary projects that can incorporate information from any interest or realm of study. But the individualistic nature of these projects can sometimes seem at odds with the fact that CAT scholars form a cohesive unit, and are subject to the same general requirements.

This volatility is not necessarily a problem, nor is it unique to the center. Advisors will often allow and even encourage their advisees to drop an intense non-requirement – like an honors thesis – if it is no longer aligned with the student's academic or career goals. A center that seeks to marry the intangibility of art and the rapidly progressing field of technology must be constantly adapting, always searching for new ways that these two subjects can interact, and it seems as though the Ammerman Center for Arts and Technology is doing just that. While this may not foster a nurturing academic environment like what many of us have come to expect from Conn, it instead establishes a rigorous, progressive and dynamic program that can offer a great opportunity to those with the confidence, capability and inspiration to see their projects through. •



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# Students Reflect on Trips to Taiwan and Japan

**MARINA STUART**  
STAFF WRITER

On April 16, students from two classes within the East Asian Studies department gathered in the atrium above Harris to share their experiences about visiting Taiwan and Okinawa, Japan over spring break. The symposium was sponsored by the Academic Resource Center.

The Taiwan trip was led by Senior Lecturer in Chinese Tek-wah King and included students from the Intermediate Chinese class. "We chose to take these students because they are pre-abroad students who have been studying the traditional Chinese characters, which are only used nowadays in Hong Kong and Taiwan," said Professor King. "This was an opportunity for the students to see and use characters they are familiar with." This trip was done through the Traveling Research and Immersion Program (TRIPs) at Connecticut College, and is traditionally

done every four years, however this time it had been eight years since the previous trip.

The trip to Okinawa was led by Visiting Assistant Professor of Japanese Takeshi Watanabe for his course centered around Post-World War II Japan. "I wanted to take them to a smaller Japanese island, one with more diversity within the culture," said Professor Watanabe. "Okinawa has a different culture and different problems than Japan, and I wanted to show that to the students."

While on the Taiwan trip, each student had to focus on a different project while away, and each had a poster dedicated to his or her topic at the symposium. Projects included "Theater in Contemporary Taiwan" by Anna Glidden '16, "Tea Time: Taiwan's Tea Culture" by Lily Ky '16 and "Taiwanese Street Food: More Than Snakes, Bugs, and Monkey Brains" by Erik Wu-Leung '16.

As Wu-Leung said about his topic, some people may see this food

as strange or exotic, yet Wu-Leung grew up with this cuisine and wanted to show why and how it is used in Taiwanese culture. "One thing you'll notice all this food has in common is... [that] the people are not picky, everything is made out of necessity and leftovers. Bubble tea was invented because someone had tea and tapioca pudding, and they put it together." He went on to say that because of food scarcity, most snacks are made to use up all parts of the meat or produce, much like sausages.

Wu-Leung appreciated how lucky he was to grow up with this cuisine, and while abroad he enjoyed helping people who were uncomfortable with these unique foods and saw it as a unifying experience.

Another goal of this trip was for these students to experience a part of Taiwanese culture before they choose where to study abroad. "The rest of China uses simplified characters, so it was important to take the students to a place that

uses traditional characters and speaks Mandarin," reiterated Professor King. "Also, I grew up in Taiwan so it better serves the students for us to go there."

Part of Professor Watanabe's goals for the research excursion was to let students experience the multiple opinions and unique culture within the island. "We visited an American military base, protest site, peace memorial, university, the US Consulate General and met with high school and university students," said Ian Rathkey '14. "It was a varied, educational, yet also fun experience."

Watanabe echoed his student's opinions. "I was very inspired by the survivors of WWII and wanted to show their stories to the students. We also went to a small, untainted island off of Okinawa, which has a very sacred religion. I think the students enjoyed learning about that as well."

Sara Gildersleeve '15 went on the trip hoping to learn more about the relationship between Japan and

Okinawa. Her project was titled "Okinawan Identity as a Political Force" and focused on the political and economic forces that influence the Okinawan identity today.

What she found, however, was a trip structured around learning about all the different aspects of Okinawa and hearing stories from all sides of the issues there. "We went to a cave where Okinawan school girls worked as nurses during the Battle of Okinawa in World War II; at one point we turned off all the lights to experience what it would have been like for those girls. Afterwards we went to a peace memorial and then heard a survivor's testimony. I couldn't imagine being there trapped in such a claustrophobic space." Said Gildersleeve, "My most profound moment on the trip was seeing how much my views about the world changed, the general picture was more complicated, and the more I heard, the less I knew." •

## Student Occupation of Taiwanese Legislature Comes to an End

**SCOTT KALUZYNY**  
CONTRIBUTOR

*This article is a follow up to a previous article on the occupation of the Taiwanese legislature.*

The occupation of the legislature in Taipei by Taiwanese students has come to an end after more than 24 days of continual protest and intense political maneuvering on the part of both the protesters and the government. Though the issues at hand have been kicked temporarily down the road, the dynamic and unprecedented events of the past six weeks will no doubt affect the political trajectory of Taiwan and the East Asian region for years to come.

Taiwanese student protesters forced their way into the legislative Yuan in Taipei on March 18 to protest a controversial trade agreement with mainland China. The agreement, called the "Cross-Strait Services Trade Agreement," was signed between representatives of the Taiwanese and mainland Chinese governments in Shanghai in June 2013. The agreement was controversial in Taiwan from the outset, with many, especially the younger generation,

fearing that closer economic integration with the mainland would disadvantage the Taiwanese economically and put Taiwan's democratic political system in danger of being undermined by politicians in Beijing.

Mainland China views Taiwan as a breakaway province and has made clear its intention to integrate the island into its sphere of influence, using force if necessary. Despite a recent improvement in relations between the two sides of the Taiwan Strait, many Taiwanese remain distrustful of mainland China.

The leaders and students participating in the occupation, now called the "Sunflower Student Movement," decided on April 7 that their controversial occupation of the parliament would end, effective April 10. Political issues surrounding the protests, however, are far from resolved. In making the decision to vacate the legislature, protest leaders made clear that the decision was the result of a shift in strategy, not a change in goals. When first occupying the legislature, they had made it clear that their goals were twofold. First, they intended to force the government to withdraw or severely modify the trade pact

with mainland China. Second, they wanted all future deals with Beijing to be put under close scrutiny by a supervisory body that would determine if and how the deals would compromise Taiwan's political system, economic strength and national security.

Republic of China (Taiwan) President Ma Ying-Jeou had made clear that while a future mechanism for reviewing cross-strait agreements would be considered in the future, the Service Trade Agreement could not be negotiated, and had to be accepted as-is. However, Wang Jin-Ping, the legislative speaker, had promised to delay ratification of the pact until a clear review process was decided on. Therefore, the students decided that enough of their demands had been met to justify ending the protests in the Yuan, although they have promised future demonstrations of a more traditional nature in the future.

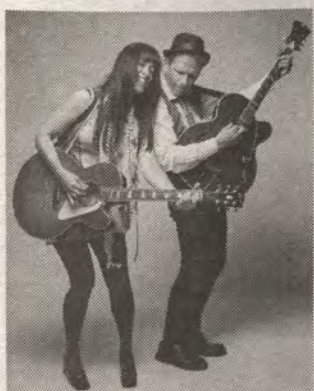
Connecticut College Professor of Government and International Relations John Tian, author of *Government, Business, and the Politics of Interdependence and Conflict across the Taiwan Strait*, has studied the development of economic and political interaction

between Taiwan and mainland China. He attributes the protests to a failed "psychological adjustment to a new reality," in which Taiwan, once an economic powerhouse of the Asia-Pacific region, is now falling behind rivals like Hong Kong, Singapore and South Korea. In his opinion, economic integration is inevitable amongst a worldwide movement towards globalized markets. Even without the passage of a trade pact, Tian believes, Taiwan will still likely become more and more politically and economically dependent on mainland China. The new pact, he said, is an inevitable result of global economic movement that will have to be passed eventually if Taiwan is to remain competitive in the global market.

Nevertheless, many Taiwanese remain deeply skeptical about the effects of the trade pact on their way of life. The trade pact has an expected positive contribution to GDP of just 0.03% over ten years, and would involve an influx of mainland media and capital that some fear would serve to slowly force Taiwan to come under the control of the mainland government. Many in Taiwan are deeply concerned that along with this re-

integration will come an eventual erosion of the civil liberties and rights Taiwanese have gained over decades of struggle and civil action.

The date the protesters vacated the legislature, April 10, was chosen because 35 years ago on that day the United States enacted the Taiwan Relations Act, which suggested - but did not guarantee - that the United States would come to Taiwan's aid in the case of invasion by the mainland Chinese government. As tensions increase between the two sides, many in the United States have watched warily, fearing that the "Taiwan Issue" could damage relations between the world two largest economies, and its impact on the uncertain future of Taiwan. Views on the pact and the protests are still in flux, with both being found controversial and undemocratic by certain sectors of Taiwanese society. Municipal elections, scheduled for November, will give the Taiwanese people a chance to voice their opinions on both issues. Until then, it may be impossible to say if it was the government or the protesters who won this latest round of political upheaval in Taiwan. •



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# Debating Conn's Off-Campus Housing Policy

COLIN LANG  
STAFF WRITER

Conn is a residential college with on-campus housing guaranteed all four years; we all came here well aware of this fact. The 2014–2015 housing lottery booklet clearly states, “Students are expected to live in residence at the College unless they are living with their parents, guardians, spouse or dependents within a 50 mile radius of the campus.” For the past several years, however, due to a housing crunch, a select few full-time, senior status, students, who are not married and/or do not commute, have been able to rent homes in the New London area independent from the College. For the ‘14-’15 academic year, seniors are no longer offered the off-campus option afforded to them in the past. This decision, made not only by Residential Education and Living but by senior administrators as well, is

within existing college policy.

Every NESAC school is dedicated to being a residential college, except for our jumbo-sized cousin Tufts. Off-campus housing is considered a privilege for upper-classmen only and is highly limited at each institution. Wesleyan does not offer contract-free off-campus, however they do have 150 house units in neighboring communities for upper-class students, which range in size from one to six person units.

Hamilton has recently announced that the Class of 2015 will be the last senior class to have the opportunity to live off-campus. Amherst, Bates, Bowdoin, Colby, Middlebury, Trinity and Williams all accept a limited number of off-campus petitions and applications; most remind students the implication of off-campus living and encourage students to consider remaining on campus.

Initially, I believed that this de-

cision was a result of behavioral incidences; parties at off-campus houses are often broken up by the New London Police and in October four students were issued criminal summonses for breach of peace. Sara Rothenberger, Director of Residential Education and Living (REAL), assured me that behavior was not the reason for removing off-campus housing as an option; she recognizes that the health and safety of students is easier to monitor on-campus but overall, “it’s a fiscal decision made by the College as a whole. If we have beds on campus why not fill them?”

There are currently 1,805 beds on campus and only 1,712 of those beds are occupied this semester: that is a lot of extra space. As the lottery booklet states, this decision is simply about need: “For the 2014-2015 academic year we do not anticipate needing to release seniors from their campus housing

contract as we have in the past few years.”

Having never lived off campus, my initial thoughts are, “How wonderful! I could cook for myself! No Harris food! I could live with my friends and not be bothered by fire drills or noisy, drunk strangers.” The separation of life and school could be healthy for the ever-anxious senior, but I came to Conn because I wanted my academic and co-curricular activities to meld together.

Living within New London neighborhoods could encourage me and other students to become more active and engaged community members. However, only 20 students currently live off-campus and in order to foster community immersion through housing, off-campus housing would have to dramatically expand, a plan that would only surely destroy the ideals of being a residential college leaving students disconnected

from the campus community and culture.

Off-campus housing forces students to think differently about food, cleaning, utilities, maintenance and – being undisputedly in the New London Police Department’s jurisdiction – security. I am not sure I could or would want to handle the responsibility of renting a home and completing my three term papers.

Seniors can always submit an off-campus housing petition, but as a proactive measure, Rothenberger and REAL staff want students to know that their request will most likely be denied due to multiple conversations and decisions within the Administration. Is there a slight chance that off-campus housing will open over the summer? Maybe, after the number of matriculated and study-away students has solidified but as Rothenberger said, “so many stars would have to align.” •

## The Places You’ll Go, Here in New Lo

KAT BARKER & LILY PLOTKIN  
CONTRIBUTORS

We’re sure by now almost everyone has read (or at least heard about) the article “Shame on Connecticut College” written by David Collins in *The Day*, or the read the response published in *The Voice* (and later, *The Day*) by Sam Norcross last week. And we’re sure some people may feel a sense of animosity between New London and Connecticut College. Despite this recent debate, however, we have found that the community of New London is extremely welcoming of and eager to get to know Conn students. And we believe, now in our fourth year at Connecticut College, it’s extremely important for students to get to know the greater community.

Because of our geographic location, high up on this hill, separated by Route 32, it is easy to feel a bit disconnected from downtown New London. This, however, should not be a reason to stay away, but rather, a reason for the students of the College to make a more conscious effort to engage with the community. Obviously, many students already frequent a few of the favorite spots. But are we covering all the bases? No. So we are sending out a plea. A plea to venture down the hill and discover all that New London has to offer.

Last month, I, Kat, sat down with two restaurant owners, John, the owner of Angie’s Pizza in Mystic, and Mario, the owner of Prime 82 Steakhouse in Norwich—and although the reason for my visit was to discuss the TEDx conference that took place a few weekends ago, we inevitably strayed off topic. At one point they asked me, “Where do Conn students typically go out to eat or drink?”

My answer was predictable. I found myself listing off some of the usual suspects, to which they quickly and eagerly pointed out my oversight of a number of other places: “You have to go check out so many other

places!” They mentioned Mi Casa first, a traditional, hole-in-the-wall Mexican place right off of Bank Street, followed by Northern Indian, an Indian restaurant right in downtown New London. How had I never heard of these places? When I confessed, they were shocked. I had gone through nearly four years at Conn and had failed to step outside of my “off-campus comfort zone.”

It’s not unusual to hear “Tiki” or “Exchange” buzzing around campus on a Thursday, nor is it unusual to find yourself returning to the same breakfast spots every Sunday morning. It is to be expected that every college town has its favorites. There are reasons why people like these places: we have a good time, we know our friends will be there. But have you ever thought to try something different? Think about it.

As seniors with very little time left in New London, we have recently found ourselves eager to get out of our normal routine and to try new things. And we’re wishing now we had three more years to cover all the bases. Just last week, we decided to check out the “Fire Ball Whiskey Spring Fling” party at Oasis Bar—a first time for both of us at this local hot spot. Locals outnumbering the Conn Students, we danced the night away to ‘90s pop music. This “unusual” adventure sparked our interest to find out more.

We talked to a good friend of ours, Georgia Naumann about the issue. Keep in mind, this is our roommate who comes home practically every day with a new flyer from a restaurant we have never heard of or from an art gallery with a show downtown. She not only lives by this standard herself, but also urges other students to “combine your passion with your surroundings—it will make you that much more connected with the community creating a relationship of mutual gain. If your passion is art, go with it. If your passion is international cuisine, you couldn’t have picked a better city to go to school in.”

So, whether you have three years or less than a month left in New London, find your passion in this city and run with it. Here are

just a few of the fun ways that you can engage in the community.

To eat: Mi Casa - a tiny, authentic Mexican restaurant right downtown. If it’s your birthday, you’re in luck. I won’t spoil the surprise, go find out for yourself. Eat a god-damn breakfast sandwich, or anything for that matter, from Sweeties. Everything is homemade and everything is delicious. They give students discounts, and deliver too! Eat at Pollos a la Brasa. If the name doesn’t sell you, the food will. Enough said. Captain Scott’s Lobster Dock, whether you’ve been 100 times or once, go again and again and again. Always a good time and the food is always super fresh. Washington Street Coffee House has \$2 taco nights every Friday and Saturday. Their menu is one of the most impressive and diverse we’ve ever seen for your standard coffee shop, and it’s always BYOB. And as we mentioned above, Northern Indian is always a great place to get your Tikka Masala fix.

To go outdoors: The beach. You can’t be a student and live so close to the ocean and not go for a long walk on the beach or a quick dip in the fresh Connecticut saltwater. Harkness Beach has it all. The sand dunes, the large rock faces and the quaint feel make it the perfect sandy destination. Ocean Beach Park is a different scene, but a good one. With an old abandoned amusement park at your back, the ocean at your front, it’s a must for an alternative beach experience. Fun fact: there’s a Brew Fest at Ocean Beach Park that features over 150 beers representing virtually every style of beer made throughout the world. It happens next Friday, May 9 and there will be live music, beer and food. Riverside Park is a beautiful park located right near Hodges Square. With plenty of trails, it’s a great place to go for a bike ride or a run and a great place to get involved with the community if you choose to attend one of their trash pick-up days.

To get cultured: Visit Hygenic Galleries. They always have an interesting installation and will often have fun events centered

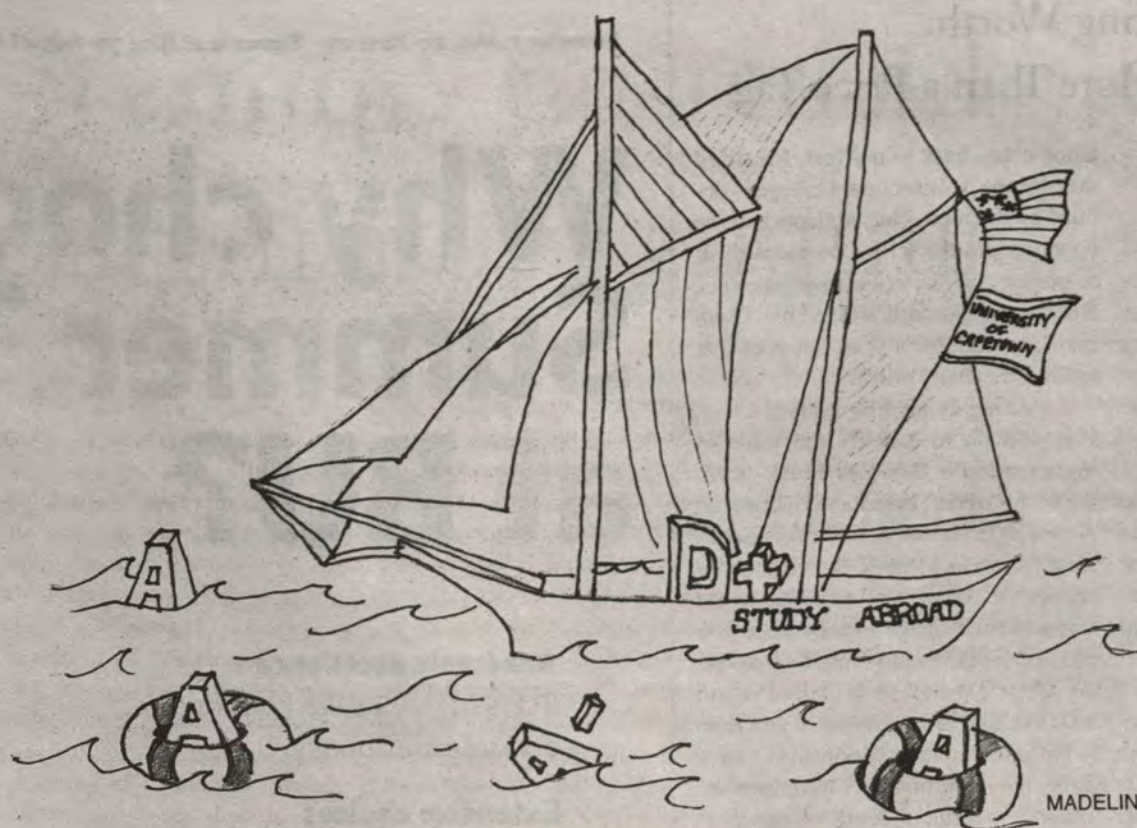
on the art exhibits with wine and cheese and mingling. Did we mention it’s super cool-looking inside? Go to a New London Food Stroll. Every Fall and Spring, New London puts on these events with the local restaurants. Just buy a ticket and you’re free to eat whatever! CT Wine Trail - Two locations right near Conn - one in Stonington Saltwater Farm Vineyard, Maugle Sierra Vineyards. So many others in the area as well - both offer tastings and live music. I bet no one knew that one of the largest indie music festivals happens every Fall right here in New London. It’s called I AM music festival. According to their website: it’s “One of Connecticut’s biggest indie music festivals.” The problem is that it’s hard to advertise because it happens during the first two weeks of school, but it’s free.

To drink: Oasis Bar. Although we’ve only been once, I’ve heard that it’s always a good time and you never know what you may stumble in to. Whether it be “Spring Fling” night with a rockin’ 90s DJ, or just a relaxing night of pool with some locals it’s a must visit. Did you know that there’s nightlife that exists the opposite direction down Route 32 (and we’re not talkin’ Foxwoods or Mohegan Sun)? We’re talkin’ the Brown Derby Lounge. If you want to hear some locals belt out with their vocals over some karaoke machines, this is the place for you! Awesome food and awesome vibes.

If you want to go above and beyond, get involved with SVA - Student Volunteer Army - a student-led initiative that is centered around strengthening the relationship between Connecticut College and New London. Their first project is the revitalization of Hodges Square. If this is something that interests you, contact Ryland Hormel or Lily Plotkin.

So go. Venture down the hill beyond Bank Street. Get to know the town, the people, and its culture. It won’t only mean a lot to you, but to the locals as well. For four years, New London is our home, and trust us, they go by fast. •





# Lost in Translation

## *Difficulties with the transfer of credits taken abroad*

### CONTINUED FROM FRONT

sities, provide guidance for accurate grade translations. Often, they are presented in the form of a scale (for example: if a student earns a 63, that converts to a B in the American system.) Foreign programs can choose to do conversions themselves and send in the final grades in the form of an official transcript or send the grades in their raw form along with a clear system that determines how grades should be translated.

That being said, the grades themselves cannot be changed by Conn administrators. This is stated in the Connecticut College Study Abroad Handbook: "The College will not change the grades or number of credits awarded by another institution and/or a program instructor." The grades they receive come in the form of a legal document and cannot be touched except to do the standardized conversions. There is no voodoo or dark magic done to the grades received, other than to look at a chart and enter the corresponding American grade. More often, they aren't changed.

After all is said and done, some students are left more unpleasantly shocked than pleasantly surprised by what they see on their new transcript. Sometimes, regardless of whether or not they worked hard through the semester, their grades just seem lower than expected.

It is a natural first reaction to take it up with the Office of Study Away. The issue seems to be that the whole process for entering grades is not terribly transparent. The Study Away Office seems to be under the impression that all students are given a summary of the grading system by their program or university during orientation. This is not always

the case. However, it is up to the university to provide them at a certain point, not Conn. Though we are aware of the fact that our final grades will be factored into our overall GPA, the process behind it seems shady. It doesn't help that when we email the Office we are, more often than not, told that everything will be fine and to not worry. In the eyes of the Study Away office back here

"It should really be like looking at colleges all over again. There are so many resources to inform yourself about whether the program is right for you," said Parson.

An element of the experience of Study Away as a whole is being surprised by where you find yourself. For some, the culture itself is confusing and new ("Culture Shock" is one of

sponsibility to do all the possible research on their selected program to be sure that they go in with at least a rudimentary sketch of what their experience might look like. It is a privilege to have the option to study abroad, so the process of finding a program that fits your needs should be taken seriously. Part of the search should include looking at the size of the university, the location, housing options, and offered courses, among other things. For sophomores in college, the process should really be more independent, moreso than when students applied to college, and that should come with the basic responsibility of knowing the fundamentals of the program.

Pisano, Kensey, and other students that recently returned from study away passed a resolution in SGA that may lead to policy changes in a way that would allow students to take their classes abroad as Pass/Fail rather than for a grade. This idea has some merit: allowing students to take classes Pass/Fail would alleviate some of the academic stress added to the initial anxieties of immersion in another language. This could give students more opportunity to travel and fully commit themselves to exploring the culture.

Colby College does not count credits taken abroad toward the students' overall GPA as stated in their student handbook: "The policy to grant credit, but not factor grades into the GPA for non-Colby programs stems from the inherent impossibility of controlling the curricula of all the programs that we approve for credit transfer." It is a fair point that counting credit hours at another institution that cannot be exactly equivalent to Connecticut College seems ridiculous. Studying away is not part

of the Conn experience if we are physically leaving campus to experience the outside world. Why should grades from classes we take elsewhere be so fully integrated into our Conn records?

Again, though, how useful can this resolution be if, as the Study Away handbook mentions, even if we were to be given merely a chunk of noncommittal, Pass/Fail credit on our official Conn transcripts, graduate schools and employers are still perfectly within their rights to expect students to provide an additional transcript from their foreign university that shows the actual, numerical grades? Opting out of immediate responsibility for the specific grades catches up if employers are also likely to use the abroad transcripts as part of their hiring process. "It is, after all, an academic experience," concluded Parson.

Overall, I think these issues reflect deficiencies on everyone's part. The Office of Study Away should include more information as to how they go about changing (or really, not changing) grades from foreign grading scales, and students should take responsibility when it comes to looking at what system their chosen program uses. At this point, many NESCAC schools no longer calculate abroad credits into overall GPA. Conn now stands at the precipice of either making the choice to join the majority of the conference, or to maintain the current system. After reading the Study Away handbooks of nearly all of the NESCAC schools, I found that all of the programs are inherently the same. They all expect their students to take charge in deciding to study away and molding their own experience while still being mindful of academic challenges in the midst of new, cultural ones. •

*It is a privilege to have the option to study abroad, so the process of finding a program that fits your needs should be taken seriously.*

at Camp Conn, that's true: they have a clearer idea of what the process is than we as students do. I am not suggesting a change in grade conversions on Conn's part, because it is ultimately up to the foreign university to provide grades, but rather an expansion or focus on the understanding as to how translation is done. But, this does not all have to fall on the shoulders of the Study Away Office employees.

Shirley Parson, the Director of the Study Abroad Office, and the Registrar, Beth Labriola, made an interesting point about student accountability with regard to a chosen program.

the many issues covered in the Study Away manual.) Kensey, as well as fellow juniors, Abigail Stevenson and Will Pisano, say that they felt relatively unprepared for their transition into UCT. "We were really not given any information about the grading system or other aspects of the university program," said Pisano. It is unclear whether the Study Away Office gave these students any indication that past students had issues studying at UCT. This would have been worth mentioning during the application process.

That said, I agree with Parson that it is really the student's re-



## Calculating Worth: Conn's Value As More Than a Price Tag

**SARAH HUCKINS**  
STAFF WRITER

Two weeks ago, a friend told me about one of the hardest questions she's faced as a Tour Guide. She was showing a prospective student and her parents around campus when the student's mother asked, "What makes the Conn experience worth \$60,000?" The story was told over dinner amidst light conversation, but after leaving J.A. the question stayed with me, gnawing at the back of my mind. The question, or rather my lack of an answer, shook me. I was disconcerted that after four years I couldn't clearly articulate a response, even to myself.

But the next day the answer came to me. I was in Castle Court as the sun set, watching Mayra Valle's senior thesis dance piece, and I thought to myself that this day was the perfect example of the Conn experience, and what it is truly worth. It had been a quintessential spring afternoon but students had flocked inside, eschewing the radiant sunshine to fill Evans Hall. For the better part of the day, I sat alongside my peers listening to inspiring and thought provoking TED talks, dashing out to attend a friend's senior voice recital, finally ending up at the Dance Department Concert.

It was a predominantly sedentary day, but one that highlighted the incredible abundance of talent and dedication amongst my fellow Camels. Standing there in the twilight, letting the circu-

lation come back to my feet, I realized that, for me, Connecticut College is defined by the incredible students and the opportunities the school provides them to pursue and showcase their passions. But the question still rankled me. Conn may cost \$58,780 a year, but does that really indicate its worth?

Reflecting on my four years at Conn, it is difficult to quantify the value of my experience. You can break down the cost of room, board and tuition, but it's much harder to account for friendships, bonds and shared experiences. To answer the question of what makes the Connecticut College experience worth \$60,000 a year implies that I agree that the Conn experience is indeed worth \$60,000. This is hard to say. Can I really put price on the relationships I have made and opportunities I have been afforded as a result of being a Camel?

Conn is an expensive school. It makes sense for prospective students and their parents to think critically about the cost of attendance. But to equate Conn's worth with its price tag seems to me to undermine its true value. Important to consider are the unquantifiable aspects of the Conn experience. The inspiring friends and peers I've had since my first day at Conn, and will continue to treasure after graduation, the professors who will continue to serve as mentors long after I leave the classroom, the moments that have long since passed but will remain forever in nostalgic reminiscence; these elements of Conn transcend the cost of attendance. •

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# What's "Group" Got to Do with It?

## *Why you should be going to group therapy*

MELANIE THIBEAULT  
EDITOR IN CHIEF

I was disappointed last spring to learn that NBC had canceled *Go On* after only one season. Starring an older Chandler Bing and that kid from *Everybody Hates Chris*, the show centered on an eclectic group of people in grief therapy, and it was the first time I had seen a positive example or discussion of mental health showcased on T.V. Going through my own personal transitional phase at this time, I felt a connection to the show and to the characters, weird sitcom-y tropes though they were. *Go On*, sadly and ironically, was not allowed to go on after only one season. But its premise has stuck with me despite the show's premature termination.

I had never considered the positive effects of group therapy, but after watching the show, I felt a strong desire to try it out. I was home for winter break catching up on the season, wondering if any possible groups existed for college students. It wasn't until this past year that I discovered that Connecticut College offers group counseling — one session every weekday afternoon. Most of the groups range from five to eight students and two counselors who serve as facilitators; the meetings are generally unstructured and encourage student-run discussions.

According to a handout from Counseling Services, counselors begin with a quick check-in, but "it is the group members' responsibility to bring any issues to the group that they feel are important... members are encouraged to give support and feedback to others, and to work with the reactions and responses that other members' contributions bring up for them."

Groups at Conn focus on general process support, meaning that students can discuss anything and everything that is important to them and their mental health. There is one group solely for women, which has run successfully every semester since 1999 when counselor Tina Forster joined the College's counseling services team. To my personal dismay, an LGBTQ group has yet to start up due to a lack of participants. But according to Forster, general support groups are the ones that work best.

"Groups are a place to share, and get and give support," said Forster. "Underneath that is the whole group process — what you can learn about yourself during the process in a safe confidential space. It's an interesting and powerful experience."

The success rate of these group sessions fluctuates each semester for a variety of reasons, including (but not limited to) the needs of the current student population and the timing of the sessions. My hypothesis for why more students haven't taken advantage of group therapy focuses on possible fears and anxieties surrounding confidentiality issues, especially on smaller campuses like Conn's.

Despite being persuaded by Matthew Perry and a counselor at Conn to give group counseling a chance, I have remained hesitant, nervous about who

I may or may not know when I walk into the session. Forster legitimized my thoughts: "You can walk into the group and know someone there, which is anxiety-producing. The group has to deal with that and figure out if it's going to work or not."

I respect and adhere to the Honor Code and believe that many of my peers do as well, but human nature allows for mistakes and slip-ups. And so, I have yet to attend a session of group therapy. I have seriously thought about it; I signed up for a slot a few weeks ago. But the day before, I called to cancel.

Timing was the initial conflict — I forgot that I had work when the group was planning to meet. But when debating whether or not to reschedule for a group on a different afternoon, I decided against it. I was afraid. I didn't know which of my classmates would be sitting on the couches when I walked in; I didn't know if I wanted to open up to people I had never met — or worse, people I had met and had classes with or lived with or dined with. The smallness of the Conn community is something that I treasure and is one of the main reasons that I chose to enroll. But sometimes that smallness feels a little too small.

I know that I am not alone in this feeling.

Many higher-education institutions are implementing group therapy in addition to offering one-on-one sessions with a

UConn, which have populations closer to 20,000, may have groups with 20 people as opposed to five or six. At these places, there are fewer chances that a student will run into someone that he or she knows, though of course, it's still a possibility.

According to a mental health professional at the University of Hartford, attendance is difficult even at this bigger institution "due to a host of factors, including finding a time that works for multiple people's schedules and selling the idea of being in a group, which can be more anxiety-provoking for some people." Even at bigger schools, students worry about the idea of sharing with peers.

Forster assured me that she has never had any issues of confidentiality breach in any groups at Conn. "Once students are in the group, they recognize that everybody signs an agreement, that everybody is there to get support, and everybody is anxious about it," she said. "You trust that everyone will keep things confidential."

Three criteria on the group agreement form that students must sign when they join a group include: "to keep what is talked about in the group and who is in the group confidential," "to attend weekly and to arrive on time," and "to attend at least three meetings" and let the group know if you decide to stop attending.

Forster believes that the hesitation of students to attend groups lies more in

with a better defined capacity to process your emotional life as it unfolds." Hearing from group members "contributes to personality integration and maturation," he continues.

The notion of relatedness is important to the success of any group. "It's an opportunity to brainstorm with people of the same age...it's an opportunity much different from the classroom experience," said Margie Bowen, a psychology intern at Conn's Counseling Services. "It's a much more intimate, interpersonal experience. Groups can even develop friendships and support systems that last outside of group."

That said, each group must decide how to deal with interactions outside of meetings. "The students get to decide how to handle if they run into each other outside of group," Forster said. "Is it okay to become friends? Each group decides, and it can be different [every time]."

The characters in *Go On* begin to infiltrate every aspect of each other's lives, turning into a modern-day Brady Bunch clan who get into all kinds of hijinks, probably inappropriate considering the context of their connections. But their ability to form relationships outside of group is important for both the plot of the show and the development and personal healing of the characters. Realistically, and for students on college campuses the size of Conn and Trinity, the lines between group and every interaction outside of group seem more complicated given the close and constant geographical proximity of group members.

For a true process group to work, attendance needs to be consistent. "It's difficult to trust and really open up if you're there one time or if the membership is changing," Forster said. "It's important that when people agree to be in a group, they are committed to coming every time."

In "Emerging Trends in College Mental Health," Dr. Ken Marsh writes, "We stand at a confluence of several forces: increasing number of students, with increasingly severe emotional problems; students and families who look increasingly to universities to provide mental health and other supportive services for their students..." Given the increased demand of mental health services at colleges and universities, an added benefit of group counseling is that it provides students with a guaranteed opportunity to meet weekly. When a handful of counselors are in high demand, students may not be able to meet them quite as regularly as they need.

Simply put, maybe the reason that more students don't take advantage of (free!) group therapy is a lack of awareness that such services are offered. According to Forster, most people in groups are students who have already been receiving counseling services. But these opportunities are available to all students. If you have even the slightest desire or belief that group therapy could be beneficial for you, stop by the Health Center and inquire about meeting times. Go ahead, go on. •

*A sense of security may be lost at smaller colleges, which may hinder students from signing up for a session.*

counselor — Forster called it a "trend." But are students more reluctant to attend group meetings at smaller institutions, such as the NESCACs, or is this a bigger challenge of encouraging students to share and open up with peers that spans colleges and universities of all population sizes?

At least at smaller schools, "the odds are greater that you will run into roommates, exes, and classmates," said Randy Lee, Director of Counseling Services at Trinity College.

A sense of security may be lost at smaller colleges, which may hinder students from signing up for a session. "The only time that we had a real success [with a group] was with a social skills group," said Lee, "because the focus was non-threatening."

Students were more willing to talk about common social anxieties with their peers. But when it comes to specific, more personal topics — like sexual assault or eating disorders — the odds may not be in favor of groups.

As Lee said, larger institutions like

the practice of sharing than in anxiety about who will be in their group. Counseling services encourages students who attend groups to try not to censor themselves, which might be easier said than done. Even if students feel comfortable with peers and counselors in their group, it might be a personality trait or internal anxiety that hinders them from fully delving into a discussion of their feelings.

Despite the initial hesitations, group counseling can offer students many benefits that one-on-one counseling sessions with a therapist may not. "In groups, you can interact with peers and don't feel alone in the process, and get good, realistic feedback and support," said Janet Spoltore, Director of Connecticut College's Counseling Services. "But you can also challenge your beliefs," by hearing other students' perspectives.

In an article for the *International Journal of Group Psychotherapy*, Dr. Elliot M. Zeisel describes group therapy as "a verbal gym where you can strengthen certain emotional muscles and emerge



# Blind Fandom & Fundraising

## *A comparative analysis of Wicked Peach and Relay for Life*

PETER HERRON  
STAFF WRITER

The tent was empty, except for a troupe of cookie-selling cancer activists and four middle-aged musicians playing a #1 hit from the year 2000. The 2014 Relayers for Life were perhaps too busy saving lives to enjoy Conn's favorite cover band, but there's little doubt that Wicked Peach has their fanbase among other sectors of our college community. Just think back, if you can, to around 3:00 p.m. on Floralia last year, or any of the previous fifteen for that matter; or good old Stash's Cafe on one of those classic "Peach Nights," or last year's Canopy dance, or their performance in a packed 1941 room that time; and how could we forget when they rocked the Chu Room, or, well... you get the idea.

Wicked Peach is present at Conn events more often than Camel cookies. And it seems like that will remain the case until the band decides enough Weezer is enough. Although, considering their apparent Keith-Richards-like longevity, perhaps they'll outlive the century-old institution that adopted them. If that is eventually the case, there's no question: Green Day will remain on the setlist.

I wandered around the tent on Library Green, trying to repress all my childhood associations with the song playing through the speakers. There was one table selling T-shirts with a simple line-drawing of a camel. "Who created this design?" I asked a volunteer.

"It's the Picasso Camel," she said, with no small measure of Art History smugness. "... like the bull." Apparently Picasso had a way of drawing bulls, and this T-shirt was the camel version. Clearly, original authorship mattered more to this volunteer than the person who booked the band for this Relay for Life event. In fairness though, artists and musicians have been borrowing and stealing from each other for centuries. In the 1950s, Elmyr de Hory (like the mysterious designer of that T-shirt) was able to imitate the Picasso style to such precision that he could drink a few glasses of wine, throw some paint on a canvas and the next day convince any of Europe's best galleries that it was a never-before-seen Picasso masterpiece. In the world of pop music, forgery made it big in the form of the Tribute Band. Elvis impersonators lead to Beatles copy-cats and the phenomenon took off. Music venues and bars (and entire countries; see Australia) that couldn't get the big-name acts themselves realized a demand

for hits, no matter who happened to be playing them. But how did the art of the Tribute Band, with the fantastic wigs, the mentally disordered alter-egos and the legal name-changes, deteriorate to the far less bizarre idea of the Cover Band? At least Tribute Bands create something: an act, a theatrical ode to a particular obsession held by both audience and players. A cover band is less creative than a child banging two spoons together.

But I guess it makes sense, when you think about what Pop music is about at its core: Popularity. Ever since Elvis did his own version of a cover act, stealing Rock 'n Roll from Arthur Crudup and the Bluesmen of Mississippi, the genre has been about getting the masses to stomp their feet. At the time, America wasn't ready to scream and shout to Black music, so the King got his title, and "Popular" Music's fate was sealed. In the Sixties, music didn't matter unless the whole country - the whole world! - was celebrating it. Youth culture was emerging for the first time, and it was fueled by the unprecedented popular appeal of the Jimis, Jerrys and Bobs of the time. Mass appeal changed the world. Fast forward fifty years, and mass appeal isn't so cool. This might be because the studio producers figured out the formulas to make sounds we like, which is a lot easier than making good music.

Especially because for something to be considered "good," it has to now avoid being called "Pop." You can understand the urge to use auto-tune and synthesizers rather than musicianship and lyricism when the goal is to simply sell records (and streaming play counts.) Before they knew how to use these tricks, and turn the human ear into a predictable money-maker, the music just had to be good. And, at times, it was.

The Relay Tent, located beside the library, was getting too loud, so I walked down to the Floralia stage area, where the same band would be playing three weeks later to a rather different crowd, in size and temperament. I wondered why a cancer prevention fundraiser was so radically less attended compared to an event on the same day of the week, at the same time, in the exact same place - albeit our favorite day of the year. I mused that maybe the fight against cancer was more like Wicked Peach than I, or anyone, thought. Stay with me here.

The original Bluesman of Cancer was Richard Nixon, who declared the "War on Cancer" at a time when wars with positive results were desperately needed.

The Elvis of this war was clearly Lance Armstrong. Boy, did he make it cool to punch testicular cancer in the balls! As a result, we have "fighters," "survivors" and implicitly, "losers" in this war that enlists hundreds of thousands against their will. Relatedly, "Pink Ribbon Culture" has often been criticized for the commercialization of this "fight or die" attitude to cancer (specifically breast cancer), while many people with metastatic conditions simply hope to live well, before the disease inevitably takes hold. These victims, and others who have no interest in "the fight," are ignored by the branding of mainstream cancer prevention. Of course, Livestrong and Komen have done incredible good for millions of people, but the point is that the desire to attract maximal pop-

feels good anyway, and everyone seems to be enjoying themselves.

The invention of the Cover Band was a logical but sad shortcut to popular appeal. Some Tribute Bands become famous in their own right. A true cover band, one that plays the songs the way they originally sounded, will never be successful outside, say, the "Rhode Island, Massachusetts and South-eastern Connecticut area." Wicked Peach is certainly an example of this. One sophomore said her adoration for the band was because "they play songs I like without trying to make it their own." The Cover Band is Pop without the music. Wicked Peach is not music; it's entertainment. They haven't contributed a single original note to the universe, but they can certainly get 200 hundred drunk '90s

And by including the almost-forgettable "She F\*\*\*ing Hates Me" by Puddle of Mudd on their setlist, they all but admit that they're not in it for the music; they're in it for the attention, the screaming girls (some twenty years their minor) and the paycheck.

Based on their place in our hearts, it is fair to consider Wicked Peach the poets-laureate of Connecticut College. This indicates that original thought is less valued here than one would expect from an intellectual think-tank like ourselves. Perhaps it's why we teach the rules of capitalism in so many of our classrooms but not ways to alter it, or why we put up musicals written by misogynists in the 1940s about misogynists in the 1940s, or why we have only one political theorist in our massive Government department while the details of specific international crises are memorized ad nauseum, or why we pay expensive lecturers to come and discuss styles of musical instruments from the Middle Ages, but let the MOBROC Barn rot physically, as well as spiritually.

This Saturday, Wicked Peach are scheduled to get 75 minutes (compared to the 90 minutes our student bands will get - total) on our sacred stage to play songs we'd heard too many times by the time we graduated high school. I hereby propose that our new President, with her well-known love of true music, exile Wicked Peach from our campus for the Honor Council violation of plagiarism. This wouldn't be unprecedented. The 2009 senior commencement speaker is still not allowed on campus for the inspiration he gained from a keynote address he found on YouTube. If we care at all about leaving an original mark on the world after we graduate from this place, we should stop celebrating the embodiment of anti-imagination itself. Boycott The Peach!

Indeed, this Saturday you may find yourself bopping along to the human jukebox I speak of. And you won't be alone. For there are two types of Camels in this world: those who are filled with ecstasy after the first few familiar notes of every song that Wicked Peach has ever played; and then there are those that disguise this exact same ecstatic impulse with ironic screams: "I love this song!" However you choose to enjoy the 3 p.m. slot on Saturday, at least realize that you've been sold a product, one that feels good but isn't exactly good for you. You might have the sensation of smoking a cigarette in the middle of a cancer relay race. •

*Fundraising for and awareness of cancer has skyrocketed since the idea of fighting cancer became paramount. It's marketable. It's popular. It sells. But it can distract us from the amazingly complicated science and the ambiguous emotional issues related to the illness.*

ular (and financial) appeal can become primary to the real goals: to help people live healthier, happier lives as long as they're around. And help them live longer if they feel like dealing with the challenges. Fundraising for and awareness of cancer has skyrocketed since the idea of fighting cancer became paramount. It's marketable. It's popular. It sells. But it can distract us from the amazingly complicated science and the ambiguous emotional issues related to the illness.

And that's what brings us back to Cover Bands; Wicked Peach is a marketable product as well, at least on the right occasion. Other bands sell records and tickets too of course, but for every semi-successful indie band, there's ten garage bands that don't have the luck, or commitment or talent to make music that sells. Also, we all know that Cover Bands aren't real music. You know it's not the best thing you could be listening to, but with a few Budweisers and a crowd full of people singing literally all the words, it's easy to have a good time. Similarly, there's probably better ways to help your human neighbors than buying baked goods and walking around a \$1,000-a-day tent. But it kind of

kids into a mosh pit.

In their defense, at least they're upfront about their unoriginality. With the majority of Pop music consisting of the same four chords, most contemporary music is essentially just slight variations on what's come before. Add to that the banality of most lyric sheets, and you're left with a pretty profound lack of originality coming from all the genres that could be termed "popular." So maybe we should say "The Peach Boys" have merely accepted this fact, given up on any creative aspirations and hijacked this form of entertainment - two guitars, a bass and a drumset - for the simple purpose of leading a more kick-ass mid-life than most people my parents' age. Their allegiances to hedonism can be seen in their "Band Interests" section of their Facebook page, which reads: "Patrón, cool people, women, good times, money, sounding good, looking good, smelling good and feeling good... and women," while their official genre, "Rock/Hard Rock/Pop Rock" clearly shows a lack of allegiance to any specific musical movement. Playing songs ranging from Sublime and Nirvana, to Bruno Mars and Lady Gaga, they don't even seem to have a comprehensible taste in music.



# 16 Teams, 4 Rounds, 1 Cup

*The road to the Stanley Cup*



KRISTIAN MAESTRI

**MATT ORENSTEIN**  
CONTRIBUTOR ABROAD

With the NHL Playoffs underway, 16 teams will vie for the Stanley Cup in a grueling two-month tournament, which is considered by many to be the most exciting in sports. Unlike the NBA, the NHL playoffs are extremely unpredictable due to the greater level of parity between teams and the greater focus on complete team efforts rather than that of individual players. Each year, the teams that survive the Stanley Cup Playoffs provide the greatest all-around performance in every facet of the game, while limiting physical and mental mistakes. This season has seen an imbalance between the East and West conferences in terms of Cup contending teams.

Out West, six teams realistically have a chance at hoisting the cup come June. Leading the pack is the defending champion Chicago Blackhawks. The Hawks have put together another solid season, yet their dominance in the conference has been significantly diminished.

The other top teams out West have closed the gap between themselves and Chicago, and it appears as if Chicago's less than stellar goaltending will finally catch up with

them. Don't expect a repeat performance from the Hawks.

The west is also home to two young, up and coming teams, the St. Louis Blues and Colorado Avalanche. What both teams lack in experience they make up for with immense talent and exceptional coaching. The Blues are led by Americans David Backes, T.J. Oshie and Kevin Shattenkirk, among others. Expect a deep playoff run by the Blues, who are hot entering the playoffs and have the depth to beat anyone.

One man to watch out for on Colorado is 18 year old Nathan Mackinnon. Mackinnon is an exceptional skater with immense vision; he will be a household name sooner rather than later.

Next we have a match up of perennial cup contenders in the Los Angeles Kings and San Jose Sharks. Both teams are blessed with elite goaltenders, a necessity for teams hoping to make a deep playoff run. Expect an upset win by San Jose and don't be surprised if they end up making it out of the west.

The Sharks are led by aging veterans and future hall of famers Joe Thornton and Patrick Marleau, who understand this may be their last chance at capturing a Cup that has eluded them for their entire careers.

Lastly we have the Anaheim Ducks, an

offensive juggernaut led by MVP candidate Ryan Getzlaf. The Ducks finished with the West's best record but have dealt with goaltending trouble all season. Coach Bruce Boudreau has decided to start rookie Frederick Andersen, who has less than 30 games of NHL experience in place of starter Jonas Hiller. Expect this to cause the Ducks trouble down the stretch.

On the other hand, the Eastern Conference has a more limited group of possible contenders, led by the heavily favored Boston Bruins. The Bruins lack a clear superstar forward but have a very strong group up front and are always a threat to score. Manning the blue line is veteran defenseman Zdeno Chara. The NHL's tallest and most feared player plays significant minutes for the Bruins and is always an imposing figure to opponents. In net, the Bruins have the year's best goalie Tuukka Rask, who will be itching to avenge last season's Cup loss to Chicago.

Next up, we have the Pittsburgh Penguins, a perennial playoff team led by superstar forwards Sidney Crosby and Evgeni Malkin. The pair led the Penguins to a Cup back in 2009 and will be hungry for revenge after being embarrassed by Boston in last year's playoffs. The bounce-back season by goalie Marc André-Fleury gives

the Penguins hope moving forward but questions remain about whether the team is well-rounded enough to take down Boston.

Lastly, we have the New York Rangers, who struggled earlier this season, but have since adjusted to first year coach Alain Vigneault's new style and been one of the best teams since the turn of the new year. Led by young, shutdown defenseman Ryan McDonagh, the Rangers have had one of the best defenses all season, and their offense is following suit since the acquisition of playmaking forward Martin St. Louis. Superstar goalie Henrik Lundqvist possesses the ability to take over any game at any moment, making the Rangers a very dangerous team moving forward.

Out West, I expect St. Louis to move onto the final. The Blues have four solid lines and a talented core of young defenseman. With the acquisition of Ryan Miller at the deadline, the Blues have put the pieces together to make it all the way. In the east, I expect Boston to prevail so long as they play the way they have all season long. The Bruins have great experience and leadership, and always seem to limit their mistakes when it counts. Come the finals, expect the most complete team to win it all. All bets looks like Boston could take the cup over St. Louis. \*



# Suits and Gowns: Why rugby is more fun in formal garb

LUCA POWELL  
SPORTS EDITOR

There are few activities that accompany themselves like rugby and drinking. Perhaps bocce and cigars. Shoes and socks. Maybe, even, Tinder, and a lonely night in a 4-walled bedroom. But signed, sealed, and delivered, a rough game of rugby and a cold brew have had an eternal companionship.

But booze can only ever accompany the sports dynamic and fraternal qualities. On the morning of Floralia, the Suits and Gowns game is everything that makes rugby great. For the College, they are even more than that.

The tradition of the Suits & Gowns games date back at least a decade. Essentially, the games are a showdown between the current teams and a smattering of returned alumni. Both the Men's and Women's teams play the entire game in thrift-sourced formalwear of their choosing: suits and gowns.

'The ritual of the game begins as early as 7:00 a.m,' stated Dana Sorkin '16, on the women's team,

with both teams hosting pre-match socials in anticipation. Even before Floralia, however, Sorkin highlighted the level of preparation required for the event. 'For us at Conn, team organizes a day usually a week in advance that we all go to the Salvation Army in New London to buy the most ridiculous looking gowns -- the uglier, the better.'

The choice of Suits and Gowns reconnects to an age-old rugby tradition. But it would be safe to assume that the costumes themselves are relatively arbitrary. Just this Thursday two players on the Men's team were overheard in a heated debate over the merits of a kimono against a cocktail dress, if one were to cross-dress the event. No clear consensus was reached.

The true purpose of the games is to unite the teams and cap their competitive seasons. "Because the gowns game is after the end of our season, it's a great way to end on a high note and finish the year with your teammates," explained Sorkin.

But what makes it more than an aggressive two-hour reunion is the crowd it pulls. Every year the Suits

& Gowns event attracts on-lookers in the hundreds. Men's Rugby captain Tom Olson confirmed the intentionality behind orchestrating the phenomena that pulls students from the comfort of tents, music, and friends.

"We try to get as many people as possible. We love a good turnout," said Olson, and then further suggested that much of the fun is inherently bound in the involvement of a student audience.

It is evident that what provides cohesion for the games is tradition; perhaps purely for tradition's sake. That the event even comes together is remarkable: these games are as lawless as a good episode of Game of Thrones. They can't help but become confusing, as any sporting event both organized and attended by drunken people tends to be. They also tend to be highly competitive, with a high price to pay in bragging rights and collegiate rugby lore.

"There is only one rule: shenanigans," confided Olson. The term is meant both literally and as a particular trademark of a game that hardly lends itself to being played sober. More often than not, players

on the field might be competing with their own motor skills rather than the opposition. 'As if there wasn't enough booze on Floralia...' joked another source from the team.

But more beer on Floralia is just another drop in the ocean. Attempting to curb drinking on the day would be a herculean task to complete, let alone propose, for our sanctified day of release. In all likelihoods the event is relatively safer (although perhaps not for the battered players) than the well-cited dangers of idle drinking and listening to Based God.

It is worthwhile considering, too, how the day's excitement is tempered by the anticipation of events. Collegiate belligerence notwithstanding, Floralia is a celebration of school unity. The music, tent ground, and events like the game are ways by which we celebrate it. And for some, a day that starts as early as six in the morning would be re-miss without its own 11:00 a.m. headliner.

Perhaps we should consider how a morning of theatrical warfare characterizes our spring fling. The irony of suits and cleats rings

in tune with a day that has always been about disengaging from the daily grind. What better way to take your face out of your book? The case for the game is the case for Floralia in its entirety. It's also why we spend so much time anticipating one of our longest and most exciting days of the Connecticut College calendar year.

Here's your reason to wake up early, if you hadn't found one yet. Watch your friends tackle your other friends. Or, watch 50 strangers do the same. Better yet, observe how 50 fellow classmates made the most of \$10 and a trip to goodwill.

It was hardly noon last year when we saw two veritably well-dressed Rugby teams go at it like cats and dogs. The hundreds of students in attendance made a gladiatorial occurrence of the game. Barring divine intervention, the ritual of Suits & Gowns should magnetize just many as in times past.

Expect ripped shirts. Expect loud. Expect the dirtiest tuxedos you may well ever see. But most of all, expect a tradition with character like no other at Conn. •



Students and alumni get together for the 2013 Suits and Gowns games

COURTESY PHOTO

## SAILING ON TO NATIONALS

DYLAN STEINER  
STAFF WRITER

The Camel sailors have braved a rough and prolonged winter on the Thames River to propel the success of their Fall season into the Spring. The team now steers toward a pinnacle national regatta after the academic year concludes in order to secure a spot as one of the top 20 teams in the country: The ICSA Gill Dinghy Championship.

"We finished the Fall season strong with one of our best performances at a New England Championship in several years and a ranking of 13th in the country," said Benjamin Meyers '15. "With the return of a few juniors from abroad this spring we have been working hard with several top finishes in some of the early regattas of the season by both the co-ed and Women's teams."

Two seasons of racing in one academic year requires the team to maintain consistency and energy every day on the water. Practicing with the Coast Guard Academy's

sailing team has provided a unique training opportunity to work drills and simulate racing strategies. This season on April 6 the extremely competitive New England Team Racing Championship proved particularly challenging for the Camels; only four colleges achieved national berths.

"The hardest regatta of the season has been Team Race New England's," said junior Lea Bushnell. "Although it was at Conn where we have more knowledge of the venue, we had wind from directions we rarely see and shifty conditions made it hard to get races off. We sailed hard but were unfortunately not able to make it into the final round."

Although the team-racing season is over, and with it, hopes of qualifying for the ICSA Team Racing National Championship, the fleet racing season continues. On April 20, the Women's team finished 12th out of 17 teams at the New England Fleet Racing Championship under ideal conditions, while the co-ed team finished in ninth place at the

CGA-hosted event.

"Looking forward, we will be graduating five seniors who all play an integral role on the team, but with some of our younger teammates stepping up to fill their shoes we hope to hold on to our top 20 ranking next year and continue to build on the improvements we have made as a team this year," said Meyers.

This year, the team has dealt with a smaller roster consisting of 23 sailors and has found itself spread thin in the face of demanding weather conditions weekend after weekend, but remains undeterred.

"Our greatest strength is definitely our team as a whole," said Bushnell. "At practice and at regattas we push each other to be the best we can be, but at the end of the day we are all great friends who support each other."

This past weekend, the team competed at the co-ed New England Dinghies, finishing 8th. This finish has allowed the team to qualify for the National Championship in Maryland this June. •



BEN MEYERS



# *The Every-Four-Year Fan's* Guide to the World Cup

**CHRIS MAY**  
CONTRIBUTOR

Every four years, the World Cup is watched by almost a billion people in homes, bars and other public venues. Around the globe, the beautiful game offers the opportunity for a large fraction of the world's population to sing and cheer for their nation. Since the United States is in the World Cup, its every-four-years fans might want to brush up on the facts.

**Can the United States win the World Cup?**

Playing in the "group of death" with teams like Portugal, Germany and Ghana, the US proceeding past the group stages will be no easy task. All three teams have brilliant players on top-notch club teams but also operate well as an aggregate team. Even if the US manages to escape group stages, the team may not have the depth to compete with teams like Spain,

Brazil, or even Belgium.

Though striker Jozy Altidore has had an amazing run of form with the US national team, scoring eight goals in 14 appearances in 2013, Altidore has had a horrific season with relegation bound Sunderland, only scoring two goals in 35 appearances. Stars Clint Dempsey and Michael Bradley, have moved from top teams to MLS squads. It is uncertain how the weaker competition but increased playing

time will affect their international performances.

The last major narrative comes from how Landon Donovan fits into the equation. He and brilliant tactician, Jürgen Klinsmann, have had their spells of disagreement, however it is undeniable that Donovan, at 32, is and continues to be the greatest player in U.S. Men's National Team history.

Other teams have players, who have resumes as long as Sergio Ramos' discipline record (soccer fans know what I'm talking about). The USMNT, on the other hand does not have a single world-class star. They rely on a solid team dynamic and excellent coaching. Their stars align when they are on the pitch together. Yes they are underdogs, but we as fans wouldn't have it any other way.

**The Potential Dark Horse**

Germany, Brazil and Spain are naturally the favorites based on their talent pool and excellent coaching. Though not making the trip to South Africa in 2010, Belgium has developed into quite the team in the past four years. The sheer abundance of diverse Champions League quality talent thrusts them into the conversation. Eden Hazard (LW, Chelsea) is like a median income man's Neymar. He can maneuver his way through a screen door without touching a wire. The rock that holds the Belgian team together is captain, Vincent Kompany (CB, Manchester City). Kompany is the indubitable muscle that bullies top class strikers off the ball. The quality is obvious on this team. However, the only thing that can prevent them from

making a run in the tournament is themselves. Will the pressure be too much for the young team or will their confidence push them to heights they were never allowed to strive for?

Other dark horses: Chile, Colombia, England and Switzerland

**Who is the Player to watch?**

Any person who owns a television already knows to look out for Lionel Messi, Cristiano Ronaldo and Wayne Rooney. Though they are top players, their peak performances have not emerged on the World's stage. One player who achieves with his club as well as his country and is eerily off the radar of the general public is Yaya Toure (MF Ivory Coast). He is the most endeared player on one of the World's most hated teams (Manchester City). For club and country, he is the brain and the brawn of the midfield. Watching him gain momentum on a slalom run is like overlooking an elephant lead a stampede. His tree trunk thighs caution you from challenging him when the ball is at his feet, but his twig like calves remind you that he is capable of switching direction if you get too close. Any observer, regardless of soccer IQ, can understand his intelligence, power and grace.

**Other Players to Watch**

Marco Reus (MF Germany), Sergio Aguero (ST Argentina), Diego Costa (ST Spain), Paul Pogba (MF France), Arjen Robben (RW Netherlands), Daniel Sturridge (ST England), Luka Modric (MF Croatia), Xherdan Shaqiri (MF Switzerland).

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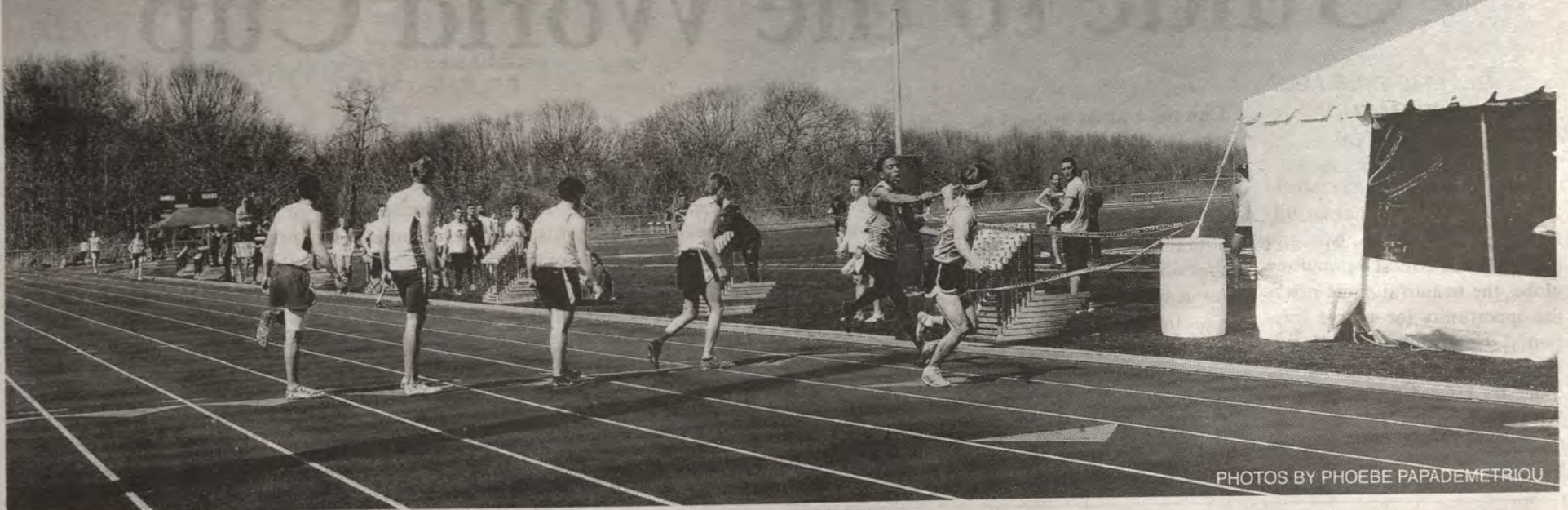
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PHOTOS BY PHOEBE PAPADEMETRIOU

## Women's Track Runs the Show

**SARAH HUCKINS**  
STAFF WRITER

The "Laps to Go" sign is set to its highest possible value in anticipation of the first event of the day. The gun for the 10K is about to go off, and the sign reads a daunting 25. The 10,000m race, which is approximately 6.2 miles, is just as much about mental stamina as it is about physical stamina. Running it last year, I found it excruciatingly difficult not to curl up in a ball in lane three when I'd already run two miles but the sign still read "17 laps to go."

But Anna Laurence '16, Ariana Beers '16 and Nicole Adam '16 proved their fortitude, coming in first, second and third place, respectively, and all three qualifying for the New England Division III Championship meet. With times of 40:26, 41:20 and 41:26,

they were averaging approximately 6.5-minute miles. Laurence highlighted the mental aspect of the race, saying, "Running 40 minutes around the track can get monotonous, but if you go into it with the right mindset, and take it one lap at a time, it really isn't as bad as it seems." The 10K set the tone for the rest of the day, a day that resulted in numerous top finishes and culminated with the Conn Women winning the eight team meet.

In the 5K, Emily Winter '16 placed first with a time of 19:16. Bella Franz '16 and Caroline Leonard '16 went one-two in the 800m, both qualifying for the NE DIIs with times of 2:16 and 2:18. In the 1500m, Ashley Curran '17 and Kelsey McGinnis '17 placed fourth and sixth, respectively. In the field events, Lauren Kennedy '17 placed third in the javelin, with Sam Pevear '15 placing first in the discus and then third in the hammer

throw. Alex Cammarata '14 placed third in the long jump and sixth in the triple jump. These scores, along with many more, led Conn to its 134-point victory.

This meet was a perfect example of how every point, every single second, matters. Entering the last event of the day, the 4x800 relay, Conn was tied with Roger Williams. Ashley Curran described the climatic finish of the meet in which Anna Guay '17 passed the anchor leg of the Roger Williams team in the last 200 meters, beating them by two seconds and placing one spot higher. This strong finish led Conn to win the meet by one point.

Winter pointed out that the home meet was but one highlight of an overall great season. She explained that this season the team has a greater breadth in talent when compared to years past, and that the Women's team depth across events has strongly contributed

to their success. Franz expressed her excitement for the upcoming championship meets and the opportunity for the team to have strong competition so that she can be pushed to perform at her best.

The team is heavily comprised of first-years and sophomores, and thus it is exciting to contemplate not only the improvements that have occurred this season, as there have been numerous personal records set and reset, but also the growth that will occur in the coming years. Adam highlighted the dedication of her teammates, saying, "I've never been part of a team as motivated and driven as the one this year." With a high bar set this season, it seems that the Women's Track Team has much to look forward to. •

## The State of Our Tiger Woods

**NICO PREMUTICO**  
STAFF WRITER

Once known as the most popular athlete in the world before LeBron James' explosion into the limelight in the mid 2000s, Tiger Woods currently finds himself immersed in another field of adversity as he has nearly called it quits for this year's PGA tour season after undergoing back surgery in late March. The 38-year-old has not won one of professional golf's prestigious major championships since June of 2008 at the U.S. Open at Torrey Pines. It has been nearly six whole years since Tiger has been relevant as potentially the most dominant athlete of all time, and likewise it has been six years since millions upon millions of TVs across the world have tuned in on Sunday to watch another Tiger victory at a major championship.

Tiger Woods is a golfer unlike any other, and the TV ratings for this year's Masters Championship at Augusta support that point. In the 2013 Masters, with Tiger seemingly on his way to a stunning 15th major championship, (which would put him three behind Jack Nicklaus for most all-time), ESPN drew a TV rating for its second round tournament coverage of 3.5 million viewers. Now compare this to ESPN's ratings for this year's second round coverage, which of

course Tiger missed because of his back surgery. Without Tiger in attendance, the second round of the 2014 Master's drew only 2.2 million viewers, nearly a 40% drop in ratings. This statistic insinuates that a whopping forty percent of 2013 viewers were tuned in for the sole reason of watching Tiger's pursuit of a 15th major, and his pursuit of the title of the best golfer of all-time.

The drastic comparison of ESPN's masters coverage with and without Tiger's presence reaffirms the idea that a Tiger Woods' victory at a major championship is not just a victory, but so much more. It is visible just by watching Tiger hit one shot in a tournament and then comparing it to watching any other golfer. When Tiger plays in a major tournament, he is followed religiously by hoards of spectators, turning a Tiger Woods approach shot from the fairway, followed by the roar of applause, into what traditional golfers would deem as anarchy.

Our country craves dominance, especially when it makes a bunch of rich, white guys look really stupid at the hands of a man dubbed by his father as 'Tiger'. When the average person watches a major golf tournament, they see the pretty grass, the sponsors, the money, the exclusivity, the old people, but then they see Eldrick 'Tiger' Woods. When the average person watches Tiger Woods (the Tiger Woods of the mid 2000s),

they see the intimidation factor, the dominance, the flair, the red and black clothes, the Nike swoosh, the money, the diversity, and most importantly, the excitement. Golf needs Tiger like the average American needs their regular caffeine fix, without caffeine, quite frankly we are worth nobody's time, and it's the same for a Tiger-less PGA tour.

Without the ferocious dominance, excessive fist pumps, and roars of the crowd, what is there for the average American to care about? No offense to the incredible talents of the rest of the PGA tour, but not a whole lot of regular, American, non-golf players want to watch some skinny guy from Ireland or Sweden duel it out over the course of four entire hours with the rest of the field.

Sadly, because of Tiger's most recent injury, we will have to wait quite some time to witness more Tiger dominance. The sad and blatant truth is that Tiger has not been the same since the destruction of his marriage, which seemed to acclimate with that infamous Thanksgiving night of 2009, when his then-supermodel wife Elin Nordegren allegedly smashed the windows of his Cadillac Escalade. Tiger certainly did not help his cause when he held a painfully uncomfortable press conference in which he admitted to his numerous affairs (ranging from porn stars to night club owners), eventually leading to his Mother breaking down in tears on

live television. When all of Tiger's adversity is taken into account, from the divorce, to the rehab for his sex addiction, to the caddie change (which may have hindered him most of all), to the injuries, it is clear that both Tiger and the PGA need a Tiger comeback more than ever.

New York Yankee legend Yogi Berra once said: "90 percent of the game is mental, and the other is half physical." Unfortunately for Tiger, this statement hits multiple sore spots. Tiger has not been the same mentally for the last six years, and because of the injuries he has also not been the same physically. Fortunately for Tiger and for the PGA, golfers have longer careers than in any other sport, and it is not uncommon that the older a player gets, the more his game matures.

Tiger now obviously needs to think about the long-term, he is currently second all-time in major championship victories, and four major wins behind Jack Nicklaus for most all-time. Tiger needs his edge back, and it may require a push of the reset button, or a vacation from the game he loves, but it worked for Michael Jordan when he dabbled in baseball, and if Tiger wants to regain Jordanesque dominance, it starts between his ears. •



# Under the Canopy of Great Music

MELANIE THIBEAULT  
EDITOR IN CHIEF

The greatest irony of this weekend's Canopy Dance was its lack of a performance by Canopy, perhaps the hippest and raddest of the current MOBROC bands. A self-proclaimed "world famous band," Canopy has played shows all over campus, including Cro, Earth House, Coffee Grounds, the Barn and at several open mic nights.

The band, formerly known as Ginger Hat for one open mic night, was formed when Connor Storms '15 and Julia Hooker '15 met Haley Gowland '17 and Shiwei Li '17 at the first MOBROC meeting last semester, and then asked Mike Amato '16 to join them. Their current name is a reference to Good Old War's "Loud Love," one of their most-played covers last semester.

"That song was a lot of fun to play because we changed it pretty drastically from the original version and Haley, Julia and I all split the lead vocals," said Storms.

I first learned of Canopy's existence when they played a show in Coffee Grounds last semester, and then watched them rock out at several Saturday night Earth House gigs with songs from Weezer and The Airborne Toxic Event, packing quite a crowd into the colorfully crunchy living room.

With Storms and Hooker abroad this semester in London and Li in China, Amato (guitar) and Gowland (vocals and guitar) have recruited three new talented members: Katherine McDonald '16 (vocals), Cory Scarola '16 (bass) and Nathan Giaccone '17 (drums).

Current Canopy plays covers of both mainstream and under the radar songs, including "Magic" and "Fix You" by Coldplay, Death Cab's "You Are a Tourist" and the crowd-pleasing, clap-and-sing-along "Wagon Wheel." Last semester's Canopy had an interesting mix of folk and punk, while this semester's group has evolved into a mellower, more acoustic sound.

"It's different that we're acoustic," Gowland said. "When you lose three people and gain three people, things naturally shift."

McDonald describes their current sound as chill "easy alt rock," while Gowland goes for "indie pop rock." Scarola settles the issue by naming it "chill indie alternative pop rock with subtle punk influences." Simple enough.

Collectively, Canopy has been influenced by bands such as Guster, City and Color, Kings of Leon, Coldplay, Kodaline and Death Cab — Amato might be

their biggest fan. Scarola added that he enjoys Rush, but he's alone in that sentiment, as Amato quickly responded "Nope" as soon as he mentioned the classic rock group.

Last semester, Canopy performed two original songs, which Storms said they had the opportunity to record. "I cannot wait to release them," he said. "The songs are quite different from each other in style and lyrical content, so it will be interesting to release them side by side."

This semester, the band has performed all covers thus far. Scarola admits that they do want to incorporate more original work in the future. Right now "Magic" is the closest the band has to an original. After listening to it for 30 seconds, McDonald informed the group that they needed to perform it.

"We wrote the main structure for it in only two run-through jams," Amato said.

"It just kind of fell into place," Gowland added. "We didn't stress it. It's my favorite right now." McDonald and Scarola agree. Amato is still attached to Death Cab.

As part of Canopy bonding, the members meet every Wednesday for Harris dinner before walking over to band practice together. Over dinner, everyone usually engages in either deep philosophical debates or goofy rapport. Crashing a Canopy dinner affords an intimate look into the interactions — and banter — among band members, as well as insight into their creative processes. Ideas of songs to cover and possible events to host are bounced around, and talk of legendary MOBROC bands (like Shake the Baron) and musical domination of campus are mentioned. Amato is also the recipient of much well-intentioned sass.

Joking that they should rename the band "Angry Mike" (or "Angry Mic" — take your pick), it's easy to see the playful relationship among band members. And during mic checks, McDonald said they like to repeat, "Mike, Mike, Mike, Mike, guess what day it is," referencing every Camel's favorite Geico commercial.

Canopy, in popular demand, has played a gig or two almost every weekend this semester, and is opening for fellow MOBROC-ers Mollusk this Thursday at their EP release show. As of yesterday, they received news that they will be performing in the MOBROC set at Florialia.

While complaints have been voiced surrounding the underfunding of MOBROC, it is an important student collective unique to Conn. Perhaps un-

der President Bergeron's term, the organization will begin to receive more attention and visibility on campus. While student support of MOBROC has seemed to decrease since my freshman year, individual groups definitely have their own fan bases.

All MOBROC bands are responsible for organizing shows and bringing in the big crowds. McDonald enjoys the "support between the groups," adding, "It's really cool that [MOBROC] is student-run. It's student-supported, too."

Canopy might not be a "blood-pumping band," as McDonald points out, but these talented individuals know how to work a crowd, even during an acoustic set. The concert on the eve of President Bergeron's inauguration was one of Canopy's best shows. It's no secret that Bergeron's favorite band is Death Cab for Cutie, so Canopy learned some songs for her. "And for us," said Amato.

"The energy that night was so fun," McDonald said. "We got to play a lot of songs, and [Bergeron] even showed up at midnight before her inauguration the next morning."

When Canopy closed the show with "Wagon Wheel," everyone belted and clapped along with the band.

"For having an acoustic set up, we had a lot of people standing and dancing and moving," said Gowland. "That was really great, and is hard to do with an acoustic group."

With Amato and Scarola abroad next fall and Hooker and Storms returning, some changes are inevitable for the band. "There will be music next year in some form," McDonald and Gowland promise.

All past and current members will be on campus next spring, so it will be interesting to see what future arrangements are in store.

"I'm really excited to start playing again when we get back," Hooker said, adding that she's glad Amato and Gowland kept the band alive while she and Storms went abroad.

"One of the features of Canopy that I appreciate the most," Storms said, "is that several different graduating classes are represented in the band: freshmen, sophomores and juniors...I think our spread across classes is what makes our shows great."

All bandmates agree that they want Canopy to pick up new members each year with the ultimate goal of creating a lasting "canopy for Conn students to perform under." •

## Bienstockaroo!

Festival fanatic Molly Bienstock offers her take on how to do this summer's music festivals right

MOLLY BIENSTOCK  
CONTRIBUTOR

Have you bought your tickets yet? 'Tis the season to spend the money you've saved on a weekend full of groovy music, great vibes and unexpendable company at the summer's best music festivals. Unbelievably incredible beats await, but you have to know where to find them.

There's, like, a ton of peeps who are on tour for the first time in a while, and there presence is kickin' ass on the docket for this summer. We're talkin' Outkast, mostly. The duo will be headlining Firefly Music Festival in Dover, DE, from July 19-22, with a crew of the Foo Fighters, Beck, Pretty Lights, Jack Johnson, Broken Bells and Childish Gambino.

Outkast will also be hitting the stage at New York City's Governor's Ball (June 6-8) with The Strokes, Phoenix, Grimes and Sleigh Bells (who will hopefully give Conn a shoutout for single-handedly making them famous after their show here in 2010). I seriously can keep going, but I will direct you to the Internet for extra festival information.

Another sweet festival in the middle of July, supposedly replacing Camp Bisco, is The Hudson Project in Saugerties, NY. In my personal and absolute expert opinion, The Hudson Project is just drenched in awesomeness. Just a taste of some of the headliners that will be making memories in upstate New York are Kendrick Lamar, Bassnectar, Modest Mouse, The Flaming Lips, STS9, Big Gigantic, Atmosphere and Flying Lotus. Some standout artists further down on the lineup not to be forgotten are The Floozies, ZZ Ward, Bonobo, Emancipator, Conspirator, the super funky Lettuce and the almighty Griz.

There's also this incredible one-day festival called Jam on the River that premieres on Memorial Day Weekend, May 25 at Penn's Landing in Philly. The headliners for this \$35 concert are Papadosio, Griz, Lotus, Conspirator, Grimace Federation and Zoogma. This show is sure to be a chill-jam funk-fest that will alter your mind and spirit.

On more mainstream terms, let's hear about the festival of all festivals in my book: Bonnaroo. This is one lineup you will definitely have to take a gander at online, for it is LOADED. The kickoff is, wait for it, none other than the eclectic and unforgettable Elton John. He is followed by iconic Yeezus, and then the dark Jack White. Clandestinely named the Father of Funk, Lionel Richie will be showing up this summer with, I assume his close friends, Vampire Weekend, The Avett Brothers, Phoenix, Arctic Monkeys, Frank Ocean and his little-known secret BFF Wiz Khalifa. Some seriously swaggalicious featurettes in Bonnaroo's line-

up this summer are Neutral Milk Hotel, Disclosure, Broken Bells, James Blake, Cake, Janelle Monáe, Sam Smith, Little Dragon, Chance the Rapper, Phosphorescent, Shovels & Rope and Cherub, to name several of my star favorites.

Gathering of the Vibes is a three-day, family friendly festival that is close by in Bridgeport, CT at Seaside Park. It's on July 31 and is bringing in artists like The Disco Biscuits, Ziggy Marley, Slightly Stoopid, Edward Sharpe and the Magnetic Zeros, moe., Umphrey's McGee, Rodrigo y Gabriela, Dark Star Orchestra, EOTO, McLovins, and bring your loved ones to the Dumpstaphunk show.

Need I say more? Okay, I will, of course, because what in the H-E-double hockey-sticks are you going to bring with you besides your righteous vibes and a stellar fanny pack? I'll tell ya, don't you fret (there is a music joke in there somewhere...). I never go to a concert without my trusty Camelpak: a hands-free water bottle and sneaky backpack. Never forget to stay hydrated in the heat of...the moment, but mainly that powerful glowing star in the sky, so also bring some Zinc, kids! In addition to your agua fix, you'll also need that cash money flow because you will definitely want to purchase fun memorabilia (who doesn't love a band tee?) within festie land. And then you will undoubtedly get über hungry after dancing like a funkastic maniac and will need some grub. The food is mostly fantastic at festivals, but it can also be pricey, so set aside some bills for your favorite food truck or vegan taco stand.

As a final note, I offer a preparatory recommendation: you should pack your favorite snacks (trail mix and protein bars are an immediate win) and non-perishable sandwich fixings to save up as best as you can because we all know festival tickets can take a chunk out of the ol' savings account. Summer music festivals are just around the corner, so get pumped about your favorite bands and do some research about travel plans for your desired destination, get well-acquainted with the map of the campgrounds that you will receive at each festival and always look out for yourself and your buddy-guy-pals.

This summer is bound to rock the funk-o-meter into oblivion (thank you Grimes), so time to get connected to the earth and the broader project of human evolution by dancing your way through these mellifluously marvelous summer sets. Speaking of getting connected, there are also great ways to stay in touch with wandering (but not lost) friends by using apps like GroupMe that let peeps stay close and chat when a News Team must assemble for an approaching show.

There is so much more happening this summer, so keep your eyes, ears and mind open for the possibility of greatness. Have fun every-one and be safe! •



# Breakfast on Bank Street (and elsewhere, too)

CASEY DILLON  
STAFF WRITER

Breakfast is the best meal of the day, no matter what time it is. Luckily for Conn students, there are a number of restaurants that serve so-called "breakfast foods," (a.k.a. the only foods) around the clock. Muddy Waters Café, Bean & Leaf and Washington Street Coffee House are among the closest restaurants to campus with some of the best breakfast food. If you're looking less for a coffee shop and more for a diner, you can check out Norm's, Groton Townhouse and Mystic Diner. But what else does the shoreline have to offer?

This semester, a small group of friends and I decided that we would go out for brunch every Sunday as a last-ditch effort to explore the region that we have called home for the past four years. After trying out a number of places in New London, Waterford, Groton and Mystic, I think we've found our favorite: when Pigs Fly off of Route 1 in Waterford. When Pigs Fly is the second restaurant opened by Sarina and Gwen McGugan. The restaurant's name refers to their reaction when asked if they would open another restaurant, though it seems that the second time is the charm in this case! It might be the self-serve coffee, or the super friendly staff, or the awesome breakfast specials, but the small restaurant decked out in cute flying pig paraphernalia won our hearts.

For slightly more than the price you might pay at a diner, the staff at When Pigs Fly serves up hefty portions of breakfast favorites and fun, new spins on classic dishes. A number of their dishes feature the ever-popular avocado, including their Breakfast Quesa-

dilla, a mixture of scrambled eggs, veggies, and bacon in a crispy tortilla shell. Their pancakes are completely customizable – fresh cranberries and blueberries take the plate-sized dish from great to OMG.

The Weekly Specials board always makes ordering the hardest decision ever. The variety of French toast, omelet, pancake and "healthy" selections are always interesting and sound incredible – think peach bread French toast, s'mores waffles, and peach pecan pancakes...yum! If you haven't yet made it to this incredible restaurant, the pigs are flying – go now!

## Other notable mentions:

Somewhere In Time, located in Mystic, is the first restaurant opened by the McGugans. It has the same menu as its sister restaurant, but its distance from campus and slightly poorer quality of service makes When Pigs Fly our top choice.

The Yolk Café on Montauk Avenue is a tiny little place with big character. Doreen Brett, the owner, is extremely outgoing and genuinely cares about serving her customers with excellent food and a good time. The major downside: it's definitely hard to get a table. Get there early, and be prepared to wait.

Kitchen Little on Mason's Island in Mystic is always delicious, though it's new(-ish) location does not hold the same charm as it did on the main drag near the Seaport. The servers are really friendly, and the food arrives quickly and deliciously.

Sweetie's Bakery and Café is located on Bank Street and is well-known for its delicious, gourmet desserts. Our little brunch group hasn't checked out Sweetie's yet, but we have heard some raving reviews about their homemade sausage and bread! •

# Two Lines Oblique, Straightened & Repaired



COURTESY OF CONNECTICUT COLLEGE

PAIGE MILLER  
COLUMNIST

George Rickey (1907-2002) is an American kinetic sculptor. After completing a degree in History from Balliol College in Oxford, England, Rickey traveled through Europe and became fascinated by the art he encountered. Against the will of his father, who was an executive at the Singer Sewing Machine Company, Rickey went to Paris to enroll in painting and drawing classes at Académie L'Hôte and Académie Moderne.

After returning to the United States some time later with a new practice and appreciation for art, he taught art classes, maintained an art studio and was socially active in the New York art scene. According to his obituary in the *New York Times*, Rickey served in World War II and was assigned to "work with engineers in a machine shop to improve aircraft weaponry, an experience that reawakened earlier interests in science and technology."

When he was discharged, Rickey returned to the United States and studied at the Chicago Institute of Design where he first began to experiment with geometric form and movement, and in 1949 he used glass to make his first kinetic sculpture.

*Two Lines Oblique* (1969) was installed at Connecticut College in 1969 in the middle of Castle Court shortly after the Joanne and Nathan Cummings Arts Center was completed. Sometime prior to 2001, the 20-foot tall work was moved to the top of the Castle Court stairs so that it wouldn't interfere with the flow of traffic through the courtyard.

Crafted from stainless steel, *Two Lines Oblique* is a dynamic piece, featuring rotating arms that react with movement in the air. While the two steel arms look the same, one of them is intentionally one inch shorter than the other, and in 1994 was bent from contact with another object.

In a 2008 kinetic sculpture exhibition, curator Brigitte Micmacker from Sculpture Site Gallery commented, "The George Rickey work... is a classic example of the monumental works composed of blades that became

Rickey's best known legacy. The long, tapered blades used as pendulums are a wonder of empirical engineering: light-weight sheet stainless steel is wrapped around a structural core and lead weights are distributed unevenly to slow down the blades individually, a procedure Rickey used to create as much as a tenfold difference of tempo within the same sculpture."

According to the 2009 Sculpture and Decorative Arts Conservation Services LLC report, the uneven arms were moved into storage for the winter months. The report continues to list the sculpture with a poor conservation condition due to a bent arm and extremely dusty surface in storage. The report recommends, "The damaged arm of the sculpture should be straightened, the hole repaired, the fastener replaced, and the entire piece should be re-assembled, balanced and cleaned. If possible, the piece should be brought to the Rickey workshop and repaired and balanced, as the latter can be quite tricky."

Additionally, "During the survey, some members of the staff recalled that the arms moved too quickly for safety during windy weather and its position within the courtyard may have enhanced this wind effect. It may be for this reason that the sculpture was placed in an area with more trees. However, the sculpture should be relocated back to the center of Castle Court as it was apparently designed for this setting, and as an environmental piece, the location is part of the sculpture. When divorced from its original setting and motion, this piece cannot be really understood."

While the report does not continue past 2009, *Two Lines Oblique* has since been restored and brought back to an appropriate condition, although not in the artist's intended location. As members of this campus community, we ought to be good stewards and take care of our belongings as demonstrated by the recent conservation of *Two Lines Oblique*.

Many other campus sculptures can use this kind of attention, but we must consider how their existence benefits our campus and reveals the historical significance they stand to serve. •

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# Let me Take a #Selfie

*How nobody's favorite  
DJ become everyone's  
favorite concert*

CALI ZIMMERMAN  
STAFF WRITER

In a great *Seinfeld* episode, the gang uses the phrase 'yada, yada, yada' to abridge stories and downplay suspicious behavior. The colloquial is still commonly used in a similar fashion, and it is pertinent to the story in this article. This is not to say that what happened on a rainy Tuesday is of the utmost interest to the readers of *The College Voice*, but instead to protect those moments left in privacy categorized under 'yada, yada, yada.' The gossip that could flow throughout this article is not the target, instead like the gang in *Seinfeld*, this is a tale of hodgepodge camaraderie.

Senioritis has truly set in: I couldn't imagine going to my 10:25 the next morning, let alone my 2:45. (Side note: totally went to those classes and was a shining example of student excellence.) The only thing I could focus on was the night ahead of me. On the night of Tuesday, April 15, my closest 75 Conn friends (slight exaggeration) and I got ready to take a #selfie. Not even the monsoon outside could diminish my good mood. Around 8:30 p.m. four mini school buses pulled up outside of JA. As much as it seemed they were preparing to take us to the asylum, these buses had been ordered to ship the hordes of Conn students to Foxwoods.

I would say one of the most impressive aspects of the night was the way Conn students self-organized. Several students spearheaded the campaign for buses, and the rest should owe a great deal of gratitude to them. As the students boarded the arks, the rain intensified. But who cared? We were about to confine ourselves to the deepest, darkest hollows of Foxwoods, lost in a wolf pack of despair and high rollers.

The four buses pulled up to Foxwoods releasing the animals. The students charged into the casino like they were part of the latest 300 movie. Looking at the faces of the staff at Foxwoods was my personal favorite. Their mouths agape and the sheer look of awe said it all. "This is the weirdest school field trip ever." The pack bee-lined to the bathroom and everyone fixed themselves from the rain. After that, pandemonium broke loose.

The kindest words were said amongst the crowd of students. "I don't even care about the Chainsmokers, this event is just fun to be with everyone." That sentiment stayed true for the rest of the evening. My fellow students and I swarmed around Shrine outnumbering the rest of the non-Conn rabble, imbecilic enough to go to a concert on a Tuesday night, in body mass and positive attitude.

Glitter fell from the ceiling as the Chainsmokers preformed and we rhythmically jumped to the beat. That previously mentioned positive attitude rung true, till about 1:30 a.m. Then the tiredness set in. The look of the aftermath was similar to the beginning, except everyone was soaked in sweat instead of rain. Confetti stuck to the students making them look like a colorful group of Dalmatians. Shoes and makeup slipped off with ease. There was a new atmosphere amongst the group of Conn kids determined to find any place to kneel or sit as we waited to get herded like sheep back into the buses.

The bus ride back was joyous as everyone started nostalgically thinking about the night. Back at Conn the mood was still elated, but the exhaustion had finally overpowered everyone. I have never felt closure to my class; physically, in the tight dance space of Shrine, and mentally. We bonded, we conquered and we took a #selfie. •

## Arcelus in the House... of Cards



COURTESY OF VICTOR ARCELUS

JULIA CRISTOFANO  
MANAGING EDITOR

*Warning: contains spoilers*

Sitting in our beds, struggling to stream Netflix on the Conn Internet, there is a tendency to look at the actors and actresses in our favorite shows as having attained success instantaneously, somehow jumping straight from childhood onto the silver screen. We don't think of them as college students, majoring in political science at a liberal arts college like our own, working for international business firms and volunteering for the Clinton/Gore campaign in the summer. However, this is exactly the path that Sebastian Arcelus found himself on as an undergraduate at Williams College. He described his time at Williams as "an amazing four years" and even decided to forgo studying abroad to spend as much time at Williams as possible, saying that small schools "light a fire under you."

Arcelus explained that growing up in a politically charged family has given him a lifelong interest in politics. It wasn't until after graduating did he believe that a "career in the arts might be possible." He explained, "I didn't lose that fire to make a difference, but [looked] into making a difference through the arts."

Arcelus, who plays Lucas Goodwin, *The Washington Herald* editor on *House of Cards*, is the brother of our very own Dean of Student Life Victor Arcelus. "I was always fascinated with politics and that whole world," said Arcelus in an interview with *The College Voice*, "but by the end of my college career I found myself studying the drama of politics rather than the art thereof." Arcelus's graduation from college in 1999 coincided with the release of Aaron Sorkin's television show *The West Wing*, a series, said Arcelus, "that compiled all of my interests into one perfectly constructed piece of art told through a political world."

Though he got his acting start on Broadway, appearing in musicals ranging in content from *Rent* to *Wicked* and originating the role of Buddy in *Elf The Musical*, Arcelus said he has always found himself "circling back to the political world." When he landed the role of Lucas in the first season of *House of Cards*, Arcelus was overjoyed. "To end up in a political series, albeit what some have called the anti-*West Wing*, has been a total dream for me," he said.

While there have been a good number of drama series that have a political focus, none have been met with the success that *House of Cards* has found in since its premiere in February of 2013. *House of Cards* happened to come about at a time when confidence in Congress is at an all time low, and Arcelus suggested that the show presents "a stark, ruthless and extreme kind of realism at a time in [our country] when we wish we could have more hope but we

are disillusioned with our government."

That said, Arcelus deftly points out that *HoC* has also come about "in a timely fashion in the entertainment world where the anti-hero has become the hero." Characters like Walter White of *Breaking Bad* or Don Draper of *Mad Men* are characters you love to root for but in many ways are "despicable or unlawful or downright evil." The actor noted that *HoC* follows this trend of anti-hero but "takes it to a new level by having Frank Underwood [speak] directly to the audience so the audience becomes complacent, in a way, in his dealings."

The series also comes at a time when the world of journalism is shifting from traditional printed news to the online social-media world, a complex relationship between the two mediums juxtaposed by the characters of Lucas Goodwin and reporter Zoe Barnes. In Lucas and Zoe's relationship, Arcelus asserts, the viewer can see "two generations colliding in the middle ground - one born out of traditional reporting and the honor that comes with a top line daily newspaper and a new wave of folks more interested in headlines" regardless of the truth of the content.

Lucas and Arcelus struggle with the same conflict of immediacy and the debate between sacrificing either accuracy for time or sacrificing time for substance. Arcelus expressed his intrigue with the role of journalists, being able to "blow the whistle" and create real change. Journalists, he said, must find "[their] way through the noise...and really get at the heart of a social discourse. Journalists have an amazing ability and platform to do that." As an actor, Arcelus recognized that he has a platform to create change, as well.

He continued, Lucas "is a man of reason, practicality and idealism but he gets swayed away from his own center by the basic notions of love and retribution." By this, Arcelus is referring to Goodwin's downfall in the second season where he is imprisoned after he tries to illegally obtain information about the death of Zoe Barnes. When asked if he thought this was the end for his character, Arcelus was hopeful that "there is an avenue through which Lucas can reappear" in the third season, but admits the writers and playwrights are "very secretive, so none of us really know."

While we're left with little reassurance as to the fate of Lucas Goodwin, Sebastian Arcelus's career is certainly on an upward trajectory. The actor is currently in New Orleans working on the film adaptation of Nicholas Sparks's novel *The Best of Me*, alongside Michelle Monaghan and James Marsden. But despite his success, Arcelus hopes to honor his connection to Connecticut College. Be on the lookout for an on-campus event in the future featuring the *House of Cards* star. •

*Additional reporting by Dana Sorkin and Hallie Grossman.*



# Highlights from the Senior Art Minor Show

CHIARA CAFIERO  
ARTS EDITOR

The senior Art minor and all student show ran from March 24-April 1, with a reception on Wednesday, April 16. In case you missed it, here are some highlights from an impressive exhibition.

The Voice's own Julia Cristofano depicted the inner workings of the human body through anatomical drawings, prints and a delicately embossed paper spine. Cristofano is an EMT who had planned to major in Biology and has "always been interested in the medical aspects and the physical makeup of the body." She commented that through her art, she's "tried to capture both physical systems but also the deeper parts of ourselves: thoughts, feelings, emotions, that our physical forms alone can't convey."

Emily Silber also explored the human body in her project, Wallflower. Silber used body paint to create black and white patterns on her mostly-nude subjects (her "very patient and adventurous friends"), who stood against a background painted in the same pattern, almost completely blending in. She then photographed them straight on, their faces stoic, with black circles around their eyes adding intensity to their gaze. Silber commented that the purpose of her work was to make a statement about conformity and individuality. She achieved this by photographing male and female subjects of varying body types, exposed but simultaneously covered by paint, in black-and-white, both obscuring and highlighting some of their most distinctive features.

Hilary Nigrosh's work is made up of both photographs, and paintings inspired by photographs. Across the gallery, I immediately recognized the faces of Anne Frank, Amelia Earhart and Sharbat Gula, the Afghani girl with green eyes from the cover of National Geographic. Nigrosh painted likenesses of these photographs on a much larger scale and incorporated text that suggests what each woman might have been thinking. Nigrosh's approach humanizes images that have been reproduced countless times over several decades, both through the artist's touch and the imagined thoughts of her subjects. Nigrosh wrote in her artist statement, "With the vast expansion of technology, images are so easily reproduced that we can easily misrepresent and misinterpret the stories behind them. It can become hard to discern whether the subjects even wanted to be photographed, not to mention recognized to the point of fame."

The other component of her work, Family Snapshots Reimagined, is a series of photographs which originated as old family slides from the '50s and '60s that Nigrosh found in her basement. Nigrosh then turned the slides into prints in the darkroom and toned them, again adding her own touch. "I was able to further capture a moment in time through my own lens. These ordinary family snapshots offer a glimpse into a past that I am both connected to and disconnected from," she explained.

Phoebe Papademetriou also explored nostalgic representations of ordinary moments in her project titled Where We Are Now. Her photos are snapshots from daily life, cooking dinner with friends, hanging out in her apartment and giving a friend a haircut. She said of her decision to focus on the senior year experience: "We're entering into this adult world, where we live on our own and cook for ourselves, but we're still very much kids. We do these things, like cutting our friends' hair, but it's pretty clear that we have no idea what we're doing."

Papademetriou's work features recognizable spots around campus, like Cro Bar, as well as the interior of her Winchester apartment. "I wanted them to be recognizable, but not too specific to my own life," she said. "I always like to leave things out so that the viewer can kind of imagine their own story of what's going on in the image." She focuses on the best parts of senior year: enjoying the company of friends and appreciating our time as much as possible, without a sense of anxiety about what's coming next.

Congratulations to the senior Art minors for all their hard work, and for giving the campus community an opportunity to appreciate their explorations of what it means to grow up, to be an individual and to represent and express oneself in a meaningful, authentic way. •



PHOTOS BY MIGUEL SALCEDO

From top to bottom: Artwork by Paige Miller, Julia Cristofano & Phoebe Papademetriou