A Closer Look at Africana Studies

Important Major Receives Resurgence of Attention

ANDREW SHAW
ARTS EDITOR

Connecticut College has an Africana studies program. Though not well known, it is by no means new. It has been on the books for years and is being resuscitated now because, as Africana studies major Maurice Timer’17 says, “It needed to happen.” He explains, “Students wanted to be able to say that I graduated with an Africana Studies major or minor, and I took these classes. … [There was a] want and need for the major … to be here for students to take advantage of.”

The discipline of Africana studies itself arose from the same need. It “came out of a historical moment in the 1960s and 1970s when students, black students, were demanding a curriculum that addressed their needs,” says Courtney Baker, Professor of English and the director of the Africana studies program. The field is “interdisciplinary by nature,” combining “cultural studies and historical analysis, the arts and social sciences.” At Conn, this includes the following departments: Anthropology, Sociology, Philosophy, Art History, Dance, Music, Hispanic Studies, English, French, Film Studies, Economics, Education, Government, History and Human Development. Geographically, Professor Baker says, Africana studies is “global, covering … everywhere … black people exist.”

This breadth is due to the purpose of the major: to examine “the complexity of black existence,” as Nathalie Etoke, Professor of French and Africana studies, says. She emphasizes that “race and culture” are “entangled.”

Brown provides one example of this. Learning about ancient African history, he says, he realized how significant the influence of Africa has always been: from how different cultures organize families, to the practice of circumcision; he emphasized that the African diaspora introduced practices that are “a huge part of multiple cultures.” As Professor Etoke says, “If people study the history, they will understand that what’s happening today is not new.”

CONTINUED ON PAGE 4

Who Gains from Shared Governance?

KEVIN ZEVALLOS
CONTRIBUTOR

I love shared governance. I mean, why not? At Connecticut College, we pride ourselves in a “system of governance in which the perspectives of all groups are considered in the institution’s decision-making process.” I can rest easy knowing my perspective, my voice and those of more than 1800 other students are being represented. Last I checked, my peers and I thought exactly the same way on every issue, so there’s no need for me to worry. But wait: what if, for some magical reason, I just so happen to find some disagreement or dismissal with what the College’s administrative body is up to? Or with the Student Government Association for that matter? Where does my voice come into play? To clarify, for all those who might not know, “shared gov- ernance is a system in which separate constituencies are all represented fairly, each by a governing body that can address the concerns and policy issues facing members of the shared governance community.” These governing bodies consist of the SGA, President Katherine Bergeron’s senior cabinet, Staff Council and the Faculty Steering and Conference Committee (FSCC). While the system acknowledges our existence and allows us brief, yet limited, opportunities and spaces to participate in decision-making processes, it does not let us dictate what our priorities are as students, how we should go about achieving these priorities and who should compose or participate in each respective decision-making process. The sad fact is that the College Senior administration gains more from having shared governance than we – students - do. But why should students have a voice? We’re just students, we’re not “experts.” We don’t know any better. In other words, shared governance does not entail equal decision-making power for all bodies… Where it is feasible and practical, decision-making power should be shared.” The ambiguity of words like “feasible” and “practical” lets the administration decide where students need to be a part of the conversation at its convenience.

The sad fact is that this distance from decision-making oppor-
tunities not only pacifies us as students but also as potential ac-
tivists. Let’s look at sheer num-
bers. Students overwhelmingly dominate the campus population yet our ability to participate in the overall improvement of our college is limited to a myriad of nebulous and exclusive commit-
tees. As people who live and study here, we have just as large a stake in campus ordeals as anyone else does, and with that comes a strong interest into many of the problems on our campus. It’s easy for the Board of Trustees or the senior administration to come into conflict with making the “right” decision when issues of profit and affordability contradict social well-being. Let’s imagine for a second that students had more decision-making power in regard to campus policies. How long do you think it would take students to realize that campus policies regarding school breaks and closed cafeterias largely tar-
get and marginalize low-income students? How long would it take students to create a solu-
tion(s) that would help students who cannot afford a flight back home and/or meals, but also take into consideration the lives of dining services staff?

CONTINUED ON PAGE 8

Announcement of Strategic Planning Committee members

Student suggests that Conn should go tobacco-free

Baseball reigns supreme as the weather turns colder

Conn theater tackles current issues
On This Year’s Commencement Choice

When the 2016 commencement speaker was announced, our staff hummed with approval. Yes. Amazing, a journalist. I guess what we’re doing must be important! Naturally we approved, and her appointment was welcomed, almost without question, by many of our peers as well.

The news of Rukmini Callimachi’s nomination was met with an interest not unlike that generated by Seymour Hersch’s Oppenheimer lecture in 2014.

Admittedly, most of us hadn’t heard of Callimachi, which probably wasn’t uncommon among the student body unless you were a member of the search committee. Perhaps a reason for that lies in the easy admiration the public holds for investigative journalists – those intrepids who put their lives in jeopardy endeavoring to unearth the ‘truth.’

So we Googled her – and we were impressed. Callimachi’s stories bring life to news as if she were a fiction writer. One of her most recent pieces, ISIS and the Lonely Young American, in The New York Times, recounts the conversion experience of a young American girl solicited by ISIS recruiters – largely by way of Twitter. The story is angled to show you why she joined the extremist group, and to do it without the kind of rhetoric that would have you first point a finger at the convertee for even entertaining the idea.

Callimachi’s work is immensely important in the public sphere. More broadly, her writings have covered the rise and fall of extremist regimes in Africa, military dictatorships and the complexities of capitalism. They give voice to Afghani women and Somali pirates, in immensely different ways. Her work picks up the pieces of the post-colonial world and reassembles them with an intelligibility not bound to the prevailing narratives of Other characteristic to journalism. Her work is essential for us, being so far removed.

Oh, and did we mention that she’s also an award-winning poet? In 1998, Callimachi won the Keats-Shelley Award for her poem, The Anatomy of Flowers. Commencement Committee, kudos to you! If we had the space, we would have ran her poem, as well. Maybe we’ll run a couple when graduation nears.

“Come Commencement this May, Rukmini’s address will most likely bring perspective, and life, to our own narrative in the same manner. Here’s to the Commencement Committee for all their good judgment, and to Rukmini, for agreeing to speak.”

- Luca
A Better Chance, which place lower-income students in affluent private schools, can ease the transition of African-Americans to college; these students have learned the social and cultural norms necessary to seize opportunities in environments defined by the economically advantaged. Although experience allows the “doubly disadvantaged” to regain footing with “the privileged poor,” navigating the social sphere take time. As they struggle to understand the framework of their new world, the “doubly disadvantaged” lose access to social and academic networks. To determine how class-based boundaries hinder assimilation at college, Jack interviewed over 100 “privileged poor” and “doubly disadvantaged students at a “renowned university.” Jack emphasized the confidence of one interviewee, Ogun. Having escaped her troubled neighborhood to attend a predominantly white prep school, Ogun found the transition to college manageable. Because her high school required teachers to stay after hours, visiting a professor during office hours seemed natural. In her own words, Ogun felt “empowered to go talk to a professor and say, ‘I want to meet with you.’ ” [Her] school instilled in [her] that [she’s] allowed to do that and it’s actually [her] right.” When she struggled with a topic, Ogun had no qualms calling one instructor on his cellphone.

Alice, another student interviewed by Jack, however, faced unalloyed culture shock in her freshman year. At her public high school, students frequently skipped class, burned trashcans and engaged in brawls. She confessed that, because she’s “too intimidated or too afraid to go and talk to people,” her attendance at school-sponsored events is an anomaly. Her fear of college as an institution extends to professors; even when professors advise classes of their office hours, Alice questioned whether her presence is truly desired. If the “doubly disadvantaged” view professors as authority figures rather than facilitators, Jack notes, they shall lag behind their peers in cultural capital. One school official with whom Jack spoke admitted that the distribution of college awards is fueled by student-teacher relationships. “Students whom counselors don’t know, they’re just not in the mix,” the official commented. The benefits of learning to interact with persons in positions of power extend beyond accolades. Referencing a study conducted by Northwestern University, Jack explained that firms hire according to “cultural matching,” as well as skill. To gain entry to many higher-level professions, one must pass the “airport test.” For example, if stranded at an airport due to flight delay, a potential candidate should be able to converse at ease on topics of interest to a presumably upper-income co-worker.

To close the opportunity gaps at the university level, Jack indicates that legislators must first fashion policy to address “the entrenched structural inequalities that plague America’s forgotten neighborhoods and neglected public schools.” Patrick T. Sharkey, an associate professor at New York University, seems to confirm this view. He reports that the test scores for children of high poverty neighborhoods are significantly lower if a parent was raised in an impoverished area as well. To address the “multigenerational nature of inequality,” he says in a blog post, “the focus must move to durable urban policies.”

For the short-term, however, Jack encourages colleges to reexamine their current policies from a more nuanced lens. School should implement voluntary pre-orientation programs to guide low-income and minority students in their acclimatization. By allowing for constant contact among students and faculty, pre-orientation erodes social barriers. Keeping the dining halls open during spring break, schools can also ensure that low-income students unable to venture home can eat healthfully and are able to function at optimal levels. Such measures guard against the possibility that “elite colleges will continue to privilege the privileged while neglecting those not fortunate enough to gain exposure to the advantages that money...can buy.”

On Sept. 30, in Ernst Common Room, Anthony Jack, Ph.D. Candidate in Sociology at Harvard University, examined the divergent socialization experiences of lower-income youths at a Connecticut College symposium. His talk entitled, “(No) Harm in Asking: Class, Acquired Cultural Capital, and Academic Engagement at an Elite University,” was sponsored by the Dean of Inclusion and Equity. It was the first in a series of common hour events focused on the African-American experience. In exposing the layers of social stratification that exist within the neediest of minorities, Jack calls upon colleges to recognize the ways in which socioeconomic position corresponds to academic prowess on campuses.

Jack focused largely on how institutional practices can exacerbate the exclusion felt by a university’s most vulnerable students. Beginning in the late 1990s, several colleges adapted no-loan policies to remove the image of higher education as a bastion for the privileged; efforts to support students financially, however, may not prove far-reaching enough to close gaps resulting from social class distinctions. According to Jack, “colleges lag in readying themselves for increasingly diverse student bodies, in part because they habitually get their new diversity from old sources.” His own research reveals that, from 2003 to 2009, nearly half of all lower-income African-Americans who had matriculated at prestigious schools had attended private high school. Programs like Prep for Prep and A Better Chance, which place lower-income students in affluent private schools, can ease the transition of African-Americans to college; these students have learned the social and cultural norms necessary to seize opportunities in environments defined by the economically advantaged.

African-Americans with a degree from private schools are dubbed the “privileged poor.” Although they receive excellent educations, their acquired cultural capital is more indicative of academic success than the name of a high school. By contrast, African-American graduates of distressed public high schools, the so-called “doubly disadvantaged,” typically enter college with little exposure to environments where wealth sets the cultural tone. Although experience allows the “doubly disadvantaged” to regain footing with “the privileged poor,” navigating the social sphere takes time. As they struggle to understand the framework of their new world, the “doubly disadvantaged” lose access to social and academic networks.

To determine how class-based boundaries hinder assimilation at college, Jack interviewed over 100 “privileged poor” and “doubly disadvantaged students at a “renowned university.” Jack emphasized the confidence of one interviewee, Ogun. Having escaped her troubled neighborhood to attend a predominantly white prep school, Ogun found the transition to college manageable. Because her high school required teachers to stay after hours, visiting a professor during office hours seemed natural. In her own words, Ogun felt “empowered to go talk to a professor and say, ‘I want to meet with you.’ ” [Her] school instilled in [her] that [she’s] allowed to do that and it’s actually [her] right.” When she struggled with a topic, Ogun had no qualms calling one instructor on his cellphone.

Alice, another student interviewed by Jack, however, faced unalloyed culture shock in her freshman year. At her public high school, students frequently skipped class, burned trashcans and engaged in brawls. She confessed that, because she’s “too intimidated or too afraid to go and talk to people,” her attendance at school-sponsored events is an anomaly. Her fear of college as an institution extends to professors; even when professors advise classes of their office hours, Alice questioned whether her presence is truly desired. If the “doubly disadvantaged” view professors as authority figures rather than facilitators, Jack notes, they shall lag behind their peers in cultural capital. One school official with whom Jack spoke admitted that the distribution of college awards is fueled by student-teacher relationships. “Students whom counselors don’t know, they’re just not in the mix,” the official commented. The benefits of learning to interact with persons in positions of power extend beyond accolades. Referencing a study conducted by Northwestern University, Jack explained that firms hire according to “cultural matching,” as well as skill. To gain entry to many higher-level professions, one must pass the “airport test.” For example, if stranded at an airport due to flight delay, a potential candidate should be able to converse at ease on topics of interest to a presumably upper-income co-worker.

To close the opportunity gaps at the university level, Jack indicates that legislators must first fashion policy to address “the entrenched structural inequalities that plague America’s forgotten neighborhoods and neglected public schools.” Patrick T. Sharkey, an associate professor at New York University, seems to confirm this view. He reports that the test scores for children of high poverty neighborhoods are significantly lower if a parent was raised in an impoverished area as well. To address the “multigenerational nature of inequality,” he says in a blog post, “the focus must move to durable urban policies.”

For the short-term, however, Jack encourages colleges to reexamine their current policies from a more nuanced lens. School should implement voluntary pre-orientation programs to guide low-income and minority students in their acclimatization. By allowing for constant contact among students and faculty, pre-orientation erodes social barriers. Keeping the dining halls open during spring break, schools can also ensure that low-income students unable to venture home can eat healthfully and are able to function at optimal levels. Such measures guard against the possibility that “elite colleges will continue to privilege the privileged while neglecting those not fortunate enough to gain exposure to the advantages that money...can buy.”
A Closer Look at Africana Studies

CONTINUED FROM FRONT PAGE

Sometimes,” Brown says, Africana Studies is “treated as if. ‘Oh, that’s the black stuff. It doesn’t have any connection to me, ’. That is incorrect. Each of us "[is] irrelevant if [we] can not relate to … other people,” as Professor Etoke says. Africana studies is "not just for black students,” David Canton, Professor of History and Interim Dean of Institutional Equity and Inclusion says. “It’s for all students.” And “it’s like any other major.” Brown says, "I would like Africana Studies to be held at the same validity as any other [major].” Brown spoke the frustration of feeling that his major was being trivialized.

Brown acknowledges a greater student demand than he initially expected. However, “When they introduced this, I thought it was just going to be me and all the other black kids.” But the major has a wider draw. There were “tens of people interested in minoring and majoring,” a result, Brown says, that “shows … how the campus feels.” And he’s holding out for even more students. “I’m sure it’s more students. I bet you some students don’t even know we have Africana Studies … and are interested.”

The major is here out of need, but what does it mean to study Africana studies at Conn? The “much-desired” and “urgently-needed” program is in part a response to lived realities, Professor Baker says. “We’re in a historical moment,” in the U.S., the world, and on this campus, "where black lives and black dignity are under siege in many ways.”

And “the course of study [teaches] students … [to understand] a core configuration of realities, Professor Baker says. “We’re in a historical moment,” in the U.S., the world, and on this campus, "where black lives and black dignity are under siege in many ways.”

The students and faculty are excited about the future of Africana studies at Conn. “I see a great future ahead of us,” Brown says. “I imagine in … ten years this is a huge department … I think this is going to go into Connecticut College’s history. Because my passion for this I definitely see in a ton of freshmen. … People have this passion. Black, White, Latino, whatever, they have this passion.”

Meanwhile, Africana Studies 201, which is open to majors and non-majors, will continue to be taught. Sign up for this spring. •
In a recent e-mail to the Connecticut College community, President Katherine Bergeron announced the selection of investigative journalist Rukmini Maria Callimachi as the keynote speaker of the College’s 98th commencement, scheduled for May 22, 2016. Callimachi was born in Romania, but fled from the country to Switzerland with her mother and grandmother when she was five, and then came to the United States when she was ten. Callimachi has earned a reputation as a fearless reporter, winning the Pulitzer Prize finalist who currently covers Islamic extremism for the New York Times, for which she wrote a series of articles called “Underwriting Jihad.” This series explored how ransoms paid by European governments became one of the main sources of funding for Al-Qaeda. Before joining the New York Times, Callimachi worked for the Associated Press as its West Africa Bureau chief from 2006-2014. She also covered the aftermath of Hurricane Katrina while working for the AP. On Callimachi, Ben Halvorsen ’16, the co-chair of the 2016 Commencement Committee said, “I don’t know what kind of speech she’s going to give, but you know it’s going to be a big one.”

The process of selecting a commencement speaker is somewhat secretive, in part to prevent the College from potentially offending any of the people who are considered for or offered the honor. Students often spend months working with outside consulting firms such as Keating and Associates. “It’s like they’re your second choice. You want to be like ‘Oh yeah, you’re our number one!’”

Every year in the fall, a committee is formed consisting of faculty, administrators and students in the junior class. The committee meets to make recommendations about potential commencement speakers for the next academic year’s commencement (so the committee formed for the fall of 2015 will be making recommendations for the commencement speaker in 2017 who will be the commencement speaker at the current junior class’ graduation). The students on the committee consist of the junior class president, who co-chairs the committee, and four members of the junior class who represent various interest groups on campus.

The process has been controversial in the past. The most recent controversy came a couple years ago over the selection of Louis B. Susman, former United States Ambassador to the United Kingdom, as the 2012 commencement speaker. Some students felt that Susman did not properly embody the spirit of the college, and petitioned the administration via change.org to make the selection process more transparent. This resulted in the number of students seated on the committee being increased from two to five, and the inclusion of the class president as part of the final selection process for the speaker.

The committee is briefed on potential speakers. Current college policy dictates that Connecticut College does not pay its commencement speakers to speak at the College. Speakers are awarded an honorary degree and are compensated for travel and lodging expenses.

Because of this the College uses its connections to try and identify potential speakers, says Halvorsen. “One of the College researchers does all this research on alumni connections and all the other relationships the College has, so it’s like this is an alumni’s good friend, this is an alumni’s husband or something like that,” says Halvorsen.

Another method the committee uses to identify potential speakers is soliciting recommendations from the junior class via e-mail based on connections that members may have to potential speakers. However, Halvorsen notes that, “Generally those connections are kind of loose at best.”

Both Halvorsen and fellow co-chair Bonnie Wells, the secretary of Connecticut College, believe that not paying the commencement speaker actually benefits the College. “You get people who actually care. There have been some really good ones in the past. One was a really famous dude, but he was also the father of an alum, and he really spent his time doing his research about that grade, and so he made references to things that only the kids in that grade would understand and know, so he got a lot of laughs. People really appreciate that stuff,” says Halvorsen. According to Wells, most similar small liberal arts colleges have the same policy for compensating their commencement speakers.

The committee also tries to conduct outreach to the junior class. As the list of potential speakers is narrowed to people the committee thinks would be actual good choices about the various possible speakers. Ultimately, the final decision about who the commencement speaker will be is made by the president of the college. A letter of invitation is sent to the person who is selected. By the time the College receives an acceptance it is usually the summer or fall before commencement. If the speaker accepts in the summer, he or she is not announced until the fall once students have returned to campus.

The other student representatives on the Strategic Planning Committee are Roxanne Low ’19, Gil Mejia ’17 and Jake Varsano ’18.

The other student representatives on the Strategic Planning Committee are Roxanne Low ’19, Gil Mejia ’17 and Jake Varsano ’18.

The college also tries to conduct outreach to the junior class. As the list of potential speakers is narrowed to people the committee thinks would be actual good choices. 

The committee also tries to conduct outreach to the junior class. As the list of potential speakers is narrowed to people the committee thinks would be actual good choices.
Modern Research: Forming (and Exercising) Your Own Political Opinion

MAIA HIBBETT
OPINIONS EDITOR

Over the summer, I nodded my head half-heartedly while a friend of mine lamented the fact that, due to bureaucratic institutions like the Electoral College, her vote would never count. She pointed out that as a liberal in Massachusetts, the general consensus in her state would usually swing in the general direction of her favor, and, therefore, she saw no need to vote. Of course, in the last gubernatorial race, the Commonwealth of Massachusetts picked Republican Charlie Baker over Democrat Martha Coakley. I can count off the top of my head ten Massachusetts friends of mine who, misjudging the political climate in the region, elected not to vote in the race despite being of age. As I interpret it, our generation’s political apathy stems mainly from two sources: disillusionment—which I can understand—and misinformation. I find the latter of these harder to excuse, especially when it provides older generations with grounds for dismissing the former. Most of us can likely agree that when we log on to any social media service—primarily Facebook—we see an onslaught of political posts, whether from activist friends or conservative uncles. A report for the Pew Research Center in June 2015 by Amy Mitchell, Jeffrey Gottfried, and Katerina Eva Matsa notes that 61% of surveyed Millennials admitted to getting their political news from Facebook, while 37% reported getting news from local TV stations. Among Baby Boomers, these numbers were almost entirely reversed: 39% sourced some political news from Facebook, and 60% learned the news from local TV. When surveyed more extensively about their political news sources, Millennials were also less familiar with outlets for political criticism according to Mitchell, Gottfried, and Matsa. Of 36 outlets featured in the survey, Millennials reported being less aware than Gen Xers and Baby Boomers about 18, including The Glenn Beck Program, The New Yorker and NPR, and more aware than older generations about two: BuzzFeed and Google News. Awareness between generations proved fairly equal when concerning the other 16 sources.

By presenting this data, I do not mean to discount all of the news sources trusted by our generation—I have often been one to turn to The Daily Show for an update on current events, and I would definitely listen to Jon Stewart over Bill O’Reilly, though the former is a comedian the latter, technically, is not. The danger, however, of relying more on social media for news is that consumers of social media news might end up voting in accordance with a social trend rather than their actual beliefs. This issue has an easy fix: actually clicking on the articles your friends share. While all news outlets are subject to biases, reading—or even scanning—full articles provides a better insight than simply reading headlines and Facebook comments. Additionally, we can then read about the same topic from different angles in other sources, allowing us to get closer to the truth.

CONTINUED ON PAGE 8
Out of Sight, Out of Mind?

HANNAH PERVIN
CONTRIBUTOR

What exactly are we not supposed to do in our dorm rooms that we can do anywhere else? We all have received a handbook, which every student is supposed to read, the use of drugs and alcohol is strictly prohibited. While these rules are not absolute, they are questionable as to how closely they are followed. This begs the question as to whether the rules should be strictly enforced, or whether a little leniency may be necessary for a happy and "healthy" campus. According to the handbook, "the College's tobacco and drug policies are informed by federal, state, and local laws." This statement implies that marijuana and other drugs are illegal, and you must be 21 or over to consume an alcoholic beverage. The handbook reaffirms that these rules are in place to "care for the larger community while supporting the individual student needs."

The main reason that these rules are in place is not because of the illegality of substances but to keep students safe. Our floor governors, housefellows and other residential life staff members are neither blind nor foolish. I have heard it recommended frequently that students should simply go to the Arbo when they want to expand their palate of green plants, a method by which I know many students take advantage. There are ways to avoid drinking and partying in dorms, but students still do it, which makes a tough situation for the residential life staff.

According to Sara Rothenberger, the Director of Residential Education and Living, residential life staff members are there to confront things against policy. "All members of house staff go through a week of training before first years arrive on campus; during this week they partake in various team building activities, as well as seminars to enhance their ability to respond to drugs, alcohol, sexual assault and other problems that may take place in residence halls. In case they have not emphasized it enough in the past few weeks, floor governors and housefellows are always around as confidants to provide students with support in all aspects of their educational and social lives." Rothenberger added that the main goal of the house staff is to prevent threats to health and safety. They are not around to catch students doing something wrong, but to set the tone in the building.

Rothenberger made sure to dispel the myth that the house staff is there simply to get students in trouble. Our floor governors and housefellows are a necessary addition to our dorms for reasons of safety and to prevent any infringement on the rights of others. While your neighbor on one side may enjoy smoking and your neighbor on the other may drink, another student down the hall may choose to not engage in either activity; it is the job of the residence staff to make the environment safe and comfortable for everyone in the dorm, regardless of their extracurricular activities. As Rothenberger described, "everyone needs to have a sense of belonging."

As we go through the academic year, what is important to try to remember is that the residence life staff genuinely wants to keep everyone safe. However, their jobs are not always easy. After speaking with a floor governor, who prefers to remain anonymous, I learned more about the drug and alcohol scene on campus from a professional, peer perspective. Like Rothenberger, she explained that the house staff goes through a "vigorous, week-long" training session so that members are equipped to handle possible situations regarding drugs and alcohol.

I learned that all problems regarding marijuana should technically be brought straight to Campus Safety, but it is true that some house staff may decide to smell or see only certain situations. Some activities are casually forgotten in many cases that I have witnessed, which I do not say as a critique of the house staff’s performance, but rather I wonder how readily other students are willing to hold their peers accountable. The floor governors do not want to be seen as “fun killers,” as my friend explained, so sometimes it is difficult for them to put their foot down.

While the rules for how to handle illegal substances in residential buildings are pretty black and white and completely outlined in the student handbook, it is easy to bend them. I believe that students on campus are going to smoke and drink whether there are blunt rules in place or not; therefore, I understand why the residential life staff members are sometimes inconsistent in how they handle the situations. This inconsistency is, in my opinion, our responsibility as adults to be subtle and unobtrusive in our dorm rooms, especially on the weekends. It will make the jobs of our residential life staff much easier if things are kept on the down low.

Whether you decide to partake in these activities or not, most everyone understands that they come hand in hand with college life. If you aren’t doing it, you know someone who is. The leniency of floor governors is appreciated in most situations, and their presence is even more appreciated in unsafe circumstances, so it is essential not to take advantage of them. We should all continue to enjoy our weekends and be respectful of the space and people around us.

Kicking Cigarettes in the Butt

ALICE GILBERT
CONTRIBUTOR

It’s official: The #1 party school in the country just made its campus tobacco-free. Syracuse University (ranked the top party school by Princeton Review for 2015) recently joined a movement of colleges across the country to ban tobacco products—smoking and smokeless, including E-cigarettes. According to its website, Syracuse did so “to promote a safe and healthful work environment…encourage tobacco users to reduce or eliminate their consumption, and to protect nonsmokers from exposure to tobacco smoke.” The idea of eliminating tobacco from college campuses is not a new one, but recently it has really begun to take flight. According to no-smoke.org as of July, 2015, there are 1,577 smoke-free campuses, 1,079 of which are completely tobacco-free. I am surprised that Conn has yet to join this trend.

Smoking is obviously a health hazard both to those engaging in it and to those who fall subject to its effects by way of secondhand smoke. As we have known for several years, smoking is the leading cause of preventable death in the United States. The derivative consequences, however, extend beyond the health effects secondhand smoke.

Smoking creates an image problem, especially on a college campus. As prospective students tour our beautiful school, they often find themselves walking through clouds of smoke. Conversely, they could walk through the campus of a school like Syracuse, and find that the air was clear and their experience was not tainted by the cigarette smoke they inhale passing through the library. Although it may seem like a minor detail, this difference could influence a student’s perception of our campus’ health and wellness. As a school with an outstanding sustainability program, it is illogical that we also target the toxic fumes that are released into the air with every exhalation of a cigarette. The fumes affect not only other people but also the environment. With the great pride in the College’s reduced environmental footprint, yet our smoking policies do not reflect this whatsoever. The only policy we have regarding smoking reads: “Given the documented risk of secondhand smoke, smoking is prohibited inside all College buildings. It is also prohibited within 20 feet of all College building exterior doorways.” I find this hypocritical that we place so much emphasis on our commitment, yet there are no even designated smoking areas: as long as you’re not inside or within 20 feet of a building, you’re good.

Smoking has gained a substantial stigma during the past decade, thanks to endless advertisements during the incident to Campus Safety or issue a warning. House staff may drink, another student down the hall may choose to not engage in either activity; it is the job of the residence staff to make the environment safe and comfortable for everyone in the dorm, regardless of their extracurricular activities. As Rothenberger described, “everyone needs to have a sense of belonging.”

As we go through the academic year, what is important to try to remember is that the residence life staff genuinely wants to keep everyone safe. However, their jobs are not always easy. After speaking with a floor governor, who prefers to remain anonymous, I learned more about the drug and alcohol scene on campus from a professional, peer perspective. Like Rothenberger, she explained that the house staff goes through a “vigorous, week-long” training session so that members are equipped to handle possible situations regarding drugs and alcohol.

I learned that all problems regarding marijuana should technically be brought straight to Campus Safety, but it is like?

The policy would definitely be transformative in that it would encourage current smokers to quit and discourage future smokers from picking up the habit. There are several resources provided by the Health and Wellness Center, according to Mary DeBrie, who represents Health and Wellness for Faculty and Staff. DeBrie said these include, “a benefit through our prescription drug provider for smoking cessation replacement therapy products (patch, gum, inhaler, etc.).” The Center also offers smoking cessation assistance. If Conn were to become tobacco-free, these resources would need to be offered more publically to smokers looking to quit.

As far as enforcement, a tobacco-free campus should be treated like any other. If someone is caught smoking, it should be left to the discretion of Housefellows and Floor Governors to either report an incident to Campus Safety or issue a warning. House staff would require extra training and information in the realm of smoking in order to prepare themselves for this policy change. Additionally, classes in smoking cessation would need to be readily accessible, and the management of individual situations should take into account the seriousness of nicotine addiction.

I am fully aware of the severity of nicotine addiction and do not expect that this policy would cause all smokers to quit. I am also aware that not every smoker has the desire to quit. Becoming a tobacco-free campus would not require that all smokers stop smoking, rather that they do so in a manner that does not affect their fellow Camels. In my opinion, Conn has done an excellent job in addressing sexual violence, mental health issues and alcohol and drug abuse. now it is time for us to address one of the most obvious, deadly and ignored health threats: tobacco.
Who Gains From Shared Governance?
An Alternate Perspective on a Staple of Life at Conn

While there are nuances in regards to student experience here, there are also certain experiences that can and do impact us all and thus become more personal in our desire for real solutions. Don’t fret, because the College promises: “where it is not feasible or practical, all efforts should be made to promote transparency and inform relevant representatives in a timely manner of the decision and its reasoning.” When Knowlton’s dining hall was to close, did residents receive a personal email informing them of this fact? No. SGA passed a resolution to discuss alternative locations, with overwhelming support from Knowlton residents, but no further response was made by the administration. “But, there’s nothing better than what we already have!” I’m here to tell you, there is. I interviewed Alexander Kolokotronis, a BA/MA student from Queens College who is the Founder of SODA (Student Organization for Democratic Alternatives). One of SODA’s main goals is to promote participatory democracy in the CUNY (City University of New York) public school system as well as cooperative economics in the broader worker cooperative movement in NYC. To Kolokotronis, participatory democracy “is a process whereby people make decisions about matters that affect their lives in a direct democratic and deliberative manner...Rather than distant representatives setting policy, all people in a community have the formal and substantive power to set and influence policy making.” One note to emphasize here is the ability to deliberate. This means “people actively engaging and meeting with one another to reflect and discuss issues that concern and affect them.” A referendum is insufficient here because there is usually little to no deliberation before a referendum is held, and the process of its conception is usually top-down. Therefore, certain referendum questions are often phrased in obscure and confusing manners. One concrete way of promoting participatory democracy is participatory budgeting.

Participatory budgeting (PB) is a “direct and deliberative space for students to express their concerns or suggestions toward the allocation of resources.” PB involves a four-step process. First, identifying and diagnosing a problem, then deliberating, discussing and proposing potential solutions after implementing projects and monitoring the completion of the project. As an example, let’s say the campus community recognized we have limited access to healthier food options in the dining halls. The campus community determined that replacing just mayo, a vegan alternative to mayonnaise, with the mayonnaise we have now would be a healthier alternative, both for our stomachs and the environment. This would lead to voting on whether or not to supply just mayo in the dining hall. Finally, members of the campus community would directly and publicly engage with dining services on whether or not people are using, and enjoying, just mayo. PB could also serve as a way to enhance the student experience here at Connecticut College. It could provide a space and opportunity for students to express their concerns, not just individually, but collectively. We are a community, aren’t we? It’s time we get past what’s best for “me” and start thinking about what’s best for us. Yes, that would mean longer meetings, as anything that is participatory is inherently longer, but this is a small price to pay for bridging the many social divides here on campus. This is especially important given the talks SGA and many student organizations are having in regard to the allocation of club funds by SGA’s finance committee. Instituting PB can serve as a way to build trust between student organizations and SGA, create stronger transparency over the allotment of funds to clubs, learn about the common goals of each club and finally establish a collective dialogue over yearly academic priorities.

I see PB as one step toward creating an actual community that frames its thinking around the collective instead of the individual. For people complaining about apathy here on campus, PB is one tangible way to get people at Conn more involved and active. If we are going to be sincere about having or building a democratic world, then we must learn democracy at school too. If we don’t learn democracy at school, where are we supposed to learn it? Participatory democracy includes restructuring student government along lines of inclusive politics, and this can extend far beyond PB. When speaking of reconfiguring decision-making apparatuses, I think we have to talk about how faculty, non-teaching staff and students can play a significantly larger role in decision-making (if they cannot take most or all administrative power). Today, we have the example of Mondragon University, in Spain, which operates as a university cooperative, with students, teachers and non-teaching staff all operating the university together. I am not claiming that PB or other measures of participatory democracy will fix every single problem. However, I do believe that when the greater campus community has control over funds, we can then shape our priorities, collectively. Solutions should not have to be decided by the senior administrators who, for the most part, do not interact with many students on this campus and have only been working here for one to two years, with the exception of Lee Hisle, Ulysses Hammond (who is retiring) and Paul Maroni (who is also retiring). •

Modern Research:
Forming (and Exercising)
Your Own Political Opinion

We all draw political conclusions without doing thorough research first. I first heard of Bernie Sanders, for example, on The Daily Show right after Sanders announced his candidacy. Jon Stewart played a clip of Sanders shuffling papers at the podium and mumbling into the microphone, then exiting the stage after only a few minutes, claiming that he had other business that demanded his attention. Stewart ridiculed him with a comment that an inattentive old man like Sanders could never take on Hillary, and I mimicked this stance. Had I done my own political research, I probably would have been excited about Sanders’s socialist economics and the inclusion of racial positions. If I downloaded Brigade to see what it was really about, and I found myself impressed. The app presents users with simplified ballots about issues—for example: “college athletes should be paid”—and then offers them the options to agree, disagree or mark “unsure.” After the user’s response, Brigade presents a pie chart showing the popularity of responses and offers users an optional comment bar to explain their positions. Brigade distances itself from bipartisan biases by avoiding presenting a liberal or conservative affiliation to each issue. It also commendably prompts new users to select a preferred pronoun: she, he or they. While developments like this one are great and should aid our generation in forming their own political opinions, they cannot simply inform ourselves and think this is sufficient. When it comes time, we all need to go out and vote. •
How to File an Incident Report

Step by Step Instructions on the New System

SARAH ROSE GRUSZECKI
OPINIONS EDITOR

Editors Note: Sarah Rose Gruszeczki ’18 is a Floor Governor in Branford House. This year’s Floor Governors and Housefellows went under extensive training on the new reporting procedures. The College Voice feels this information is essential to share.

Following the critiques of the system, the need for reform in bias incident reporting became especially imperative. Reporting procedures went under a complete overhaul in order to establish a more streamlined procedure that would require a more immediate administrative response. The following is a step by step guide for how to file campus incident reports on camelweb.

Bias Incident Reporting:
The student handbooks defines bias as “an adverse action that harms, intimidates, or threatens individuals or groups who are members of a protected class (based on race; color; sex; gender; sexual orientation; gender identity, expression and characteristics; age; religion; national or ethnic origin; predisposing genetic characteristic; visible or invisible disability; or status as a disabled veteran or veteran of the Vietnam era). This includes, but is not limited to severe verbal or written conduct, threats, physical assaults, vandalism, destruction of religious symbols, and/or graffiti.”

If you witness an incident which you feel qualifies as a bias incident, it is essential to report it as soon as possible. “When a production is completed when there is no suspected bias involved and is also available under the “incident reporting” tab on camelweb.

Incident Reporting:
These report may be used by faculty, staff, or students to report violations or a general issue. This form is received by the Office of Student Life. This form should only be completed when there is no suspected bias involved and is also available under the “incident reporting” tab on camelweb.

Sexual Misconduct Anonymous Reporting Form:
According to the college handbooks, this form “may be used by students to submit an anonymous report of sexual misconduct. The information provided on this form is used for the college’s Annual Security report and to inform our understanding of the prevalence of such incidents. The person submitting this form may remain anonymous and should not personally identify anyone involved. When you file a report, it is important to understand that anonymous reporting limits the college’s ability to follow up on the incident. This form is received by the Senior Associate Dean of Student Life and the Title IX Coordinator and may also be accessed through camelweb under the incident reporting tab.”

If you or someone you know has experienced sexual misconduct, Darcie Folsom, Director of Sexual Violence Prevention and Advocacy, is an excellent person to speak with. If you have any questions or concerns about an incident, she is a completely confidential resource. Darcie’s think SAFE interns Anna Marshall ’16, Juliette Verrengia ’16 and Erin Moran ’16 are additional contacts to discuss incidents of sexual misconduct and possible courses of action.

Darcie’s office can be reached at 860-439-2219 during business hours. She can be contacted after-hours through campus safety or the administrator on-call. If you would like to contact Darcie, you can also reach out to the floor governor or housefellow on call and they will gladly direct you. Darcie’s office is located in the hallway on the second floor of Crow in room 222.
THE COFFEE CLOSET

is expecting!

Come visit our new baby “The Walk-In,” over in Harkness. Opening Fall Weekend.
Strolling Through Identity
Three Temporary Exhibits at the Lyman Allyn

KATIE COWHERD
CONTRIBUTOR

The Lyman Allyn Art Museum, located just off the south end of campus, currently has three temporary exhibits. All three are worth the short walk, and as Connecticut College students, the Lyman Allyn is free for us to enter with our school-issued ID. The temporary exhibits take up almost the entire second floor of the museum, and each shows a different identity through his or her work. The exhibit explores questions of the artist’s identity. Each work of art shows a specific depiction of the subjects’ identity based on how the artist chose to show the subjects. There are different expressions of identity all around the room, ranging from self-portraits to commissioned portraits of politicians wearing their finest expressions. The portraits show two points of view at once: they show how the subjects chose to show themselves to the world and how the artist - and by extension, the world - sees the subject. The Lyman Allyn describes the role of portraiture as an art form trying “to show in print of the invisible, tangible qualities on an individual human life.”

There are both paintings and photographs in the collection, the oldest from the 17th century and the newest from the year 2000. All of the works show strikingly and acutely the subjects’ identity based on how the artist chose to show the subjects. There are different expressions of identity all around the room, ranging from self-portraits to commissioned portraits of politicians wearing their finest expressions. The portraits show two points of view at once: they show how the subjects chose to show themselves to the world and how the artist - and by extension, the world - sees the subject. The Lyman Allyn describes the role of portraiture as an art form trying “to show in print of the invisible, tangible qualities on an individual human life.”

Launchpad of the American Theater: The O’Neill Since 1964 takes up two rooms on the second floor. The first room is small and dark, featuring a screen flashing quotes from myriad celebrities and artists who knew and loved the O’Neill Theater Center. Every quote says something about how the theater was a safe haven for them, a place where they could create, learn and challenge each other in an otherwise ruthless industry. In the quote says something about how the theater was a safe haven for them, a place where they could create, learn and challenge each other in an otherwise ruthless industry. In the

There’s no noise coming from the projector showing the quotes, so when I heard someone breathing very loudly behind me, I whirled around. Finding no one there, I of course left the room very quickly, only to discover that the noise was some kind of sound effect for a scale model of the O’Neill campus in the second room. I think it’s supposed to sound like waves. The model itself is beautifully detailed and surrounded by pictures of performances and descriptions of the theater’s many annual conferences, including one about puppetry. Glass tables in the center of the room contain black and white prints displaying the O’Neill’s long and impressive history. Shoved in the corner, next to the door so you almost miss them, are two American Theater Wing Tony Awards.

Come in!: Elizabeth Enders Recent Work is the largest of the three current featured exhibits at the Lyman Allyn. One of Enders’ largest paintings is the first thing you see coming up the stairs to the second floor, and two more paintings line the short hallway leading to three long gallery rooms. Enders work is diverse. Some of it is childish in the best sense of the word, capturing life in its simplest and most innocent form. Some of it is complex. She mixes her blues with pink, oranges, greens and reds to give her work the same chilling depth as ice. She paints everything from landscapes to plants to abstract thought. Most of her paintings are oil on linen, but she uses watercolor and pencil with the same mastery. There is even a fourth room, small and dark, with only two little benches, that features a slideshow of photographs on the far wall. Enders selected the photographs herself. They are sketches from her various travels, showing how she keeps a sort of paint journal to remember the feel and spirit of a place so that she can paint it and do justice to it - later on. Charlotta Kotik, curator of contemporary art at the Brooklyn Museum, describes Enders’ work as a place where “representation and a nod to abstraction happily coexist.”

Each exhibit focuses on individual expression and identity in different ways, from the introspective and focused portraits, to the art of expression through theater at the O’Neill, to the way that Elizabeth Enders connects her innermost thoughts to aspects of nature and landscape. Identity can be as focused as a photograph or as abstract as Enders’ oil painting Language/Peace/Harbor/Sky. The Lyman Allyn is open Tuesdays through Saturdays from 10A.M. to 9P.M. Admission is free to Conn students. Take a walk over.

Baking in Unity House, French Style

MOLLIE REID
NEWS EDITOR

On a rainy Friday afternoon, a small group of students and faculty from the French Department gathered in the Unity House kitchen to bake Madeleines, a spongecake-like French pastry with origins from the Lorraine region of France. This event, which was held on Oct. 2, was a part of a series of French-themed events hosted by this year’s French language fellows, Alexis Cheney ’16 and Lena Minnberg ’17.

“We had a meeting with the head of the French Department, Professor Nathalie Etoke. She told us that Professor Benjamin Williams of the Department liked to bake. I met with Professor Williams to talk to him about my honors thesis and baking. He mentioned making Madeleines because they were easy to make and he had the right baking pan,” said Cheney. (Editor’s Note: Baking Madeleines requires a special kind of cooking mould that gives the cookies their unique scalloped shape.)”

“Come in!: Elizabeth Enders Recent Work’ is the largest of the three current featured exhibits at the Lyman Allyn. One of Enders’ largest paintings is the first thing you see coming up the stairs to the second floor, and two more paintings line the short hallway leading to three long gallery rooms. Enders’ work is diverse. Some of it is childish in the best sense of the word, capturing life in its simplest and most innocent form. Some of it is complex. She mixes her blues with pink, oranges, greens and reds to give her work the same chilling depth as ice. She paints everything from landscapes to plants to abstract thought. Most of her paintings are oil on linen, but she uses watercolor and pencil with the same mastery. There is even a fourth room, small and dark, with only two little benches, that features a slideshow of photographs on the far wall. Enders selected the photographs herself. They are sketches from her various travels, showing how she keeps a sort of paint journal to remember the feel and spirit of a place so that she can paint it and do justice to it - later on. Charlotta Kotik, curator of contemporary art at the Brooklyn Museum, describes Enders’ work as a place where “representation and a nod to abstraction happily coexist.”

Each exhibit focuses on individual expression and identity in different ways, from the introspective and focused portraits, to the art of expression through theater at the O’Neill, to the way that Elizabeth Enders connects her innermost thoughts to aspects of nature and landscape. Identity can be as focused as a photograph or as abstract as Enders’ oil painting Language/Peace/Harbor/Sky. The Lyman Allyn is open Tuesdays through Saturdays from 10A.M. to 9P.M. Admission is free to Conn students. Take a walk over.

There’s no noise coming from the projector showing the quotes, so when I heard someone breathing very loudly behind me, I whirled around. Finding no one there, I of course left the room very quickly, only to discover that the noise was some kind of sound effect for a scale model of the O’Neill campus in the second room. I think it’s supposed to sound like waves. The model itself is beautifully detailed and surrounded by pictures of performances and descriptions of the theater’s many annual conferences, including one about puppetry. Glass tables in the center of the room contain black and white prints displaying the O’Neill’s long and impressive history. Shoved in the corner, next to the door so you almost miss them, are two American Theater Wing Tony Awards.

Come in!: Elizabeth Enders Recent Work is the largest of the three current featured exhibits at the Lyman Allyn. One of Enders’ largest paintings is the first thing you see coming up the stairs to the second floor, and two more paintings line the short hallway leading to three long gallery rooms. Enders’ work is diverse. Some of it is childish in the best sense of the word, capturing life in its simplest and most innocent form. Some of it is complex. She mixes her blues with pink, oranges, greens and reds to give her work the same chilling depth as ice. She paints everything from landscapes to plants to abstract thought. Most of her paintings are oil on linen, but she uses watercolor and pencil with the same mastery. There is even a fourth room, small and dark, with only two little benches, that features a slideshow of photographs on the far wall. Enders selected the photographs herself. They are sketches from her various travels, showing how she keeps a sort of paint journal to remember the feel and spirit of a place so that she can paint it and do justice to it - later on. Charlotta Kotik, curator of contemporary art at the Brooklyn Museum, describes Enders’ work as a place where “representation and a nod to abstraction happily coexist.”

Each exhibit focuses on individual expression and identity in different ways, from the introspective and focused portraits, to the art of expression through theater at the O’Neill, to the way that Elizabeth Enders connects her innermost thoughts to aspects of nature and landscape. Identity can be as focused as a photograph or as abstract as Enders’ oil painting Language/Peace/Harbor/Sky. The Lyman Allyn is open Tuesdays through Saturdays from 10A.M. to 9P.M. Admission is free to Conn students. Take a walk over.

There’s no noise coming from the projector showing the quotes, so when I heard someone breathing very loudly behind me, I whirled around. Finding no one there, I of course left the room very quickly, only to discover that the noise was some kind of sound effect for a scale model of the O’Neill campus in the second room. I think it’s supposed to sound like waves. The model itself is beautifully detailed and surrounded by pictures of performances and descriptions of the theater’s many annual conferences, including one about puppetry. Glass tables in the center of the room contain black and white prints displaying the O’Neill’s long and impressive history. Shoved in the corner, next to the door so you almost miss them, are two American Theater Wing Tony Awards.

Come in!: Elizabeth Enders Recent Work is the largest of the three current featured exhibits at the Lyman Allyn. One of Enders’ largest paintings is the first thing you see coming up the stairs to the second floor, and two more paintings line the short hallway leading to three long gallery rooms. Enders’ work is diverse. Some of it is childish in the best sense of the word, capturing life in its simplest and most innocent form. Some of it is complex. She mixes her blues with pink, oranges, greens and reds to give her work the same chilling depth as ice. She paints everything from landscapes to plants to abstract thought. Most of her paintings are oil on linen, but she uses watercolor and pencil with the same mastery. There is even a fourth room, small and dark, with only two little benches, that features a slideshow of photographs on the far wall. Enders selected the photographs herself. They are sketches from her various travels, showing how she keeps a sort of paint journal to remember the feel and spirit of a place so that she can paint it and do justice to it - later on. Charlotta Kotik, curator of contemporary art at the Brooklyn Museum, describes Enders’ work as a place where “representation and a nod to abstraction happily coexist.”

Each exhibit focuses on individual expression and identity in different ways, from the introspective and focused portraits, to the art of expression through theater at the O’Neill, to the way that Elizabeth Enders connects her innermost thoughts to aspects of nature and landscape. Identity can be as focused as a photograph or as abstract as Enders’ oil painting Language/Peace/Harbor/Sky. The Lyman Allyn is open Tuesdays through Saturdays from 10A.M. to 9P.M. Admission is free to Conn students. Take a walk over.
Upon walking into Palmer 202, audiences of Wig and Candle’s production of Ayad Akhtar’s Disgraced see two figures frozen in place, situated in a well-furnished apartment, ready to begin the play. One figure, Amir Kapoor, portrayed by Ramzi Kais’ 17, is a corporate lawyer at a large firm specializing in mergers and acquisitions. Amir, who was born in Pakistan and raised Muslim, has actively chosen to assimilate into New York life and longs to be made partner at the firm. His relationship to Islam, as the 90-minute play unfolds, becomes more complicated as discussions of faith, racial profiling, 9/11 and other issues and historical moments, develop.

The other figure who shares the stage with Amir is his wife, Emily, portrayed by Kristina Harrold ’16. Emily, a white painter, is fascinated by Islamic traditions and art. She seeks to integrate the culture and history into her own work, which is to be presented in an upcoming, high profile show.

In the first scene of Disgraced, Emily encourages Amir to engage in a court case involving a local imam who has been accused of working with a terrorist organization. Her sentiments about Amir’s involvement are shared by his nephew, Abe Jensen (born Hussein Malik), played by C. Barbaros Manisali ’17. Abe strongly believes that the imam has been falsely convicted and urges Amir to participate. Amir does not act as the imam’s official counsel, but appears at the trial in support of the imam. His presence is misunderstood by the New York Times, which causes Amir great anxiety both professionally and personally, as his name is publicly printed along with the firm’s.

Months later, Amir and Emily host a dinner party for Isaac, a Jewish art curator, portrayed by Jason Karos ’18, and his wife, Jory, portrayed by Mellissa Edwards ’18, an Afro-American colleague of Amir’s. After discussing Emily’s excellent cooking skills and Jory’s lack of such skills, conversation among the four quickly gains momentum. Isaac mentions the New York Times article, which places Amir in an uncomfortable situation, tugging at something deeply personal. Debating about the history of Islam, its role in contemporary America and the world post-9/11, racial profiling, Islamic and Judaic traditions, Israel, the Qur’an and the Talmud, among other subjects, Amir and Isaac come to physical blows.

The dinner party further deteriorates after Amir and Jory return from buying champagne. As Jory accuses Emily and Isaac of kissing each other on the couch, Amir yells and was the photographer; and Cat Boyle ’16 was the artist for the show.

Due to an immense interest in the play, Wig and Candle added a Saturday matinee to their show times. The sharpness of the play’s dialogue and its excellent presentation by the show’s actors and actresses, the relevance of the play’s material to contemporary times, and the hard work of the crew make Disgraced a show that one could watch several times and still leave with questions and curiosity.

Wig and Candle’s production of Disgraced was directed by Teresa Cruz ’16. Stage managing was done by Panay Nguyen ’19; Janan Shouhaby ’16 was the dramaturg; Lana Richards ’17 was the fight choreographer; Elissa Webb ’17 was the technical director; Rebecca Brill Weitz ’18 was the lighting designer; Jack Beal ’18 designed the poster and was the photographer; and Cat Boyle ’16 was the artist for the show.*
Baseball’s Biggest Time of the Year

Thoughts on a Second Wild Card

PETER BURDGE
SPORTS EDITOR

Years from now, we will be looking at Major League Baseball’s second Wild Card as a blessing. We will wonder how the game’s postseason ever existed without it. It opens the field of playoff contenders and promises the excitement, intensity and buzz that many think baseball lacks. And yet, hardly anyone in baseball likes it.

Beginning in 1994, MLB included one Wild Card team from each league into its playoff system. Those two teams joined the six division winners to make an even eight-team bracket. But over the years, teams had started to fighting for Wild Card spots, making the regular season more important and leaving two teams to duke it out over the stretch in September.

Those arguments are not unfair, but are perhaps misguided. There may be too many bad teams, and too much excitement for a single Wild Card spot. The new system makes room for teams to improve. On September 1, there were four teams within five games of each of the second Wild Card spot. The second team, the Anaheim Angels, had a 66-66 record. Not great, but not terrible. Anaheim was 3.5 games out of the second Wild Card at this point, and a whole seven games behind the Yankees, who held the first Wild Card spot. In the old Wild Card system, Anaheim would be out of contention. Picking up seven games on a team in one month is near impossible. 3.5 games is a lot easier.

Anaheim finished the season within a hair’s breadth of the playoffs, losing out to Houston on the last day of the regular season. With only one Wild Card spot, Anaheim would have been eliminated from playoff contention far earlier. They may have had a .500 record in early September, but they made a run, finishing with a respectable 86 wins. If they were out of contention at that point, the room to make a run would have not been there. Their season would have effectively ended much earlier, and they would have packed up their bags. Mediocrity in early September does not a bad team make.

But, those curmudgeons say, forget about the Angels. Wouldn’t it be more exciting to have all of these teams fight for one spot? When the top two Wild Card teams wrap up their places in the postseason, there’s nothing else to watch. Those two teams would contend for one spot.

Maybe, but doesn’t this format also make winning the division more important? A team winning its division means that it gets to skip the Wild Card Game and move on to the playoffs, making the division less important than the regular season. The new system puts a premium on division titles and makes these races much more exciting.

Even though the Blue Jays and Yankees appeared as locks to make the playoffs back in August, their fight for the American League East has been a must-see offensive slugfest. Over the last few weeks of the season, Texas, Houston and Anaheim all played an intense game of musical chairs at the top of the AL West. Though its playoff hopes had been cemented nearly all year, Pittsburgh had to put up a fight with St. Louis to brush past the Wild Card Game. The second Wild Card may be determined early on, but with the Wild Card Game, there is more focus on how a team gets into the playoffs, not just that it does. Such a system creates more buzz, as it puts more onus on winning the division.

Fine, these stick-in-the-muds may say, but baseball is not a game of isolated matchups. The regular season is made of three-and-four game series between teams, and the postseason should be the same. It is not fair to have these two Wild Card teams fight it out over the stretch of 162 games, and then have their seasons depend on one game. To them, I say, Who cares? Do we watch sports for fairness, or for excitement?

Last year, playoff baseball was by far the most-watched playoff game before the World Series (and even rivaled some World Series games in viewership), and there are always classic October moments. In last year’s American League Wild Card Game, Oakland dramatically gave up a four-run lead in the eighth inning and eventually lost to Kansas City on a walk-off hit in the 12th inning.

In the 2013 National League Wild Card Game, the baseball world stills remembers when Reds starter Johnny Cueto, unnerved by chanting Pittsburgh fans, shakily dropped the ball on the mound and gave up a home run on the next pitch.

In a prolonged series, these plays would be lost in our collective memory bank. But the intensity and finality of the Wild Card Game focuses all of our attention into a special few moments. They stick with us and continue down in baseball lore because they mean something. They carry more importance.

There will be more moments like these, moments that remind us of the raucous October crowds and the weight of each pitch. The second Wild Card is perfect for baseball and will continue to add that autumn magic for years to come.
Taekwondo: Maintaining Balance Through an Ancient Art Form

ISABELLE SMITH
CONTRIBUTOR

Taekwondo: broken down, the word, “Tae” means foot, “Kwon” means hand, and “Do” means art. Together, we have the art of the hand and the foot.

According to World Taekwondo Federation, taekwondo is an art of self-defense that originated in a tiny kingdom in current day Korea. It is one of the oldest martial art forms in the world, beginning 2,000 years ago. The area was constantly under attack, so the king established a system of protection. The sons of the nobles were trained in combat and discipline. The young warriors were also trained in history, philosophy and poetry. The combination of skills made the art form applicable for every day lives, not just for battle.

Taekwondo was brought to the United States in the 1950s. It is now the most practiced martial art in the world, with over 20 million practitioners. The Olympics validated it as a sport when it appeared in the Korean 1988 Olympic games. Now it is commonly practiced to provide self-defense, but also to improve character, self-discipline and confidence that can be applied to any task.

Elias Aquino ’16 is a testimony to these qualities. He is a Connecticut College senior from Los Angeles, California. Majoring in Music and Botany, he is finding a connection between the two studies with German (the language of both plants and music). While applying to colleges, he heard about Connecticut College and became interested in the honor code. “Conn’s honor code is similar to taekwondo,” he said in an interview. Speaking in more depth, Aquino explained that Conn and taekwondo strive to balance individuals and build their honor. Taekwondo does this through building technique, working toward a goal, and respecting the instructor and the Korean flag, which hangs in every studio. Connecticut College does so though engaging the intellect and fostering a community of passionate people who participate in shared governance. Both encourage individuals to accept their deficiencies and work towards improvement. Because taekwondo had been such an influential part of his life, Aquino was enchanted by the idea of a school with taekwondo values.

Aquino has been practicing taekwondo since middle school. He became involved with a studio because of an invitation from family friends. As middle school is a challenging time for most children, Aquino was eager to get involved with an athletic endeavor that demands physical and mental focus. Aquino channeled his frustration from school into improving his form and technique. Aquino said that the practice helped him lose weight, gain focus and find a channel for his energy. Taekwondo works on a belt ranking system. Because of this, there is always a goal in mind. The higher up the belt rank, the more challenging the level is to pass. The constant goal makes it easier to get back up again after a bump in the road. “They were happy years,” recalled Aquino, “I felt more in control of my life.”

When Aquino first came to Connecticut College as a freshman, he joined a martial arts club, but was disappointed to find the lack of taekwondo. Then he attempted to create a taekwondo club, but was unsuccessful. There were many reasons that piled up: he was challenged to find members; he wasn’t registered, so he was short on advertising; he became involved in other things and his focus was distracted. He drifted away from his practice. While studying abroad in Germany, he was reintroduced to the art form when joining a taekwondo club on the German campus. This experience inspired him to get back into taekwondo.

Returning to Conn in his senior year, Aquino has been practicing four times a week with a couple of fellow students. They meet in the athletic center in the zumba-boxing room on Wednesdays at 4:30pm, Fridays at 8:00pm, and Saturdays and Sundays at 3:00pm. Repeatedly, Aquino said, “No experience is needed!” He wants more people to know about the club and be willing to try something new. If you want to work on your strength, loose some weight, improve your grade and have fun, email Elias Aquino for more information at eaquino@conncoll.edu.

The Connecticut College men’s soccer team defeated NESCAC-rival Hamilton College 2-1 at home on Sept. 26. Ousmane Dieng ’18 and Ben Manoogian ’19 scored for the Camels. Since then, the team has gone on to defeat Trinity 2-0 on Sept. 29, and tie Williams 1-1 on Oct. 3. The team will play their next NESCAC game, against Bates, on Oct. 7 at home.

PHOTOS COURTESY OF OLGA NIKOLAЕVA
Early Takeaways from the NFL Season

ELIZABETH VAROLLI
STAFF WRITER

Just under a month ago, on Sept. 10, the 2015 NFL season kicked off with the 2015 Super Bowl champions, the New England Patriots, facing off against the Pittsburgh Steelers. In this competitive start to the 96th NFL season, the New England Patriots took home a win, scoring 28-21. Some major players contributing to this Patriots win included Tom Brady and Rob Gronkowski. Brady, back in the swing of things after the 2014 Deflate-gate controversy, set a franchise record with 19 consecutive completions in his 23rd game with four plus touchdown passes. Brady appears to be playing some of the best football of his career, and the Patriots started the season declaring their dominance as the best team in the NFL.

Going into the season fans already have huge expectations for some top rookies and sophomores. Derek Carr, drafted by the Oakland Raiders in 2014, is a top up-and-coming quarterback. Carr and rookie Amari Cooper make a tremendous pair. Cooper has the potential to become the strongest NFL wide receiver in the next few seasons. Moreover, Cooper and Carr together will be capable of tearing up the NFL.

Another strong player to look out for is Atlanta Falcon’s wide receiver, Julio Jones. This season and the past season have cemented Jones as the best wide receiver; he is head-and-shoulders above the rest.

Looking back on the start of the NFL season, the first four weeks of practices and games have highlighted some important team dynamics that may influence future season games. Injuries might set back the Indianapolis Colts, specifically quarterback Andrew Luck. Luck received an injury to his right shoulder, which is his throwing arm, and has been sitting out of practices. Matt Hasselbeck filled in for Luck in Week 4, but the Colts are relying on Luck’s quick return in weeks to come.

This season, multiple teams have learned that it is necessary to play aggressively throughout all four quarters of a game, never dropping their intensity. The New York Giants and the Baltimore Ravens have learned the hard way that they cannot get overly confident early on in a game.

Every team is fighting for the two coveted spots at Super Bowl 50, Feb. 6, 2016, at Levi’s Stadium in California. But before teams can travel out west, some of them have to travel across the pond and play in the NFL’s version of international football. These games will take place at Wembley Stadium in London.

The first match will happen on Oct. 4, when the New York Jets face off against the Miami Dolphins. Though taking place in London, this will be considered a home game for the Dolphins. The word on the street is that the Dolphins gave up this lucrative home game against a division rival to gain rights to a Super Bowl in future years.

In preparation for this overseas battle, both teams are training hard. The Jets have even enlisted a sleep specialist so that both players and coaches can perform at their best and overcome the challenges of jet lag. Other big matchups at Wembley this year will happen Oct. 25, when the Buffalo Bills play the Jacksonville Jaguars, and Nov. 1, when the Detroit Lions play the Kansas City Chiefs.

The NFL season has just started, with only four out of 17 weeks of scheduled in-season games having been completed. Fans watch eagerly to see how rookies will perform and how injuries will change team dynamics. At this point in the season, it is still too early to predict who will advance to the 2016 Super Bowl, and more importantly who will take home the ring.

WILL TOMASIAN
SPORTS LIAISON

Connecticut College’s Caroline Martin ’16 of Palo Alto, Calif. has accomplished just about everything one would want to achieve in her prolific playing career. She helped lead her team to a 25 win season in a memorable rookie season that landed the Camels in the second round of the NCAA Championship. Martin’s been honored on the All-NESCAC squad in each of the past three seasons and now she can celebrate with her teammates the recording of her 1,000th career dig.

“We are excited for Carol to achieve this milestone in her career,” Connecticut College Head Volleyball Coach Josh Edmed said. “She works very hard to find success on the defensive side and this achievement gives tangible evidence to her ability to read the court well and make big plays for us.”

Martin and the Camels (8-5) picked up a pair of wins in Worcester Saturday. Connecticut College knocked off the Farmingdale State Rams, 3-0, in the early match. The set scores were 25-10, 25-19 and 31-29.

In the second match of the day against Clark, the Camels battled back from 1-0 and 2-1 deficits to hold off the Cougars in five sets with the 3-2 victory. The set scores were 13-25, 25-17, 25-23 and 15-12 in favor of the Camels.

The Cougars fell to 13-3 with the loss. The Rams from Farmingdale State moved to 6-7 with their shutout losses to Clark and the Camels.

Martin erupted with 25 kills and 27 digs, adding two blocks and one service ace in the sweep. She has recorded 1,001 digs for the Camels. Junior Ella Johnson had a big day for the Camels, registering 20 kills, seven blocks, six digs and a pair of aces. Rookie outside hitter Jenny Kellogg accounted for 15 kills, 14 digs and four aces for the visitors.

Senior Andrea Mullaney posted 13 kills and three blocks for the Camels. Belinda Mullally chipped in with 11 kills, 17 digs and three blocks. Sophomore libero Caroline Branigan recorded 38 digs, averaging 4.75 digs per set on the day. Sophomore setter Katia Elisman dished out 80 assists to go with her 12 digs and five aces, averaging 10 assists per set in an impressive outing as the Camels’ table-setter.

List is excited to represent the College on the national stage next month. “There was a lot of wind but it went really well,” List said. “I was really just trying to keep the boat upright and get around the buoys and stay in the top five. We spent a few more days of practicing on the boat this year and I’m glad that it worked out.”

Sophomore Allie Maurillo scored 46 points en route to her eighth place showing. Haley Kachmar finished in 13th place with a score of 84 points. Amanda Clark ’05, a two-time Olympian for the United States, won the North American Singlehanded crown for the Camels in 2001.

It was another solid weekend of sailing for the Camel coed team, who visited Dartmouth to compete in the Hewitt Trophy Regatta. The Camels placed fourth in the 14 team field with a score of 213 points. Sophomore skipper Walter Florio, Erin Smith and Olivia Liebnick sparked the Camels with a third place finish in the C division, scoring 76 points. Senior skipper Bryce Kopp, Tori Allen and Albert Rodiger scored 70 points en route to their fifth place showing in the A division.

In the B division, sophomore skipper Hugh MacGillivray and junior crew Eliza Garry placed sixth for the Camels with a score of 67 points.

PHOTOS COURTESY OF JOHN NAREWSKI
There are at least three ways in which Connecticut College’s a cappella groups differ from most other campus organizations: they are steeped in history, some as old as the College itself; they meet more often than other student groups – on average, three times a week for two hours – and at which time they are often airbrushed into an Ivy League school. Yes, you read that right. Adam Lonner ’16, president of the ConnArtists, estimates that this year his group auditioned 60 students and accepted four. That comes out to an acceptance rate of 6%, about the same as Harvard’s.

Fortunately, for both those who love to sing and those who love to listen, there is more than one a cappella option on campus. Indeed, given our relatively small student body of about 2,000 students, there is a disproportionately large number of a cappella groups: seven in total, with 12-15 students in each. Tufts University, by contrast, has approximately 8,000 students but only two a cappella groups. So it’s fair to say that the a cappella presence reverberates far more strongly at Conn than it does at some other schools. Surprisingly, however, the presence of so many a cappella groups does not reduce the level of competition; if anything, it enhances it, by allowing so many talented singers to participate.

Singers auditioned for the a cappella groups over a period of seven days during the second week of school, with approximately 60-80 students trying out for each group. Each group has its own audition requirements, but in general, the process consists of performing a song – a verse and a chorus – solo, participating in tonal exercises and singing with other members of the a cappella group so those conducting the audition can get a sense of how the voices blend. After the auditions, group leaders confer and decide whom to callback. After callbacks, all seven groups gather to discuss the applicants and the appropriate protocol for ensuring that a candidate is not accepted into more than one group. Traditionally, this is accomplished by employing one person from a “neutral” a cappella group - a group that has not auditioned the applicant - and having that “neutral” group member ask the applicant via the phone which group they would choose if they got into more than one group. While the question is posed in a hypothetical fashion, the applicants, whether or not they realize it at the time, are essentially in that moment choosing the group they will keep the details of their traditions private, who are we to question the practices of Conn’s a cappella groups? Indeed, according to Webber, whatever questionable conduct may have occurred in the past has long since ceased, and the a cappella groups are working diligently to eradicate the rhetoric of “hazing,” or even “initiation” from the a cappella lexicon altogether. According to Lonner, “In the past, [hazing] was a huge problem for all of the a cappella groups. When I was a first-year, I remember our president talking about it, but only in the sense that it was something that the culture of a cappella was trying to stop.”

According to Webber, whatever questionable conduct may have occurred in the past has long since ceased, and the a cappella groups are working diligently to eradicate the rhetoric of “hazing,” or even “initiation” from the a cappella lexicon altogether. According to Lonner, “In the past, [hazing] was a huge problem for all of the a cappella groups. When I was a first-year, I remember our president talking about it, but only in the sense that it was something that the culture of a cappella was trying to stop.”

Indeed, according to Webber, whatever questionable conduct may have occurred in the past has long since ceased, and the a cappella groups are working diligently to eradicate the rhetoric of “hazing,” or even “initiation” from the a cappella lexicon altogether. According to Lonner, “In the past, [hazing] was a huge problem for all of the a cappella groups. When I was a first-year, I remember our president talking about it, but only in the sense that it was something that the culture of a cappella was trying to stop.”

On the night the groups revealed who they were accepting, I remember the palpable anxiety felt by so many students. A good friend of mine could not even sit still between 6 and 8P.M. (which was when she was told she would receive a call), and refused to part with her phone for one instant – or even go to the restroom! When she found out she got in, she called her group that had accepted her showed up at her door, singing the most beautiful harmony, and then whisked her away into the steamy Connecticut night. I did not hear from or see her until the next day, when she described the previous 12 hours she’d spent with her new a cappella group as “the best night I’ve ever had at Conn.” I did not ask for details, and she did not provide any. So the aura of mystery surrounding how new members are welcomed into their a cappella groups certainly continues to fuel speculation, and perhaps is slightly at odds with the goal of putting an end to the rumors that speculation inevitably feeds. But if the groups prefer to keep the details of their traditions private, who are we to quibble, especially when the members themselves speak so warmly and lovingly of evenings spent in one another’s dorms.

In describing the welcoming process, Ben Ballard ’16, president of the Co Co Beaux, further underscored the stark disparity between the dehumanizing acts associated with hazing and the practices of Conn’s a cappella groups. Said Ballard, “The point [behind the welcoming process] is not to drink excessively or do ridiculous escapades. We simply want to have a communal bonding experience.” Meditator concurred: “I never was put in a position where I felt forced or obligated to do something I didn’t want to do. All I was left with was a better sense of my new community and more excitement for future musical endeavors.”

There remains, according to Lonner, a “concerted effort” to disassociate a cappella’s welcoming process from immoral acts. Indeed, this is an effort worth making, because a cappella groups deserve a reputation that reflects and honors all that they bring to our community. The a cappella community provides this campus with extraordinary, life-affirming music, doing such large crowds that there will actually be two concerts held during Fall Weekend to avoid overcrowding in the chapel. Said Noonan, “Even my friends’ parents come to our events. People, from what I’ve found, love a cappella, even if they don’t have a child performing.”

Many groups have made or are in the process of making their own albums. The Co Co Beaux, for example, are on iTunes, with impressively high sales rates, and they produce albums every three years. The most recent album features artists such as Mumford and Sons, Bas-tille and Adele, and the group is planning a concert at the Florence Griswold Museum. Two years ago, the Shwiffs beat out dozens of other applicants to sing the National Anthem at Fenway Park. Many groups travel to different universities, such as Johns Hopkins and American University, to perform. As Lonner put it, “I don’t think you can spend a year here without at least hearing about a concert or seeing a group perform.”

Indeed, there are many exciting initiatives on the agenda for Conn’s a cappella groups. The ConnArtists have just begun fundraising for their new album; the Shwiffs have an album coming out next week. Groups are also in the process of planning the “a cappella challenge,” with the help of SGA and SAC. The challenge consists of “voting on an album or song from one artist, and then being given two weeks to arrange and fully learn a new song,” said Moore. Last year’s feature Lorde, the year before featured Justin Timberlake and this year’s artist is yet to be revealed. The event will be held during Halloween weekend.

There are also restructuring efforts being implemented to improve the general cohesion of all seven a cappella groups. Such efforts include the establishment of an executive board, to which each group will send one member, presumably its pitch (music director) or president (business director). The board will meet once a month to ensure unified decision making. Right now the board is working to fix the song claiming process. The process, as it currently stands, allows one group to hold on to a song for ten years, never do anything with it, but still have the ability to prevent other groups from performing it. The idea behind claiming is to ensure that multiple groups do not perform the same song at a concert. But, as Webber said, it is also a “horrible” process that allows one group unfairly to monopolize a song for an extended period of time. One of the rules being implemented, according to Webber, would allow a group to “claim a song, then [if the group didn’t use] it within either a semester or a year, [it would] lose those rights.”

Webber also noted, correctly, that in the absence of Greek life, alternative entertainment options on campus must be available and widely supported. “A thriving music community,” opined Webber, “would be my top choice.” Given the immense popularity of a cappella on campus, it’s fair to say that Webber is not alone.