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THE COLLEGE VOICE

CONNECTICUT COLLEGE'S INDEPENDENT STUDENT NEWSPAPER



Need A Coffee Break? *The Walk-In Welcomes Guests*

PHOTO COURTESY OF THE COFFEE CLOSET

MOLLIE REID
NEWS EDITOR

During Fall Weekend, the long-awaited Walk-In Closet, an extension of the Coffee Closet located in Cummings Art Center, opened its doors to a line of excited students, parents and alums. "It was awesome, it was overwhelming and it was exciting to really hit the ground running," said co-manager of the Walk-In Closet, Cian Fields '16. "I think it was a good weekend to open because many of the new baristas just got thrown into it, and that's the best way to learn is to really just get thrown into it when it is really hectic and when there's a line out of the door. It was great," said Fields.

The idea to create the Walk-In Closet came into being sometime during the 2014-2015 academic year when Fields ran into Dean of Students, Victor Arcelus, one day in Harris Dining Hall. They chatted about the Coffee Closet, which resulted in a longer meeting. During that meeting, they discussed other ways to use the physical space, also known as Ruane's Den, which had previously housed Jazzman's Café and Bakery. "Jazzman's," as it is commonly known by Conn students, was run by the food company, Sodexo.

During that same meeting, Arcelus asked students involved with the Coffee Closet if they were interested in extending the student-run coffee shop into Ruane's Den, named after the Ruane family. The Coffee Closet and the Walk-In Closet do receive support from the Office of Student Life, but they are entirely student-run.

With the plan to expand set in motion, Fields, Feeney and others, including Conn alum and former Coffee Closet barista and manager, Jennifer Jackson '15, got to work on ren-

ovation plans. Ruane's Den is, obviously, much larger than the Coffee Closet, so they had to figure out how to fill such an open space. "Many of the decorations in the new shop – including the paper flowers, plaster elephant, and vinyl butterflies – were a collaborative effort by myself and Jennifer. We spent time at Conn over the summer working on the shop, so the process of redecorating gradually took place over three months or so," said Feeney.

Both Feeney and Jackson "enjoy making things," so the opportunity to redecorate gave them a chance to explore their personal styles. "The vinyl butterflies are something I had made two years ago at the Coffee Closet, and people commented on them a lot, so we thought it would be nice to incorporate some visuals from that space into the new one. As for the paper flowers, that was kind of a personal touch... I am a little bit obsessed with paper flowers! There are a bunch in my apartment, and also a bunch in the house where I grew up," said Feeney.

In designing the new space, Fields said that, "the word we kept trying to focus on was 'warm.' We wanted to try to brighten the space up." Feeney shared Fields' sentiment: "We wanted the space to feel bright, colorful and clean, so that it could be a relaxing and peaceful spot on campus where people could focus on their work, or just come and hang out."

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Wesleyan's *Argus* Faces Budgeting Crisis

MAIA HIBBETT
OPINIONS EDITOR

At Wesleyan University, student government and student press are at war over free speech, the balance of power and inclusion. The conflict currently focuses on a resolution passed by the Wesleyan Student Assembly (WSA) cutting the budget of *The Wesleyan Argus*, the university's primary student newspaper, from \$30,000 to \$13,000 per year.

The controversy over this motion stems not only from the whopping size of the budget cut, but also from its catalyst. The resolution for the *Argus*' reduced funding closely followed the publication of a controversial op-ed piece by Bryan Stascavage, an Iraq War veteran and return-to-college student, in which the Wesleyan sophomore questions the validity of the Black Lives Matter movement. Stascavage's piece sparked outrage amongst the student body, causing students to throw the incendiary edition of the *Argus* into recycling bins in an earth-friendly act of rebellion.

While I do not agree with many of Stascavage's claims – which include the comment that Black Lives Matter representatives "need to stand with police units" – he,

as a student writer and a member of the Wesleyan community, had the right to make his argument in the student paper. In response, the Wesleyan student body had its own right to toss the papers out, but subsequent occurrences evidence the fact that the WSA overstepped its bounds.

Following the publication of Stascavage's article, a petition circulated and was signed by several Wesleyan students, including the WSA president, demanding that the *Argus* lose all its funding, which would effectively shut the paper down. Although this extreme attempt failed, the WSA's more reasonable resolution came in the wake of the conflict and passed 27-0 with four abstaining votes on Oct. 18.

Alex Garcia '17, the resolution's primary writer, makes it clear in a statement released on Medium.com that the budget cuts did not arise as a response to Stascavage's article. The \$17,000 that WSA elected to remove from the *Argus*' budget will be re-invested in what he and many of his Wesleyan peers believe are important changes in the culture of student journalism.

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Burning Down the House Can be a Good Thing: A Defense
of Freedom of Speech

Wesleyan University's current controversy over reducing the yearly budget of their newspaper, *The Wesleyan Argus*, from \$30,000 to \$13,000 has caused the ever-simmering debate about freedom of speech on college campuses to rise to a boil.

Though the current vogue across higher education in the United States to employ trigger warnings and create "safe spaces" may be beneficial in some instances, it necessarily masks, and perhaps even helps to create, a fear of speaking one's mind. (By "safe space," I mean spaces safe for differing viewpoints, not that spaces are or are not physically violent.) It limits freedom of speech, which decides where power lies. Who has it and who doesn't? Who can speak and who can't? As soon as you say, "This is a safe space," the space becomes explicitly unsafe. "This is a safe space" tells me that you want me to feel comfortable, but that you expect me to say certain things and behave in a certain way. It tells me that there are topics that I should not bring up for fear of your reaction. It allows you to hide behind your professions of liberal open-mindedness and tolerance that all too often do not appear to be backed up by action. (Tolerance of difference, by the way, is not enough. Using tolerance as an intermediate step, work to move forward towards acceptance of respect of difference. Ask for help in this work.)

We end up saying what we think our interlocutor wants to hear, as many students' habit of beginning seemingly every response to a classroom discussion with "going of what [they, the previous student,] said..." attests to. We don't feel comfortable admitting our discomfort, which only perpetuates the discomfort.

No space is completely safe anyway. That's impossible to achieve, and that's okay. It's a good thing, even. As a friend reminded me recently, you do not learn in a safe space. You learn when you feel unsafe, unmoored and are open enough to the world that the world can hurt you. You don't learn in your comfort zone. You learn when you're not sure whether you can do something but try to accomplish it anyway.

How, then, do we combat our fear of speaking our mind and impositions upon freedom of speech? Critical, thoughtful journalism, done by individuals who research as many sides of a given story as they can and who aren't afraid to burn down the house is one way to do this. Indeed, burning down the house can be a good thing, as it offers an opportunity to build a new one. Journalism continuously creates and recreates the community that it serves.

Journalism makes the exercise of power visible. A piece of journalism is a necessarily subjective record and snapshot that reflects its author's views and its subject at a single moment in time. It allows you to develop your views. It doesn't matter if you don't know what you're doing – I almost never do – because journalism, and writing in general, allows you to write towards a view, not simply write a view. Not knowing quite what you think about a given topic is exactly why you should debate it, orally or in writing. You should be out, every day, to learn something. And anyway, knowing what you're doing is not nearly as interesting.

- Andrew

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9 p.m. on Monday in Cro 224.

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In Response to “Kicking Cigarettes in the Butt,” Oct. 5, 2015

Free to Choose

It was recently suggested on the pages of this newspaper that our College would be better off if our community's members gave up the deleterious habit of smoking. Though I share this dream and agree that a campus free of any sign of smoke would be a happy one, I tend to disagree with the proposed policy change, namely – an absolute ban on smoking. Before I tackle the issue at hand, let me thank the author of the article that I am referring to for raising this issue and sparking a much-needed debate. Whatever its outcome, it is bound to improve the quality of the resulting policy.

The article that has invited my response argues in favor of a campus-wide ban on tobacco products, both smoking and smokeless, including e-cigarettes. The reasoning seems simple enough – “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.” Yet I believe that it is important to carefully distinguish between these two effects because each of them warrants a different response and only one of them – secondhand smoke – a prohibitive policy. Getting rid of the dangers of secondhand smoke is completely justified because no one who chooses not to smoke should be forced to do so due to secondhand smoke. Furthermore, as a nonsmoker hoping for a world without cigarettes, the author of this piece tends to believe that the lives of those who do not smoke should not be limited by those who do in any way. That means that even minor everyday decisions such as which doorway to use to enter a building should not be determined by the effects of smoke. Sure, one can enter through a different door which is less likely to be surrounded by smoke but that very complication is, to my mind, a reason that justifies banning smoking in the vicinity of campus buildings. In fact, the current College policy on smoking does just that – smoking is prohibited inside all College buildings as well as within 20 feet of all college building exterior doorways.

A careful analysis thus arrives at the conclusion that the proposed policy change of a complete ban on smoking does a lot more than protect nonsmokers. It, in fact, has the ambition of eradicating the habit of smok-

ing from the College community altogether. How else to understand the fact that if the suggested policy were to be implemented, an individual indulging a cigarette at 4 AM in the middle of the Arboretum (I admit that the environmental effects of this experiment are omitted for a minute) would be violating the College's policy?

We are told that “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.” Yet it seems that the current policy is designed to do just that – to ensure that smokers do not smoke in areas where they can disturb others. In fact, making our campus tobacco-free would quite necessarily compel current smokers to a clear decision – either quit smoking for good or leave campus. This issue, even though it may not be apparent at first sight, is also one of personal liberty. As I have explained above, I do not smoke, would not advise anyone to do so, and even share the dream of living on a campus where each member of our community chooses to give up the habit. However, the last words of the previous sentence are crucial – I believe that people have the right, if they make that decision, to do things that are indisputably bad for them.

The author of the article I am responding to finds it “hypocritical that we place so much emphasis on our school's environment, yet there are not even designated smoking areas.” I could not agree more, designated smoking areas sound like a solution but they are incompatible with a complete ban. It must lastly be added that, despite the great amount of work that Student Health, Campus Safety, and other members of our community have done, excessive use of other substances remains a challenge. According to Campus Safety's annual report, 320 liquor law violations (referrals) were reported on campus during 2014, up from 138 in 2013 and 168 in 2012. Alcohol-related incidents clearly occur in staggering numbers and it is hard to deny that too many a member of our community limit their weekend plans to expanding the abovementioned statistics. To prioritize the “image problem” that smoking creates in the face of these numbers would be mind-boggling at best.

- Vladimir Chlouba

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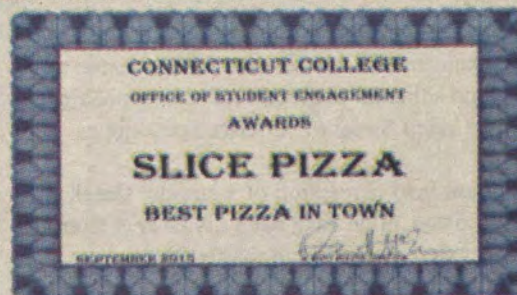
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Current Food Trend: Quinoa

SAM WILCOX
NEWS EDITOR

One of the latest health food trends has definitely hit Connecticut College. Quinoa, a nutritious grain, can be found in every dining hall on campus. The versatile, low-calorie grain can be paired with virtually any meal and is high in iron, fiber, magnesium and protein – all of which boost your metabolism and help you lose weight. Its high protein content also means it's an excellent substitute for meat for vegetarians and vegans. It's no wonder that with all its benefits, quinoa has become the newest super-food, joining the ranks of kale, chia and flax seed.

I recently sat down with Selena Sobanski '16, founder and president of Connecticut College Animal Rights and Equity Society (Conn CARES), to discuss quinoa and its global impact. According to a recent article published by *The Guardian* the increasing demand for quinoa in the West has led to such high prices in the countries that produce the grain, primarily Bolivia and Peru, that the farmers can no longer afford it for themselves. Instead, they must consume more affordable food, which tends to be high in fat and calories, and low in nutritional value. The article blames vegans and vegetarians for the increase in demand for quinoa, although the grain's popularity extends beyond those who choose to live a meat-free lifestyle. Sobanski suggests that all people, not just vegans and vegetarians, need to be more aware of the food choices they make to ensure that they are partaking in ethical and responsible consumerism.

A vegan or vegetarian lifestyle has immense benefits for sustaining the environment and promoting the welfare of both animals and people. Conn CARES member, Glindys Luciano '16, who brought the articles to Sobanski's attention, states "It is crucial that we see the bigger picture and how our actions impact the environment." While the first article by *The Guardian* places blame on vegans, the truth is better captured in a follow-up article also published by the newspaper. This article illustrates exactly how damaging the meat industry is due to its inefficient use of grains. According to *The Guardian*

journalist, Mimi Bekhechi, "With hundreds of millions of hungry people worldwide, it is criminally wasteful to feed perfectly edible food to farmed animals in order to produce meat, rather than feeding it directly to people – especially when you consider that it takes 4.5 pounds of grain to make one pound of chicken meat and 7.3 pounds of grain to produce one pound of pork." These facts demonstrate fallacies in the first article; while increased consumption of quinoa harms Bolivian and Peruvian farmers, meat consumption has been harming hungry people worldwide for much longer.

While it is important to recognize the new realities that accompany increasing demand for quinoa, a reduction in the amount of meat consumed can also have incredible implications for the global hunger crisis. According to *The Guardian*, "The world's cattle alone consume enough food to sustain nine billion people, which is what the world's human population is projected to be by 2050." Each person who elects to live a vegan or vegetarian lifestyle makes an impact. Vegans eat plant-based food directly, rather than indirectly consuming pounds of grain through meat consumption. Vegans that eat food products grown in other countries make a far smaller impact on the environment in comparison to meat eaters, many of whom also participate in food trends like quinoa. Studies have determined that enough food can be produced for a vegan on 1/6 of an acre, whereas 3 1/4 acres are needed to produce enough for one meat eater.

As put by Sobanski, "Animal-based foods are inherently much more resource intensive than plant-based foods, and given the other ethical and environmental issues associated with consuming animals and their byproducts, we are past due for a serious reevaluation of our daily choices." To learn more about how to make ethical and sustainable choices when it comes to consumerism or veganism in general, contact Selena Sobanski at ssobank@conncoll.edu. •

Classics Scholar Brings Ancient Theater

Forming Connections Between Neuroscience, History and Theater

SAADYA CHEVAN
STAFF WRITER

On Tuesday, Oct. 13, acclaimed classical scholar, translator and theater director Peter Meineck gave a lecture entitled "The Ancient Greek Theater: New

Research and New Directions" in the Charles Chu room. The lecture, which was open to the public, was part of a course on Greek tragedy taught by visiting Assistant Professor of Classics Nina Papathanasopoulou. During the talk, Meineck presented his research on sixth and fifth century BCE Athenian theater, the peak of Greek and Athenian drama. He made connections between the ancient Athenian theater and theories in modern neuroscience and explained how his research has influenced his own work directing theater.

Professor Meineck began his lecture with an impressive description of ancient Athenian theater. He argued that almost all male citizens in Athens would have participated in the "dithyramb," a performance competition held at the ancient Athenian theater between the 10 political tribes of Athens. Thus, the members of the audience for the Athenian plays would have been able to relate to the experiences of the performers. Professor Meineck said that ancient Athenian theater was "kind of a cross between community-theater and the most expensive theater that was ever created."

He also pointed out that the plays were financed by the state mostly through contributions by the wealthiest Athenian citizens. Athenians had two choices when it came to showing off their wealth: fund a warship or fund a theater production. Professor Meineck noted this contrast by saying, "That is like the United States of America spending as much on defense as it does on theater."

Professor Meineck also debunked the common-held perception of a circular Greek theater. He observed that while such theaters existed, none have been discovered from the sixth or fifth centuries BCE. Round theaters were built around the fourth century BCE. (The famous theater of Epidaurus was not built until 330 BCE.) He then presented evidence that almost the entire theater of Dionysus in Athens was built after the peak period of Greek drama. Pointing to a diagram of the theater, he said that scholars believe that only some areas were built during the sixth or fifth century BCE. Professor Meineck discussed recent scholarship that theorizes that the theater of Dionysus during this time consisted of temporary stadium-style wooden stands.

Professor Meineck then discussed Greek theater in the context of neuroscience. Noting that Greek theaters were positioned so that they would have "fantastic views," he observed that "the biggest thing you see in these theaters is not the actors and it's not the set. It's actually the sky." Professor Meineck presented evidence that looking up at the sky releases dopamine, a powerful neurotransmitter. He conducted an experiment with his audience in which he showed participants how they would look up if they were prompted to think of their favorite food. Professor Meineck referenced Euripides' *Bacchae* in which a character is told to "cast your eye up into the sky." This results in the character experi-

encing a significant revelation. Professor Meineck noted that performing in an open-air environment enabled people to "look up and contemplate," and that it's difficult to perform a Greek play indoors. To show how powerful an effect the sky has on people Professor Meineck used as an example an open-air performance of *Macbeth* he had attended at DUMBO (Down Under the Manhattan Bridge Overpass) in Brooklyn. The production "failed because you can't compete with the 7 train crossing the bridge; you can't compete with the view of New York City," he said. "Greek Theater doesn't compete with the view, it incorporates the view."

Professor Meineck also briefly presented some of the work he has done with veterans. He noted that, because the heyday of Greek theater was during a "time of warfare and plague and disaster," theater might have served as a form of "cultural therapy." He noted the findings, of psychologist Jonathan Shay, who believes that "Greek drama was written by combat veterans, performed by combat veterans, for an audience of combat veterans." Professor Meineck showed pictures from a veterans' performance of a Greek tragedy that he directed at the White House. He described one of the veterans using Ajax's suicide speech to "directly speak to [Gen. David] Petraeus." According to Professor Meineck, "Petraeus looked really uncomfortable."

Professor Papathanasopoulou had gotten to know Professor Meineck through living in New York City and being involved in productions of Ancient Greek plays. His work complements a course that she is teaching this semester, Classics 204: Greek Tragedy. She explains her Greek Tragedy course as "[analyzing] a selection of Greek plays and [drawing] attention to important political, social and philosophical issues that concern our world today. Through work on these tragedies, students critically engage with conceptions of justice, free will and human responsibility, the clash between aristocratic and democratic values, gender conflicts, confrontations between authoritative figures and their subjects, and conflicts of loyalty between a person's family and civic community." Professor Papathanasopoulou felt that he was very successful and that, as an outside speaker, he was able to help the class better understand the concepts that they had been discussing in class.

Students in the class were also impressed by Professor Meineck's lecture. Ben Esposito '16 said, "Professor Meineck's approach to interpreting Greek tragedy was fascinating. He prepared an interdisciplinary discourse that analyzed the tragic plays not only from the theatrical perspective, but from that of neuroscience and sociology. It was certainly an eye-opening lecture that will change the way I read these plays in the future." Charlotte Weber '16 also noted that Professor Meineck's use of neuroscience was fascinating, saying that she had "never felt ancient history so vividly." •

Living in the Wake of School Shootings

Examining Conn's Preparedness in case of an Emergency

DANA GALLAGHER
HEAD COPY EDITOR

In the wake of the
Oct 1 shooting at
Umpqua Community

College in Oregon, President Obama called upon lawmakers to end the "routine" of mass shootings in America. Unlike his response to the Sandy Hook shooting in 2013, when Mr. Obama unveiled ambitious proposals to curb gun violence, the president opted against announcing any new gun control initiatives. Acknowledging his inability to navigate a gridlocked Congress, Mr. Obama observed that there is "a gun for roughly every man, woman and child in America... If you think this is a problem, then you should expect your elected officials to reflect your view."

Congress reflected the nation's divided view on gun control by backpedaling on Mr. Obama's 2013 efforts to increase background checks. In a HuffPost/YouGov survey conducted just a month after the Sandy Hook shooting, 50% of respondents voiced support for stronger gun regulations, as compared to 43% that felt laws should remain unchanged. Having failed to achieve passage by Congress of an extensive bill, Mr. Obama signed an executive order requiring colleges to ramp up safety procedures by establishing "model emergency response plans."

Reports gathered by the AP, however, indicate that neither the executive action nor a 2007 law requiring colleges to publicize their emergency response plans has resulted in a uniform policy to address potential shootings. Studying the security measures in place at public colleges and universities in 40 states, the AP found that institutions vary in efforts to infuse campus culture with an awareness of safety issues. Some schools incorporate "active shooter" training into freshman orientation, while others relegate procedures to a brief online mention. At the Colorado School of Mines and Arkansas State University, for example, students are required to hear presentations on how to respond to a crisis. The presentations are followed by a discussion on whether the best course of action is to run, hide or fight back.

The AP review found that most schools rely on alert systems, such as a campus-wide emails, to warn students of potential threats. To further bolster safety, some colleges have moved to hire armed officers. These officers conduct drills with law enforcement authorities and oversee threat-assessment teams that determine whether an overheard remark or an essay laden with violence may serve as warning sign. Many of these measures are credited with

saving lives. When a gunman shot students at a Florida State University library in 2013, campus police responded within minutes. Fewer than two weeks before the crisis, these officers had participated in active shooter training that included a scenario with a gunman at the library.

The effective coordination of safety officers, however, may mask issues campus awareness of emergency procedure. While most schools have created online guides or brochures to advise the community of its options, these resources are not always easily accessible. Richard Turton, chairman of West Virginia University's Faculty Senate, said he wasn't familiar with his school's active shooter plan until a reporter's question prompted him to do some digging. He found a PowerPoint presentation and videos on the university's website. "I would suspect many faculty who are very busy would tend to not look at those things unless they're sort of prompted several times," Turton said. Matt Barnes, a freshman civil engineering student at the University of Minnesota's Twin Cities campus, also struggled to understand his school's active shooter policy. During his orientation, Barnes received a booklet that outlined the school's emergency notification procedures, but its lacked information on how to respond to an armed intrusion.

Further complicating the communication of a concrete emergency policy, plans to address shootings vary from campus to campus. Many schools have adopted the run, hide or fight-back training promoted by the FBI. Others have embraced the procedures developed by the I Love U Guys Foundation, which urges students to lock themselves in classrooms if feasible.

Compounding the problem of misinformation is student perceptions of campus safety. In January 2013, only 41% of respondents in a *Campus Safety* poll "strongly agreed" their schools had "the appropriate emergency crisis up to date." About 29% strongly agreed that their campus was "adequately prepared to respond to an active shooter." On the staff's end, only 14% of 650 respondents strongly agreed that "the public safety/emergency management department(s) at [their] institution [had] enough staff to respond appropriately to incidents."

Connecticut College, for its part, relies upon coordination between local police forces and its 25 Campus Safety officers to handle a crisis. According to Stewart Smith, Director of Campus Safety, the "department is well-staffed for the duties and responsibilities we have. We are fortu-

nate to be located in a small city where we know the local police departments well and where it only takes minutes for New London or Waterford police to respond to campus when needed."

An Emergency Response Plan, located under the "Documents and Policies" tab of CamelWeb, outlines Conn's response to a number of danger situations. In the event of a potential shooting, Campus Safety would dispatch officers to the scene and contact the New London Police. Once the police arrive, Smith says, "Campus Safety officers would brief them on the situation and then NLPD would be in charge with our full cooperation and assistance."

The College's emergency plan, adopted in 2007, is reviewed on a yearly basis by emergency response team players. The team, whose members are drawn from Student Life, Communications and Campus Safety, may revise the plan as they see fit. To understand the concerns of students, campus officers work in consultation with the student-run Campus Safety. A blue light system, for example, was installed on campus to address issues raised in committee.

A strong working relationship among both students and officers in the New London area provides flexibility in revising policy. Smith notes that, "Every time one of these incidents happen at other campuses, we review the actions taken and discuss any lessons we can take from it to better prepare on our own campus." Since the Virginia Tech shooting, Connecticut College has contracted an outside firm to send text messages and emails with instructions on how to respond to a shooting incident. The college also maintains a CARE Team (Concern, Assessment, Response, Evaluation) that provides coordinated support for students showing signs of distress.

By sitting in on routine tabletop drills, Smith feels that Campus Safety better understand how to coordinate with the local police in emergency situations. The most recent two-hour drills, held Aug. 12 and Oct. 6, were followed by extensive discussion and analysis. In Smith's view, Campus Safety works effectively with local police forces because both approach emergency situations with the same philosophy. Smith observes, "In [his] 25 years here, these departments have always responded very quickly to the needs of the College. We share the same goal: to keep our community safe." •

SGA Update: Sustainable Projects Fund up for Vote

HALLIE GROSSMAN
MANAGING EDITOR

From Oct. 25-28, the entire student body will be able to vote in a campus-wide referendum to renew the Sustainable Projects Fund (SPF), previously known as the Student Sustainability Fund. Each year, there is a \$25 fee taken from each student's tuition to support initiatives by students. If the referendum does not pass, students will not have access to over \$40,000 set aside specifically for student use. Chair of Sustainability Virginia Gresham '17 commented, "The SPF demonstrates how the College back students' ideas and initiatives. This is just one way that students are supported and encouraged to make sustainable change here on campus and beyond."

Sustainability is an all-encompassing methodology, so the SPF covers projects that are, in Gresham's words, "environmentally benign, socially just and economically viable." Some of the projects that the SPF has funded in the past include Give N Go, the 2013 Umoja Black History Dinner, the Waste/Recycling Bin Standardization Project, a pilot project to recycle food waste at large campus events, hydration stations and the Hodges Square Community Development Gathering.

In the spirit of shared governance, SGA urges each student to vote in the referendum. In addition, Gresham is excited to sit down with any students interested in using the fund to talk about their ideas. "These dynamic opinions and solutions to current issues enable me to evolve my own perceptions about certain situations, as well as help me become a better representative of the student body through SGA," Gresham expressed.

Students are encouraged to vote through CamelWeb between Oct. 25 and 28. •

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Alumni Spotlight: Hallie Selinger '14

The World Keeps Spinning After Connecticut College

ISABELLE COOKSON
CONTRIBUTOR

Editor's Note: To further connect alumni to current students, The College Voice is working to create a consistent Alumni Spotlight column, featuring alumni

from all walks of life. If you are a Connecticut College graduate and are interested in being interviewed by one of our writers, please email contact@thecollegevoice.org.

As a first-year, I've spent the past year or so trying to figure out what I want to do; be that in terms of college, job or just general life. Being at Conn now answers one of those questions at least, but being very much undecided as far as a major goes leaves the rest of those questions fairly unanswered. The future has always been a fairly intimidating thing for me (especially with so much indecision on my part as to what I actually want to do), so it was good to catch up with recent alum Hallie Selinger '14.

I wanted to learn about life after college. Does college actually prepare you for the real world or is it just a buffer between high school and turning into a 'real person?' "Is it intimidating going into the workforce?" I asked tentatively, hoping the answer would be "no, of course not, easiest thing I've ever done." I knew realistically, that really wasn't the case. Her answer was yes because moving to a city like Boston, where she works now, was a bit of a shock. "Coming from such a small place," she replied, "you have to start at the bottom again." But she quickly noted how much CELS had helped her. "Now that I can see how important all these skills [from CELS] are, from both perspectives, I am so appreciative of everything I learned from CELS."

Selinger started her life after college at a nonprofit and has since moved to the Insti-

tute of Contemporary Art as a gallery attendant. Since her supervisor went on maternity leave, Selinger has been asked to step up as gallery supervisor, despite the fact that the position is not usually held by employees this early in their career. "It's an incredible career step for me and an exciting challenge" she said. Although she very modestly admits to being lucky with the way things have panned out, it is clear that the hard work has paid off in getting her to where she is now.

"Both perspectives" she talks about come from the interesting, and advanced, new position Selinger has acquired at the ICA. Part of her new position is reviewing job applications. "I didn't expect that I would be in a position to hire people so soon out of school, but now I have a chance to see how a poorly written cover letter or resume looks from the side of the person hiring. I'll admit, I read some very frightening cover letters this past week." She continued to emphasize the lessons she learned from CELS and how now she sees just how much those helped her, compared, especially, to a lot of other people coming out of college who didn't have this resource. She said she now looks for some of the things that CELS taught her when hiring people, too. An example she used is that of thanking the person doing the job interview in an email after the interview itself. "It's courteous, professional and appropriate," she finished.

Selinger's story was comforting to me. She had majored in Art and art history and was able to continue her passions into the workforce. Through her hard work, she was able to leap up into an advanced position at ICA where she's teaching and leading discussions amongst her coworkers, managing the schedule and gaining a new perspective of the job application process by actually being the one to hire people. •

Forming Connections

Educational Reform Continues, with End in Sight

ALLIE KYFF
CONTRIBUTOR

By the fall semester of 2016, the general education requirements for Conn students will already begin to transform. Currently, there is a working group on

integrative strands and disciplinary breadth, which was introduced by the faculty steering and conference committee. The current requirement design at Conn requires students to complete one course from each of the following seven areas: physical and biological sciences, mathematics and formal reasoning, social sciences, critical studies in literature and the arts, creative arts, philosophical and religious studies, and historical studies. In addition, students must fulfill a foreign language requirement and a writing requirement. Each of these courses is taken for a letter grade and must be worth at least four credit hours. With this model, students are not allowed as much liberty as the college would like. With ample planning, the requirements will begin to change.

According to materials found on Moodle concerning the new program, called Connections, will "span all four years of a student's undergraduate experience." Connections encourages academic and creative questioning, fosters interdisciplinary connections, and helps students develop skills they can apply to life after Conn.

The first part of the Connections framework is integrative pathways. Integrative pathways is a way to "offer students an opportunity to achieve academic integration within a broad intellectual framework." There will be multiple pathways for students to choose from, and "every pathway will be organized around a central theme, in relation to which students will consider an animating question that provides for their work." Most students will join an integrative pathways by the fall semester of their sophomore year. Students will be required to take at least four classes in their pathway, and each pathway will consist of four principle components.

The first component is thematic inquiry, which requires each student to take a designated course that "presents the theme and provides an overview of the pathway." The second component is curricular itinerary, which dictates that each student take three other courses, chosen from a roster created by the pathway's core faculty group. In these courses, the students "will explore the theme of the pathway in light of their animating questions." This third component is global/local engagement, which preps students to "pursue purposeful engagement in a local or international context, such as study away, an internship, or community-based learning." The final component is the senior reflection, which will replace the current senior thesis. During the fall of senior year, each student will have the opportunity to "reflect on the different elements of their pathway, in the context of their overall undergraduate experience." This will also be connected to an all-college symposium, where students will share their responses to animating questions with the College community.

The final aspect of the integrative pathways is the modes of inquiry, which will replace the current seven areas. The five new modes of inquiry will be creative expression, critical interpretation and analysis, quantitative and formal reasoning, scientific inquiry and analysis and social and historical inquiry. This will give students more freedom to take courses that are of interest to them.

Students matriculating in the fall of 2016 are not subject to the current seven-area general education program. The class of 2020 and other transfers students will be expected to complete classes in all five modes of inquiry. In the spring of 2017, these students will have the option to apply to one of the approved integrative pathways. By the fall of 2018, it is expected that the faculty will have created enough integrative pathways for every student to be enrolled.

The main mastermind behind the Integrative Pathways development is Associate Professor of Mathematics and Associate Dean of the College for Curriculum, Christopher Hammond. To become to Associate Dean of the College for Curriculum, Professor Hammond stepped down from his role as Head of the Mathematics Department. Now,

sixty percent of his time is dedicated to teaching mathematics, and the rest is spent working to develop the College's curriculum, particularly Connections. Professor Hammond made the decision to become the Associate Dean of the College for Curriculum because he was already heavily involved in developing Conn's curriculum. Professor Hammond has found that developing a new curriculum is certainly not a simple task. "The big tension is between disciplinary breadth and student interaction," said Professor Hammond. He believes that the current program gives students disciplinary breadth, but it doesn't ask students to apply what they are learning to real world problems. Professor Hammond wants students to integrate their education and give themselves more agency over their education.

Professor Hammond has made it clear that if students have any ideas relating to the development of the pathways, they should share their ideas. A committee will soon be created to discuss ideas, and there is a portal on Moodle that gives students access to information about Connections. In addition, a blog is available for students to learn even more about Connections. •

CONTINUED FROM FRONT PAGE

Feeney feels that there is still work to be done in decorating the new space. "I don't feel like we are finished by any means, and we're always happy to hear feedback about other ideas for decorating. Some long term hopes we have for decorating include painting the walls a brighter color, getting more cool vintage mirrors for the walls, and hanging up more student artwork," she said.

The staff at the Walk-In Closet and the Coffee Closet, about 31 people across both locations, two of whom are abroad, hope to host a number of events for students, faculty and staff. One avenue they plan to explore is the arts. "We have been talking to a lot of student artists and we really want to showcase more student work. We were considering making the small hallway [with the outside door facing Williams Street], that doesn't get used too much into a mini student gallery. We want to make it more exciting and interesting" said Fields. "We would also love to do concerts and other music events. We are happy to work with any student clubs that want to have an event here," Fields added.

Fields also hopes that the new Walk-In Closet will act as a place for faculty and students to meet in a more casual setting. "We want to let professors know that, even though the Walk-In Closet is in a dorm, it is still a public space. Faculty and staff are welcome to come, and we encourage it."

While they do serve bagels and homemade hummus, The Coffee Closet and Walk-In Closet staff have frequently been asked if they plan to serve more food, like sandwiches, in the new location. "The one thing everyone seems to ask is, 'are you going to do food?' We first need to get our footing first and then we can maybe give it a try. The thought of adding sandwiches is pretty daunting, but we'll see," said Fields.

Since the Walk-In Closet is still relatively new, staff and managers are still adjusting to working in two locations. "Right now the transition process is a bit tricky because we have been using the kitchen [in the first floor of Cummings], which is really tiny. We are in the process of moving all of the baking supplies into the Walk-In Closet kitchen. We are going to be more based out of the Walk-In Closet, rather than in Cummings," said Fields.

Given that coffee is no stranger to college students, the Walk-In Closet should be a success. Those looking for a homemade baked good, a cup of coffee (or other café drinks) and a relaxing place to study or chat, should visit the Walk-In Closet. •

Uneasy Access

Analyzing Barriers in Residential Life

SARAH ROSE GRUSZECKI
OPINIONS EDITOR

**Sarah Rose Gruszecki is a current floor governor in
Brandford House*

Over the past decade, The Office of Residential Education and Living has made exceptional strides in serving the needs of our community. Additional house staff positions have been established to best support the needs of students and the highly successful Residential Education Fellows (or REF) program provides opportunities for students to engage with their professors and peers to discuss challenges facing our campus and world. The implementation of the College's gender inclusive bathrooms and housing policies are also illustrative of the College's progressive values. In my time as a floor governor, it has become increasingly apparent that both the professional Residential Life staff and my student-staff peers are deeply invested in the well-being of students and their experiences inside the residence halls and out. However, in order to provide students with truly meaningful residential experiences, we must advocate for a physical renewal of our residential spaces.

In a recent interview with Sara Rothenberger, the Director of Residential Education and Living, Rothenberger emphasized that when compared to the offerings of our peer schools, our residential spaces continue to lag vastly behind. While our houses on campus, dominated primarily by singles, may have served a relevant purpose in previous decades the structures now remain outdated and disconnected from the needs of the general student body.

Many students, especially upperclassmen, have expressed frustrations by the limited options for apartment and suite-style housing which lend to a more independent living experience. By the time they reach senior year, most students no longer wish to live in a traditional residence hall and desire an environment where they are able to live with others in a community while still maintaining a sense of independence in a space that better reflects the real world. Students who spend years living in single rooms and eating in dining halls aren't exactly becoming self-sufficient and well-prepared for the realities of post-college life.

The obstacles facing Residential Life, however, are not just limited to the desires of students; residence halls also frequently neglect the rights and needs of individuals with documented disabilities. Amongst all of the houses on campus, the six residential halls in the Plex are the only ones currently containing elevators. The remaining houses on campus remain highly inaccessible to students with physical disabilities. This

brings me to wonder how it is possible to identify as an "inclusive" institution which values full participation if we are virtually segregating students who require accessible housing options.

Accessibility is also a key concern to students with specific medical conditions who may require a kitchen within their living space. As Rothenberger described, "If there is a first year student who has a life-threatening food allergy and needs a place to cook safely, the only option we really have is Lazrus." As an independent living space consisting of small single rooms, such a residence hall doesn't exactly lend itself to a positive, enriching first-year experience.

While kitchens serve a clear role in providing for students with food allergies and other medical-related conditions, their implementation in other residence halls could positively impact our community on a much broader scale. As Rothenberger and I recently discussed, kitchens are not just places to cook, they represent community spaces that bring people together. As one of my residents described, "It's nice having hot food ready in Harris after a long day, but there's really nothing like making a home-cooked meal." As one may already see on campus through Shabbat dinners in the Hillel House, or cultural events at Unity House, food serves as a powerful tool in uniting communities. While having catered meals from Paul's Pasta and Mirch Masala for REF events are certainly appreciated, wouldn't it be more meaningful to have students participate within the residence halls by making the meals themselves?

Although kitchens would serve as a valuable asset to campus houses, they should not act as the only community space in a residential hall; the common room carries an equally valuable weight. Although some students enjoy studying and relaxing in these shared spaces, the majority of them remain in desperate need of renovation. Many of the common rooms on campus, especially those in central campus, are unable to accommodate even half the number of residents who live in the house. Consider where your all-residence hall meetings take place. Six residence halls had their first full meeting of the year outside their dorms in either Cro or Blaustein (eight if you include that Morrison and Hamilton met in 62 West and 62 East, respectively.) In addition to their limiting size, these spaces do not exactly embody a welcoming and inviting place to come home to; with their stiff furniture and desk-like tables, many feel more like stuffy classrooms than homey, welcoming areas of living. Therefore, it is of little surprise that common rooms remain vastly underused throughout most houses on campus.

As a result of this absence in community spaces, students will often flock to other areas of campus outside of residential life to socialize with peers. As a college where off-campus housing is prohibited and 98% of student live on-campus, it seems illogical that residential spaces would serve such a minimal role in the Connecticut College social experience. As Dean Arcelus recently articulated, "Residence halls should be a core way in which students connect to the community and to their peers. They should play an integral role in the student experience." While it is difficult to disagree with this statement, achieving this level of engagement within our residential house is challenging when physical spaces lend themselves more to isolation than shared community.

Furthermore, as our campus continues to envision the revised curriculum, it has become strikingly evident that we must utilize the residence halls as a space for intellectual engagement. "We need to be as innovative with our residential spaces as we have been in our curriculum development," Rothenberger said. These aspirations have been accomplished partially through the REF program, where events and discussions are facilitated by floor governors and professors within the residence hall. While attendance for these events is often mixed (and largely dependent on whether food is being served), many students have found them to be beneficial in creating more accessible spaces to discuss controversial subjects with professors and peers. The first-year seminar program has also served as a recent vehicle to integrate academic and residential life. Through this pilot program, first-year students are often placed in specific residence halls based on their seminar courses. Although both of these programs show great potential to integrate academic and social life, their success may not be fully secured without physical residential spaces oriented towards meaningful community engagement.

Through discussions of inclusivity and full participation, accessibility and academic excellence, it has become evident that Residential Life lies at the heart of many critical issues facing the Connecticut College community. As we enter a new era of the College, it is imperative that residential life plays a key role in our vision for the future of this institution. In order to best-serve the needs of all members within our College, we must advocate for structural renovation in the houses that profoundly impact and shape our college experience. Residence halls have the opportunity to serve as intellectual, welcoming, community spaces; it's about time our college pays attention to the critical investment they require.

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The New Londoner's Perspective of Connecticut College

Student and Institutional Connections with Our City

ISABELLE SMITH
STAFF WRITER

Walking between the Connecticut College campus and the center of New London, I see a divide: from the beautiful, well-maintained, stone architecture on top of the hill to the paint-peeling, siding-failing, three-family apartments on the bustling streets. As much as I would like to say this is the beginning to a novel in the land of somewhere far away, it's not. It's our city.

Because of the apparent disconnect between the students who trot to class holding coffee mugs and the single mother dragging her feet to another shift at the restaurant around the corner, I set out to find the source of this difference. I spoke to former New London Mayor Daryl Finizio.

Sitting in his office on the third floor of the New London Town Hall, I asked, "What is your perspective on Connecticut College?" This single question set him off on a thirty-minute monologue.

Mayor Finizio started by praising the school. "Conn is a treasure. It is a beautiful campus, and it provides a fantastic education," he said.

Mayor Finizio was correct; at the time of its founding, Connecticut College was the progressive City of New London's treasure. Before the Civil War, New London was a whaling city where black men and women were paid as much as their white coworkers. The city contained the highest percentage of interracial marriages in the United States. New London's progressive mentality prevailed when Wesleyan University declared that it would not allow female students any longer, and New London quickly provided the hilltop and \$135,000 for the founding of a women's college.

The money for Connecticut College's establishment came from the pockets of the civilians with the intent of equalizing the level of education between women and men. At the time, the city strove to create a progressive feel, and it persists today in the people who live here, many of whom still take pride in their city. Despite the poor condition of the houses and streets, people still have flower boxes and trimmed grass. People sit on their porches in the afternoon light and enjoy their families. Connecticut College should provide a perfect compliment to this commendable city.

A problem arises, however, because Connecticut College does not view itself as part of the New London community, but as a foreign power on top of a hill. Private schools do not pay property taxes to the city, and private school students do not pay road or car taxes. In property taxes alone, New London loses five million dollars in taxes each year. The school reaps the benefits of the police and fire safety, but does not pay for them.

As a result of the College's tax exemption, the average citizen of New London, who makes an average of \$23,000 a year, pays for Connecticut College's infrastructure and emergency services. Currently, Connecticut College makes a voluntary payment of \$12,000 a year, less than one quarter of a percent of the five million dollars in taxes paid by the New London community.

As the mayor explained this, he burst out, "It's an absolute insult to the city and its people. It would be less insulting if they didn't pay anything at all."

To emphasize the insubstantial effect of \$12,000, he paused for thirty seconds. "There. Thirty seconds," he said, "New London has just spent the school's voluntary donation." The city's payroll is two million dollars. The \$12,000 that Connecticut College donates serves only as a financial loophole. By providing a volunteer donation, the College avoids negotiating a different price tag with the mayor.

Mayor Finizio said, "I don't think the school should pay full taxes, but a fair donation would be about one million dollars. And to make a real impact on the city, it would need to donate a lot more." The broken system under current requirements forces the working poor to pay for Connecticut College students' education. This is the largest source of resentment for taxpayers.

The mayor offered two main ways that the school could become more involved in the

city without financial donations: contribute more to New London, and become a partner along the William Street corridor.

After a failed attempt to engage with New London about fifteen years ago, Connecticut College retreated up the hill for about a decade. But in the past couple of years, New London has seen more student activity than ever before. This is great for the restaurants, bars, theaters, and parks. With the school's collective wealth, the students hold the potential to contribute to the city's economy by supporting local businesses.

Connecticut College also has several connections in New London. If students engage with the town by installing art, working in community gardens or volunteering at local elementary schools, they can play a hand in dismantling the barrier between the College and the city.

Some of this work has already been done. In the past year, the school put a bus stop across the street from campus, making transportation into New London easier for students. Mayor Finizio described the ideal partnership: "The city plays a part, but not the only part. The school plays a part, but not the only part. It becomes a healthy symbiotic relationship in this manner."

In the past, the school has tried to "gentrify the city," but as the mayor pointed out, "everyone has to have a place to live. That includes the working poor. They don't need to be gentrified. But everyone wants to have nice things to look at, and everyone wants their family to be safe. The school has the capability to help the city in this way." Partnership in projects would blend the school with the city, making a healthier, stronger community.

When wrapping up, Mayor Finizio emphasized that although there are challenges in the Connecticut College/New London relationship, it is positive overall. All wealthy private schools and poor cities face issues, but Connecticut College's relationship with New London could be worse, especially if the students at Conn do not keep up an active effort to engage with the city.

After finishing with Mayor Finizio, I decided that the mayor's perspective was mostly political, and I would benefit from hearing some local opinions. I went to a restaurant a little off the beaten path and put the question out to townies who sat at the bar stools and watched their all-day breakfast being made. One woman, who happens to work at the school, piped up.

"Some of the kids are great, super smiley," she said, "but sometimes I can't believe how disrespectful they are. I walk through the dorms above the main dining hall and it's shocking how many exit signs are knocked down! They have no regard for the time and effort it goes into repairing the damage."

"Or price!" another man muttered. The second man works as a taxi driver. "I pick kids up and drive them wherever. Sometimes it's good because I get good tips, but other times, they drink too much and make a mess. That's the worst. But I guess that's how it is with college students. Young and reckless. That's how I was in college," he recollected with a smile.

The chef and owner also vocalized her opinions: "I work at a breakfast restaurant. I don't have to worry about kids drinking too much. They are always respectful and pleasant. Some of them even bring their parents to meet me on parent weekend. That's always fun."

The range of emotions that came up in response to the question was surprising. It seems as if the interactions with the students are usually positive, as long as alcohol is not involved.

While it seems as if the New Londoner's perspective of Connecticut College and its students is mostly positive, there are still glitches. As students, we have the capability to remove the negativity. Tip well, volunteer, be respectful. Let's break this barrier. •

Suze Clues

Editor's note: The College Voice is bringing back the classic advice column in a big way! Ask Suze, our in-house relationship and lifestyle guru, all the questions you've been mulling over. Send Suze your questions anonymously at www.sayat.me/CCC-CollegeVoiceAdvice.

Dear Suze,

I kind of want to try something new in terms of hooking up with someone, but I am really self-conscious of my friends gossiping or making fun of me. What should I do?

To quote Kevin G. from *Mean Girls*: "Don't let the haters stop you from doing your thang." Sometimes friends are great in this situation because they look out for you and make sure you're respecting yourself. Other times they can be judgmental, and no one needs that. If you want to try something new and you're being true to yourself and having safe and consensual adventures, go for it. I recently started trying new things and it was the best decision I've ever made. I understand the fear of judgement from friends but, if they really care about you, they will just want you to be happy and safe. As hard as it is, try to tell yourself that ultimately you make your own decisions and you are in control of your life and your choices, regardless of what other people say about them.

Dear Suze,

I have a dear friend who is a close confidant of mine. However, whenever I vent/ask her for advice, she is very direct and not considerate of my feelings. I understand that in her mind, she is trying to help, but I sometimes wish she were a bit kinder. Should I try to talk to her directly about this concern, or do I look to another friend for kindness?

This is something that I've struggled with as well, and the best way I've found to deal with it is by telling the person what you need in that moment. Saying something like "Right now I just need to have a pity party/be negative/complain and I need you to just listen" helps the other person realize what kind of place you're in and how best to help you. Sometimes people think that being direct is the best way to solve things but, sometimes, you just want to vent and you don't want an immediate solution, which is totally okay. If this doesn't work, I would suggest maybe selecting what kind of advice you ask her for. I've learned that different friends are good for different kinds of advice, and that's okay too. •

Full Participation and Structural Exclusion

SHATRUNJAY MALL
STAFF WRITER

Connecticut College was founded as Connecticut College for Women after Wesleyan became exclusively all male. Connecticut College enjoys laying claim to this history. Although the college's celebration of this past is justifiable to an extent, the women who had access to a Connecticut College education for much of its early history were relatively privileged wealthy white women from New England. Thus, although it is possible to laud sections of the college's history, it is also very important to recognize its struggles with diversity. We must not fall prey to the college's attempts to whitewash its history and absolve itself of complicity in reinforcing privilege.

Last spring, following the uproar in the student body over the college's handling of issues of diversity and the scathing critiques launched at the administration, particularly the vagueness of "Inclusive Excellence," the faculty adopted the goal of "Full Participation" through a resolution. What, however, does this goal mean in the context of the very different needs of different sections of the student body? It is especially important in this context to consider the needs of students who live especially far away from home.

Connecticut College likes to extol the financial and other resources it provides students who cannot afford its steep price tag. However, as the Harvard sociologist, Anthony Jack, who visited the campus a few weeks ago mentioned at a talk he presented called "I, Too, Am Hungry," there are various forms of structural exclusion at elite colleges. These prevent a significant section of the student population from reaching its full potential. Most elite colleges do not recognize that to ameliorate prevailing inequity, we need to look more clearly at the various forms of deprivation that students face. Although I did not have the chance to go to Professor Jack's talk, the issues he was exploring about the continued exclusion of students at elite institutions like Connecticut College seemed especially relevant to the issues I was concerned with in writing this piece.

The majority of the student body lives in relatively close proximity to their families. About three-fourths of Connecticut College students are from the Northeastern United States. Most of these students have access to parental support and can visit their homes over breaks. International students (who constitute about 5% of the college population) and domestic students from more distant parts of the United States (about a fifth of the student body) have a very different experience.

"It is the little things that make you feel that you are not welcome," says an international junior who I spoke with about my article. "The college is structured around people who live close and have a car on campus," she continued. She noted the stress at the end of each semester that accompanies arranging for student storage. This stress is compounded with the large amounts of school work which are then at their maximum.

Some international students are from especially far away and cannot return home during the winter. For the first two weeks of the winter, at the peak of winter, the college shuts down entirely. The dining halls are closed, and all students need to vacate their rooms. Those students who cannot return home are essentially left to their own devices. For the

second half of the break, students who pay for room and board for this period can return. However, some students being already on financial aid cannot afford to leave school because they rely on on-campus jobs.

To find out more about what is being done to make the college environment inclusive for domestic students and international students who cannot return to their homes for the month long winter break, I visited Carmela Patton, Dean for Sophomores and International Students. Dean Patton has first-hand experience assisting international students in particular with their various needs. Knowing the challenges that students on campus face, Dean Patton is especially concerned with the planning and implementation of inclusive policies. She believes that "policies like Full Participation need to mean something," on the ground, and in the daily lives of students at the college. She acknowledges the specific needs of international students and domestic students from distant locations within the United States, who need to be given equal access.

Over the last couple of years a space was made available for a limited number of international students to store their items over the summer. This past summer, because the space has become a fire hazard, it will no longer be available. Further, according to Dean Patton, the providing of this space to international students had the potential to spark controversy, "since it brings up issues of fairness." This problem is especially acute when considering class differences among students, since some international students who can afford to pay the full tuition of the college may not be in as much need to access storage space as domestic students who need to rely on financial aid to attend the college.

Thanksgiving break is a period of particular concern, since the dining hall shuts down completely. OVCS had hosted a very warm and welcoming Thanksgiving dinner in years past for students on campus, which I was glad to attend last year, but does not have the resources for such a gathering this year. According to Dean Patton, members of the administration are aware of the necessity to provide a hospitable environment on campus during Thanksgiving and are planning various possible courses of action for students at the college.

Student protests last spring have brought forth a recognition, especially among sections of the administration, that all members of the college community need to be engaged more deeply, so that they can fully contribute to and participate in the life of the college. The danger, over time, of a gradual weakening of an understanding of student needs, and an inertia and general lack of policy to assist students, remains. In such an environment, the continuous vigilance of administration action is a necessity in order to bring about justice and equality for all the students of Connecticut College. •

CONTINUED FROM FRONT PAGE

While the proposed reforms could have some much-needed impact, I just don't buy it.

The resolution states that starting in fall 2016, the WSA will redistribute the *Argus'* funding between four student publications, including the *Argus*. Rather than allocating the \$17,000 evenly, the individual amounts granted will rely on a popular vote in which the entire student body may decide which publications they prioritize. Once granted their funding, these newspapers and magazines will be required to spend the money by creating stipend-paid positions (20 in total between the four publications) and on Facebook, boosting their posts in order to increase readership.

Garcia describes Stascavage's op-ed and the WSA resolution as "inaccurately linked" by media outlets and unhappy *Argus* staff. He notes that "with lower economic barriers and some academic incentives, [Wesleyan] can make it easier for more people to get involved with journalism and media," thus allowing for a more diverse set of voices in student journalism.

The goal to make student journalism therefore appears valid and necessary, as students from wealthier backgrounds frequently benefit from a more flexible schedule and therefore have more time to spend on journalism. That said, the timing makes it suspicious.

Tess Morgan '16, co-Editor-in-Chief of the *Argus*, explained that like at Conn, all registered student organizations have budget hearings at the beginning of each semester before the Wesleyan student government. Clubs present to the Student Budget Committee (SBC), which exists as a subset of the WSA.

"From our conversations with the WSA, it sounded like they might revoke our funding," Morgan told the *Voice*, adding that the WSA originally pushed to put the budget cuts into effect in the spring 2016 semester, but were convinced to wait a full year. Given the rushed nature of the *Argus'* budget changes, it does not make sense for the WSA's resolution to lack a connection to Stascavage's article.

"I think Alex has the best intentions," Morgan commented, "but we had not heard anything about cutting our funds [before Stascavage's piece]."

Garcia asserts in his released statement that his resolution "does not cut funding for *The Wesleyan Argus*," which is technically true; while the resolution does not explicitly state the specific cuts in funding, it does refer to "significantly cutting the amount of paper copies of *The Wesleyan Argus* prints" and spending a year on "study and debate of the impact of using print reduction as a funding source for this proposal."

In an editorial published on Oct. 16, Morgan and co-Editor-in-Chief Rebecca Brill state that of the current \$15,000 per semester granted to the *Argus*, \$12,435 go toward printing alone, as the *Argus* releases 1,000 copies of their 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furthermore, although the resolution relies on a year-long study, Morgan noted that the WSA originally aimed to institute its changes next semester, which led me to conclude that this "study"—and with it, the integrity of student journalism—holds a low priority.

Garcia claims that media outlets commenting on the issue—including *The Washington Post*, *The Wall Street Journal* and *The Hartford Courant*—have been "intentionally misrepresenting and/or sensationalizing the resolution that [Garcia] proposed," but in doing so he fails to acknowledge the controlling nature of the proposed solutions to inequity.

"He doesn't address editorial autonomy," Morgan commented, explaining why she counts Garcia's medium.com piece among those that are incorrect.

The funding problem surpasses a simple reduction, as the resolution will dictate how the *Argus'* \$17,000 will be spent by each publication, once redistributed.

"I do think that the resolution will make students a lot more hesitant to express themselves," said Stascavage via email to the *Voice*, "it is a huge overreach, a student government should not meddle with or dictate terms to a student group on campus."

With this resolution, the WSA ignores the notion that in the outside world, beyond college campuses, the press and the government must operate independently from one another in order to allow free public expression. In doing this, the WSA reveals itself as a truly student-run organization, subject to all the naivete of a group actively learning by doing. Although I do not believe that the *Argus'* budget resolution was unrelated to Stascavage's article, the resolution's timing matters regardless. As Stascavage said, "the proximity of the vote to the controversy with the *Argus* makes it seem like backlash and censorship, even if the authors of the resolution have sustainability and equity intentions (which I believe they do)."

Although there is surely a need for greater inclusivity in student journalism, the WSA missed the mark on promoting it. In this case, they communicated that rather than debating sensitive topics, we should avoid discussion in order to keep our funding. •

OnStage Premieres with Béla Fleck and Abigail Washburn

This season of onStage at Connecticut College performances opened on the evening of Saturday, Oct. 10 in Palmer Auditorium.

Béla Fleck and Abigail Washburn are a banjo duo and married couple who have been performing together since the birth of their son in 2013. This arrangement has the double benefit of letting them keep the family together (they tour with their son, who attends the first half-hour of their shows, before bedtime), while letting the parents make one-of-a-kind banjo music. They sat side by side on the stage and performed for close to two hours for the crowded house.

Their performance consists of only two banjos and one voice (Washburn's), but the variety and interest that these musicians are able to achieve with such a limited instrumentation is remarkable. Really, it is misleading to say that they have only two banjos. Rather, they can only play two at a time.

Like guitarists of any genre, both Fleck and Washburn had a row of banjos of various sorts lined up next to their chairs, for easy access. One or both musicians changed instruments before nearly every song. Both used, at different times and in different combinations, the cello banjo, the baritone banjo and several of a more typical construction.

Fleck also brought out at several points a ukulele banjo, an unusual instrument that had a small though pretty sound. Most remarkably, he left his chair for one piece to perch on a stool, stage right, and showcase his virtuosity on this quirky instrument. In eight minutes of solo playing, Fleck brought the audience on a brief tour of his musical mind, moving through the realms of folk, country, classical and rock, showing in each a command of the ethos and a personal flavor.

After this demonstration, Washburn announced that this banjo was to be raffled off, with all profits going to Higher Edge, a New London non-profit dedicated to helping local first-generation students and those of low-income families to achieve a college education. The winner was a smiling man in red suspenders.

Washburn took the spotlight with an acapella performance of the folk tune "Come All You Coal Miners," and then later even treated the crowd to some dancing.

The two talents blended nicely together, which included both songs and instrumental pieces. Fleck plays his banjo in the "Scruggs" style, a newer style that uses fingerpicks on the thumb and first two fingers. Washburn plays with a more traditional "clawhammer" style, in which no fingerpicks are used, and one strikes the string with the fingernail rather than plucking it. The different playing styles allow the musicians to achieve distinctly different timbres. The Scruggs style was also more suited to Fleck's musical role, allowing him greater facility in his ornaments and virtuosic forays while Washburn maintained the harmony in the perpetually moving, resonant sort of accompaniment we are used to in traditional banjo playing.

Washburn's voice was pure in tone and folksy in intonation. She could belt powerfully but without loss of her tone. She on reserve, three times in the Fleck, demonstration, reigned in the duos. He and versatile do the talking. The exchange combined with facility of each intimate stage congenial and performance.

Most of the were from their *Banjo*, the title a verbal representation of positioning on stage. Their equally as prosaic as its similar visual function) is called Béla Fleck and Abigail Washburn.

Both husband and wife had been successful musicians long before their partnership. Fleck is a 15-time Grammy winner, and he has been, according to his website, nominated "in more categories than any other musician in Grammy history." His list of records, releases, and collaborations is nearly encyclopedic in length. Of particular interest is his concerto for banjo and orchestra, "The Impostor Concerto." It was released in August 2013, and Fleck himself composed both the banjo part and the orchestral score. As we discovered at the show, he is currently at work on a second concerto. Washburn's first solo album, *Song of the Travelling Daughter*, was released in 2005. She is now featured on nine albums, including both solo and collaboration projects.

The onStage program's next performance will be on Friday, Nov. 20. The group will be Anonymous 4, an all female a capella group with a special interest in medieval music.

Check out the college website to see the performances scheduled for next semester. •



PHOTO COURTESY OF
ABIGAILWASHBURN.COM

ing the smooth edges kept this skill mostly letting it out maybe course of the night. strating real musician-his virtuosity during let his wife's voice compositional style Or the singing, rather, and blend of the pair, the relaxed technical musician and an presence, led to a musically interesting

tunes they played most recent EP *Banjo* of which seems to be their side-by-side, love seat first album (whose title is predecessor and serves a

Music Department Concert Presents A Variety of Music

HALLIE CARMEN
CONTRIBUTOR

On Friday, Oct. 9, Evans Hall was filled with all different types of music: fast paced, slow paced, exuberant, solemn...the list is never ending.

On this night, the Connecticut College Department of Music presented Prism: An Ensemble Sampler, an hour-long concert featuring performances by some of Conn's music ensembles. The program included performances from the Concert Band, Camel Heard, Traditional Jazz Band, Jazz Ensemble and Orchestra.

The concert began with a performance by the small choral group, Camel Heard. Conducted by Assistant Professor of Music Wendy Moy and accompanied by Professor of Music John Anthony, Camel Heard performed two selections from *The Longest Night*, a piece composed by Timothy C. Takach. Following this performance, the CC Concert Band performed three pieces. Conducted by Adjunct Associate Professor of Music Gary Buttery, the Concert Band performed "Albanian Dance" by Shelley Hanson, "Lied ohne Worte" by Rolf Rudin, and "Bayou Breakdown" by Brant Karriek.

Concert Band flutist Tanya Songtachalet '18 commented, "I think the concert went amazingly well... I loved playing in the sampler because when I went to this concert last year, I was so amazed that I joined the group myself! I'm hoping this concert was as inspiring to others as it was to me."

The Traditional Jazz Band, also directed by Professor Buttery, performed "Do You Know What It Means to Miss New Orleans?" by Eddie De Lange and "Exactly Like You" by Dorothy Fields and Jimmy McHugh. The Traditional Jazz Band consisted of a double bass player, trumpet player, singer, clarinet player and guitarist. Jazz continued to fill the audience members' ears with the Jazz Ensemble's performance of "Son of Road Time" by Toshiko Akiyoshi and Isfahan by Duke Ellington and Billy Strayhorn.

The CC Orchestra, directed by Assistant Professor of Music Mark Seto, closed the concert. Comprised of New London community members, Conn students, Conn faculty, USCGA students and high school students from around the New London area, the orchestra performed the last movement from Antonin Dvorak's *New World Symphony*. Professor Seto expressed his enthusiasm for both this specific piece of music as well as the sampler as a whole. "It has been very rewarding to work on Dvorak's *New World Symphony* with the orchestra this semester." Seto also commented that this sampler "is a great way for the Music Department to showcase the breadth of our ensemble offerings. It's pretty unusual for a college of our size to have such a wide range of music performance opportunities."

Orchestral violinist Susanna Dolan '17 said, "I enjoyed playing in the sampler. It was nice to see all the other musical ensembles, since it is not often that we have the opportunity to interact with and hear the work of the other ensembles." Dolan said further that her favorite part of the concert was that "it gives us, the performers, an opportunity to perform more than once per semester." Like Songtachalet, Dolan expressed the view that the sampler "is also a great opportunity to hopefully encourage students who may be unsure if they want to join an ensemble, to join one or more of the diverse ensembles available."

Prism: An Ensemble Sampler, showcased the great musical talent of our campus (as well as various performers from around the larger New London community) as much as it highlighted the strength of Conn's Music Department. These ensembles will continue to perform throughout the semester. Below is a list of dates and information regarding these performances.

Fall Choral Concert: Firsts

Featuring the regional premiere of Timothy Takach's "The Longest Nights" (joint commission) by the Camel Heard and the inaugural appearance of the Chorale
Wendy Moy, director

Sunday, November 22, 7:30 p.m., Evans Hall

A Celebration of the Festival of Lights: CC Concert Band

Gary Buttery, director

Monday, December 7, 7 p.m., Evans Hall

Swinging Sounds of the Season: Traditional Jazz Band and Jazz Ensemble

Gary Buttery, director

Wednesday, December 9, 7 p.m., Evans Hall

Dvorak's Ninth: Orchestra Concert Dvorak's Symphony No. 9 ("From the New World") and other works inspired by travel

Mark Seto, conductor

Thursday, December 10, 7 p.m., Evans Hall

Percussion Ensemble and New Music Concert: Peter Jarvis, director

Tuesday, December 15, 7 p.m., Evans Hall •

Making Impressions of Impressionist Makers

ISABELLE SMITH
STAFF WRITER

In the glowing afternoon sun, a stream of people strolled through the arboretum gates to the outdoor amphitheater. The group gathered for instruction on painting the landscape. This Oct. 7 program, free to Connecticut College students and organized by Maggie Redfern, assistant director of the arboretum, brought Julie Riggs, an art educator from the Florence Griswold Museum in East Lyme, to campus. Riggs taught members of the College and New London communities about American impressionism and how to make one's own impressionist works.

Riggs gathered the crowd into a semicircle on folding stools for her lesson. First she explained impressionism. The art form was popular in the nineteenth and twentieth centuries before cameras were omnipresent. Light and movement within a landscape inspired impressionism. Artists would quickly capture the scene with their brushes and acrylic paint. They needed to be hasty, as changing light or moving people could alter the image and make for a less favorable picture. Because of the necessary speed, the original paintings were on little canvases and broad, hasty brush strokes were common. There were no straight lines. After the painting was complete, artists could sell the original, or bring their "snapshot" home and replicate the image on bigger canvases.

Next, Riggs explained that everyone would have an opportunity to attempt their own impressionist painting. "Start with the foreground," she said. After a questioning look from a seven-year old in the front row, Riggs explained with more detail. Artists use three main layers to create depth in their painting. They use foreground, which contains the closest details to the painter; they use middle ground, which is the middle depth of the painting; and they use the background, which is the area farthest away. They paint top to bottom and back to front so that layering is easier. To explain these techniques, she had us turn around and look at the landscape around us. From under the honeysuckle lattice in the outdoor amphitheater in the arboretum, we could see the grass leading up to the stonewall. Behind that there is the pond, then trees, then sky. The grass and stonewall would be foreground, the pond and rushes would be middle ground, and the tall trees and sky would be background.

The main way to differentiate depth is through color. The foreground area is the lightest and the background is the darkest. "One really fun thing about impressionism," Riggs said as her face light up, "is that you can paint anything any color you want to see it. Make the sky purple, the trees red, the grass a shade of blue. You have artistic license." Then she explained that artists usually mix their own paints. They use four colors — red, yellow, blue, and white. From these, artists can make their own colors, ranging from royal purple

to peach. In the impressionist world, black is forbidden from entering the studio. Instead, artists use dark, dark brown. Using this brown also helps create depth in an image.

Impressionist artists use acrylic paint, an opaque water-based paint, which they apply with a variety of brushes. Bigger ones are used for the initial coat of paint on the canvas, usually the background. As artists add finer detail, they use smaller brushes. Acrylic brushes generally have longer handles so that the artist can stand back while painting. The brush itself is most commonly made of synthetics or bristle today, but was originally made of horsehair. Acrylic brushes can be used for watercolor or oil paint, but watercolor or oil paint brushes cannot be used for acrylic paint because it is too thick and will make non-synthetic bristles stick together.

After explaining brushes, paints and techniques, Riggs told us to pick up a bucket of brushes, a plate of paints and a 10"x14" canvas. We sat down facing the pond and began to paint for the next two hours. During this time, Riggs walked around, giving advice and never-ending compliments. It was a wonderful, peaceful atmosphere.

She explained the history of the Florence Griswold Museum, where she works, to an inquisitive painter. People inspired by European impressionism went to Europe, particularly Paris, to study the art form. When they returned to the United States, artists gathered in towns with gorgeous landscapes, but close to major cities where they could sell their work. Old Lyme, Connecticut was an ideal destination for these artists. It is close to New York and Boston, but it still has ponds, fields, forests and the ocean to paint. Because of this perfect location, it became an artist colony. It is the town with the first American impressionism museum. Because of this, visitors from all over the world flock to this little town in Connecticut to study its past and current art.

The Florence Griswold Museum offers a similar program on its campus every Sunday from 1 p.m. to 4 p.m. During "Make a Painting Sunday," the community gets to experience what the collection of people in the Connecticut College Arboretum enjoyed on the sunny fall afternoon. •

College's Archives Host Open House

SAADYA CHEVAN
STAFF WRITER

The recent Fall Weekend open house at the Linda Lear Center for Special Collections and Archives was an impressive opportunity for the staff working there

to show off some of the highlights of Connecticut College's holdings. On display was an incredible array of objects from fields ranging from the fine arts to the written arts, as well as various objects associated with the history of the College. Benjamin Panciera, Ruth Rusch Sheppe '40 Director of Special Collections and Rebecca Parmer, the College's archivist, were on hand to describe the objects on display and to answer questions.

Perhaps the most interesting materials on display were those pertaining to the history of the College. Most relevant to the College's existence, one of the items was the original deed to the land that the College would eventually be located on. The archivists also pulled out a couple "dance cards" from proms that were held around the 1920s. The dance cards were little booklets with small pencils attached that, according to Parmer, people used to note whom they would be dancing specific dances with; the female students usually danced with each other or with male guests, as both were seen as socially acceptable. According to Parmer, the prom continues today through the winter formal.

The archives also had a display about the College's transition from an all-female to a co-educational institution, which finally occurred in 1969. Most prominent was the scrapbook of Linda Abel '69, which was written during the transition and donated to the archive later on. The scrapbook also reflected on other events of the period. One can see relics in it from the nation's struggles over the Vietnam War and civil rights. There were also displays about campus traditions such as Floralia and May Day, as well as reflections on athletics, other student activities and the hunt for a school mascot.

There were also many interesting and valuable materials on display from the College's special collections. According to Panciera, the College owns one quarter of all imprints published in New London during the 1700s. This is because New London was the second largest printing center in New England during that time (only beaten by Boston), and it was here that materials were printed for the government of Connecticut and for Yale University. Therefore, the College has books spanning the breadth of eighteenth century America, the period during which the nation was born. On display was the confession of Sarah Brambel, a woman who was hanged in New London for infanticide. Gallows Lane, the road beside the arboretum, runs through the location where she was hanged.

Also on display were books from the book art collection. All of the books on display were by the Brooklyn-based artist Werner Pfeiffer, although the collection does contain

the works of other artists. Pfeiffer's work seeks to get people to rethink how books are made and what they're supposed to do. Visitors were encouraged to play with and manipulate the books. Very striking was the way the books seemed to form different words and phrases depending on how they were arranged. One of the books even seemed to spell out the word "Shain." The book art collection is often used in various art classes concerning book and type design. There is even an entire course that is devoted to the creation of these sorts of books. The collection is a "living collection," which means that additions can be made to it.

Other books on display included *A Happy Pair*, the first book that Beatrix Potter ever illustrated (which was written by Frederic Weatherly, who also wrote "Danny Boy"); a copy of Statius' *Thebaid*, a book of Latin poetry that was printed by the sons of famed printer Aldus Manutius; a beautifully illustrated page from the Book of Joshua that was originally part of a thirteenth century Paris Bible; and the oldest printed book in Shain Library, a 1475 edition of the writings of Thomas Aquinas. The archives are an incredible resource for research you may be doing for a paper or presentation, and appointments can be made to see the books and prints that are the most relevant to your interest. You never know what you might find there. •

Ten Short Stories that will Change Your Life

HANNAH JOHNSTON
CONTRIBUTOR

Everyone has at least one of those “aha” works of literature that have changed the way they think or feel. Most of the time, it’s a novel we read in high school or a poem we found in college. I have discovered that the short story is one of the most cathartic forms of literature that exists. I loved T.S. Eliot’s *The Love Song of J. Alfred Prufrock*, and *Wuthering Heights* by Emily Brontë is part of the reason I want to be a writer, but nothing has affected me the way my favorite short stories have. Below are several short stories that are written beautifully. They are exciting, stirring and most importantly, there is a very real possibility that reading them will change your life.

1. “On Hope” by Spencer Holst

Spencer Holst is a fascinating writer. He thinks of things that no other writers before him have thought of. “On Hope” is a very short tale about a monkey, a gypsy and a cursed diamond (I promise it’s not just the plot of an Indiana Jones movie). Holst takes this nutty, fairytale-esque situation and turns it into a reflection on the existential meaning of life and hope. While all of his stories are worth a read, this one is the perfect little aperitif to take a look at on your lunch break or after dinner. It will give new perspectives on life in less than 10 minutes.

2. “Beginning, End” by Jessica Soffer

Soffer ’07 is fabulous Conn Coll alumna who taught English last year and showed me half of the stories on this list. Her debut novel, *Tomorrow There Will Be Apricots*, is sweet, engaging and worth a read. Her short story, “Beginning, End,” however, is her most poignant work to date. Written as an exercise in keeping the story moving, Soffer frames the entire life of a couple from birth to old age in her story of 148 sentences. In those 148 sentences, Soffer captures unspeakable feelings without even trying to speak them. She has wisdom as a writer that can’t be learned, and this wisdom is reflected in “Beginning, End.”

3. “Forever Overhead” by David Foster Wallace

David Foster Wallace is a writer who really needs no introduction. His book, *Infinite Jest*, is one of the greatest (if not the greatest) contemporary novels written thus far. He is the rare kind of writer where anything and everything he has written has been exquisite, from an article about FX Porn to his beautiful ode to growing up, “Forever Overhead.” This is a story that you will read in less than 30 minutes and that you will think about for years. It breathes and beats and grows with time as if it, like its main character, is alive and in the process of becoming something else. It can be read 10 times and each time a new piece of sparkling prose will trigger a thought you’ve never thought before.

4. “2026 August: There Will Come Soft Rains” by Ray Bradbury

Bradbury’s *The Martian Chronicles* is one of the most popular works of science fiction ever written. It is a trove of stories, some of which are brutal, some of which are beautiful, some of which are both. “2026 August: There Will Come Soft Rains” is the best story of the bunch, and it’s the perfect balance between brutal and beautiful. The story chronicles a day in the life of a house that has remained on planet Earth as everything around it has succumbed to disaster. For a story that contains no human beings, it is one of the most affecting on this list. There is eerie familiarity and significance to every benign component of Bradbury’s story. In many ways, science fiction is the most honest genre in literature, because it takes things that we know and puts them in fantastical settings where they become bare and exposed.

5. “The Other Place” by Mary Gaitskill

“The Other Place” is wickedly surprising. Gaitskill begins with drips and drops of pointed remarks and deceptive simplicities. She steadily eases the reader into the world of the narrator, so that once the story’s twist has come, one hardly notices. It is not the kind of story that someone could find their favorite lines of literature in (unlike most of the works on this list), but it is

the kind of story that makes you think about something scary in an entirely new way. It will leave you realizing that there is no way to truly know what a person is thinking about, and there is no way to see someone as truly bad.

6. “The Things They Carried” by Tim O’Brien

“The Things They Carried” is the name of both O’Brien’s novel and its first chapter, which is a short story in and of itself. It’s a favorite of millennials everywhere, especially those who grew up reading it in high school. The story is about soldiers who fought in the Vietnam War, and the things they carried with them throughout that war - both the physical and the emotional things. This is the story that people should read if they don’t normally enjoy reading. Its prose is heart-wrenching and simple, and it talks about war with an intimacy that is rare, especially in works regarding the Vietnam War. O’Brien reveals who the soldier really is: a scared, young man who wants to go home.

7. “Black Box” by Jennifer Egan

“Black Box” is unlike anything that’s ever been written before, and it was delivered to the world in a truly modern format: a series of tweets. This story is especially revelatory for aspiring writers because it is as stripped down as a story can be and it sacrifices nothing in the way of beautiful language and description. What Egan does with 140 characters at a time is almost unbelievable. She creates an entire vision for humanity’s future, she creates an engaging character with a full backstory, and she tells a tale filled with suspense and action. Each word has a purpose, and each insight is as breathtaking as it is vital to the story.

8. “Some Are Born to Sweet Delight” by Nadine Gordimer

This was one of the first short stories I ever read that made me gasp. It is woven with quiet intent, much like Gaitskill’s “The Other Place.” Unlike “The Other Place,” Gordimer’s story is soothing and subtle through the end. She follows a middle-class Irish family and the romance between its daughter and tenant. Her descriptions of a young love story leave the reader fulfilled until her third act shocks. Gordimer forces us to recognize our biases and our perceptions in order to make us realize the faults in them. The reader doesn’t know she’s doing it until it’s already done.

9. “Hills Like White Elephants” by Ernest Hemingway

Hemingway is, of course, one of the most famous writers of all time. His writing style changed the way people thought about, and wrote, literature. “Hills Like White Elephants” is a perfect example of Hemingway’s bare-but-deep writing. The story is about a man and a young woman, a couple, who are having a discussion about something without actually discussing it. Hemingway practically invented subtext, and that’s almost all of what this story is: subtext. Reading it will make you think about every important conversation you’ve ever had, and every important conversation you’ve never had.

10. “White Angel” by Michael Cunningham

“White Angel” centers on the relationship between a boy and his older brother as they grow up together in the 1960s. It’s the most honestly sad story on this list. It captures everything about growing up that “Forever Overhead” doesn’t quite touch on. The grimmer, more ambiguous moments that slip through our lives, free of reflection, because they are too strange to think about. The story’s ending is shocking and vital, and when the piece is done it feels as if it could not have had any other ending. Cunningham creates characters that seem to determine their own paths, as opposed to characters whose paths he determines. This is my favorite short story that I’ve ever read. •

Good Ol' A Cappella

HANNAH PEPIN
CONTRIBUTOR

With families and friends galore, the weekend of Harvestfest at Connecticut College was, as usual, a big hit. To kick off the activities, the ever so popular and loved a cappella groups at Conn performed on Friday night, Oct. 9. The weather outside was rainy, and lightning lit up the windows in Harkness Chapel, but nobody was deterred from seeing the seasoned veterans of a cappella show their shiny new members the ropes.

All seven a cappella groups had held a collaborative performance in September when students first arrived on campus to promote their groups prior to auditions. They each sang two songs and followed the performance by swarming the doorways to urge anyone and everyone to try out for a cappella – and their group in particular. After weeks of grueling auditions, callbacks and ultimately decisions, all seven a cappella groups are now happily complete with their new talent. The time and dedication of each member clearly paid off based on the groups' debut showing during Fall Weekend, when they took the time to show off their latest additions.

With two different performances at 7:30 pm and 9 pm, Harkness Chapel was abuzz beginning around 6:30 that night. People were hurrying up to the ticket table in hopes of snagging an extra seat that may have become available at the last minute. As one might expect, these openings were infrequent, and people were told that each performance had been sold out for about a week. Tickets were sold on the Connecticut College website for people coming from off campus, and members of the a cappella groups were allowed to reserve seats for their family members. The families and friends of the singers had front row seats to enjoy the delightful crooning up close and personal.

In the crowded Chapel where people were struggling to squeeze in between each other to hear the groups perform, the first group excitedly ran out on stage promptly at 7:35. Vox Cameli, one of the three coed groups, kicked off the night with what they called their "F Medley," in which they mashed together various theme songs from shows like *Friends*, *The Flintstones* and *The Fresh Prince of Bel-Air*. This upbeat number resonated with the crowd right off the bat, as did the variety of turtle-necks that made the group appearance uniform. Every group had its own style of matching outfit, including colorful flannels for the Williams Street Mix and white shirts with jeans for the Shwiffs. Each group performed two songs. The second for Vox Cameli was "Samson" by Regina Spektor, before which they took a moment to introduce their additions. They were proud to announce their three new members, AJ Boyce '17, Micaela Zebroski '19 and Truly Siskind-Weiss '19.

Some groups, like the Shwiffs, who performed second during the concert, had a special way of highlighting their newbies. As they hurried out onto the stage, each of their four new members had a pink balloon with the words "It's a girl!" attached to their wrists. One of the newest members of the Shwiffs, Katherine Cook '19, explained, "There is such a supportive and happy group dynamic within the Shwiffs." This was her first performance in front of such a large crowd of people, which was the case for many of

the fresh, new faces of a cappella. She went on to say that she was "nervous and excited" for the first performance and had a lot of support from the other girls who already had a few shows under their belt. The Shwiffs sang "Brighter than the Sun" by Colbie Callait and "No Lion" by Boom Forest, while also debuting new members Hannah Pozen '19, Margaret Corcoran '19, Katherine Cook '19, and Noelle Gauthier '19.

Following the Shwiffs, the second of the three all-female a cappella groups, Miss Conduct performed "1, 2, 3, 4" by the Plain White T's, while highlighting their new members, Melissa Robie '19, Mari Giaimo '19 and Holly Bertschmann '19. They followed this tune with a crowd favorite, "Take me to Church" by Hozier. The Conn Artists were next to perform and took the stage by first singing "Hide and Seek" by Imogen Heap. Their four newest members, George Grotheer '19, Julia Fife '19, Julia Tackett '18 and Caroline Smith '18, were each featured and introduced before their next song, "Bravado" by Lorde.

The last of the three all-female a cappella groups was next to perform. The ConnChords began with the song "Of Children" by Sweet Honey on the Rock, in which they featured their three fresh faces Becca Nash '19, Emily Ehler '19 and Abby Lown '19. They happily crooned to the crowd and continued with "Landslide" by Fleetwood Mac. The final group to perform was the Williams Street Mix, who began with the song "The Longest Time," by Billy Joel. Their newest members, Connor Gowland '18, Colin Archer '19 and Rachel Glasser '19 were all introduced as they continued on to their second and last song of the evening, "Keep on Tryin'" by Poco. One of the new members, Gowland, reflected on the night saying, "it was nerve-wracking since my group decided to give all the newbies solos, but it was really fun." The Williams Street Mix happily thanked the crowd and families for being there and sincerely hoped that everyone enjoyed the show.

The seventh and only all male group, CoCo Beaux, was unable to perform. The group looks forward to welcoming its five new members, Jermaine Doris '19, Dan Hayes '19, Charlie Losiewicz '19, Alex Medzorian '19 and Tim Flannery '15, at a future performance.

Crowds of families and students flooded out of the Chapel where they were met by a cappella groups urging them to purchase their CDs. Some groups, like the ConnChords, sold their CDs under the tent at Harvestfest, which included favorite tunes like "Landslide" by Fleetwood Mac and "Arms" by Christina Perri.

It would be an understatement to say that the first a cappella performance of the year was a hit. Families and friends were happy to welcome new a cappella members and celebrate those who are back for another year or two. The a cappella culture on campus gives Conn a little something extra that everyone can enjoy. Gowland recalls, "All the groups came together and I really enjoyed the feeling of an a cappella community, rather than all the individual groups." Those of you who have not gone out to see a cappella yet, fear not, because many performances will be coming up. Stay on the lookout for your opportunity to enjoy the incredible talent of your classmates and friends. •



PHOTOS COURTESY OF
OLGA NIKOLAEVA

Promising Camels Prepare for the Championship

LUCA POWELL
CO-EDITOR IN CHIEF

booming couple of weeks for the Men's Soccer team. Out of 14 games this season, the team has taken nine wins. Of their NESCAC games, the Camels have won four, exactly half of the games they've played so far and enough to secure a position in the NESCAC championship.

The team has surged on the backs of strong leadership and motivated first-years, said coach Kenny Murphy, who will be entering his seventh year. "We've got strong senior leadership - five captains," he said, listing them all off. "And you can't forget James Gilmore '16, who echoes the spirit of the group. We're a happy team this year."

The argument for more cohesion within the team is strong, given a summer of change in the lineup. Of this year's 11 starters, four of them are first-years, including winger Mark Leon, the team's leading scorer with six goals.

It's been a Forward Chris Lockwood '19 has also been a key player in the team's offense with four goals and two assists.

The assurance of a championship berth comes in spite of a disappointing loss at home this weekend to the Bowdoin Polar Bears. Back-to-back goals late in the second half turned the tide of a game that looked set to be a 1-0 victory for the Camels.

The loss won't affect qualification for the championship, but it will influence whether or not the team will face play-off matches at home. Until this weekend, the home field advantage has been a definitive boon to a side that had seen its only prior losses on the road. Before the game, the team was tied for fourth place in the NESCAC.

The team's last game of the regular season will take place this Tuesday, Oct. 27, at home against Wesleyan. It will be the last NESCAC game before the play-offs begin. Kick-off will be at 3:00 p.m. •



PHOTO COURTESY OF
CAMEL ATHLETICS

Volleyball Team Raises Sexual Assault Awareness; Triumphs over Colby

DANA GALLAGHER
HEAD COPY EDITOR

On Oct. 9, at the onset of Fall Weekend, the Connecticut College Volleyball team celebrated a 3-0 shut-out victory against Colby College. Over 200 fans gathered at Luce Field House to support the Camels, who have since clinched a NESCAC playoff berth with their impressive 13-5 record.

For the home team, Jenny Kellogg '19, Sam Hunter '18 and Caroline Martin '16 emerged as game leaders. Kellogg ripped 10 kills and six digs to lead the team to victory. Hunter landed eight kills, two aces, two assists and two digs for the hosts. And Martin, for her part, registered six kills, three aces and a pair of digs.

Conn bore a respectable hitting percentage of .348, along with three blocks and 26 digs. Colby garnered a weaker .156 hitting percentage, in addition to 2.5 blocks and 28 digs.

The game, sponsored by Conn's Green Dot program, had added significance because players voiced their support for sexual assault prevention and response training. The Camels, joining Green Dot volunteers, organized raffles and interactive activities during the game to raise awareness of sexual assault. During one break between sets, fans were encouraged to launch volleyballs at "danger zone" red paper dots; as balls hit the red dots, players swiftly covered the circles with green paper dots. Player Alex McDevitt '17 found the exercises particularly rewarding. She chose "to participate in the Green Dot community and participate in a Green Dot game to fight back and show all survivors of power-based personal violence that they are not alone."

This year marked the second annual Green Dot volleyball game. The Hockey team hosted the first Green Dot game back in 2011 and, since then, Women's Lacrosse, Men's Soccer and Women's Volleyball have followed suit. According to former hockey player Kevin Reich '14, "Athletes have the ability to be leaders on campus. It was important for us to step up and say, 'we are not going to stand for sexual assault,'" he said in a previous interview.

Green Dot, an umbrella initiative of Conn's Think S.A.F.E. program, was created to

address the findings of a sexual assault study conducted by the U.S. Justice Department. In 2007, the Justice Department found that nearly one in five college-aged students had survived sexual assault or attempted sexual assault during their college careers. With \$300,000 in funding from a Justice Department grant, Conn moved to hire a full-time coordinator of sexual violence prevention and to integrate response training into the fabric of campus life. Since its implementation, nearly 20% of the Conn community has been trained in the Green Dot bystander intervention program, which arms students with the tools necessary to recognize at-risk situations. Athletes, in particular, maintain a strong

presence in the program. Last season, one-third of the hockey team attended at least one of Green Dot's six hour training sessions.

Because almost one-third of students on campus participate in a varsity sport, the involvement of athletes in Green Dot is striking. Fran Shields, the Katherine Wenk Christoffers '45 Director of Athletics and Chair of the Physical Education Department at the College, observes that sports teams have the clout to modify perceptions of assault. "If we can educate our student-athletes, they can 'pay it forward' on their teams, on campus and in the broader community," said Shields.

Incorporating Green Dot lessons into a volleyball game, volunteers aim to normalize the discussion of sexual assault. Darcie Folsom, Connecticut College's Director of Sexual Violence and Advocacy, notices that the success of Green Dot stems from its permeation into student culture. "We don't pretend that sexual assault isn't an issue here; we make sure everyone knows it is an issue," Folsom said. "That's how we are different — we talk about it all the time."

Emphasizing their support for the Green Dot program, the Volleyball team left their usual white and blue uniforms in the locker room to sport green attire. The match proved a success. By providing an open forum to discuss violence, the game encouraged students to think about how they may foster a more open atmosphere on campus. One spectator, Liz Cylkowski '19, noted, "Green Dot games really demonstrate the dedication of both students and faculty to address the problem of sexual assault." •



PHOTO COURTESY OF OLGA
NIKOLAEVA

Busy Offseason Builds Hype for NHL Return

DANA SORKIN
CO-EDITOR IN CHIEF

The 2015-2016 NHL season has been long in the making, with one main reason being, well, two: Connor McDavid and Jack Eichel. McDavid and Eichel, the

number one and number two draft picks, respectively, have managed to excite hockey fans before even suiting up for a their respective teams.

Prior to the draft, McDavid, a native of Ontario, Canada, played junior hockey in the Ontario Hockey League for Erie Otters. He was granted "exceptional player" status, allowing him to play in the OHL at a year younger than his peers. This places him in an exclusive group, along with Aaron Ekblad, another NHL first overall pick, and John Tavares, the star of the New York Islanders and one of the best players in the league. Eichel, on the other hand, played DI hockey for Boston University, where he won the Hobey Baker Award his first year, given to the best collegiate hockey player. This was only the second time a first-year won the award — think back to when Johnny Manziel won the Heisman his first year.

Had Eichel and McDavid been in different draft years, both of them easily would have been picked first overall. The fact that they were drafted the same year, with one having to be picked second to the other, is a testament to the depth of this year's draft.

Though it's still too early to make long-term predictions about this year's season, some teams have already jumped ahead, while others are starting off their seasons struggling. The favorite team of many Connecticut College students, the Boston Bruins, had an eventful offseason, most notably with their trade of defenseman Dougie Hamilton to the Calgary Flames in exchange for the 15th, 45th and 52nd picks in the 2015 draft. Hamilton is one of the league's best defenseman, and the Bruins certainly could have received more for him than a pick halfway through the first round and two more later on. The Bruins are currently sitting in sixth place in their division (and, if it makes any Boston fans feel better, have more wins as of now than Calgary). Boston also let go of fan-favorite Milan Lucic, which wasn't as big of a surprise as the Hamilton trade because his contract was going to expire at the end of this season. After a couple moves with both the Los Angeles Kings and San Jose Sharks, the Bruins received the 2015 13th overall pick, a first round pick in the 2016 draft, and player Colin Miller. With all these changes and new players on the team, the Bruins may have some growing pains this season, but expect them to come up big in the next two years when multiple first round picks come to fruition.

Defending Stanley Cup champions Chicago Blackhawks had an interesting offseason, with the media focused mainly on sexual assault charges brought against forward Patrick Kane in his hometown of Buffalo. When it came to trades, however, the Blackhawks made minimal moves, keeping their championship team largely in tact. They made no trades, and took players starting only in the second round. With many of their new players in the NCAA instead of the NHL, the Blackhawks will probably stay the same strong and fast team fans are used to watching.

Winners of last year's President's Cup trophy, the New York Rangers, also made notable trades during the offseason. Cam Talbot, backup goaltender to Henrik Lundqvist, showed off his skills last season as a goaltender who deserved his own team to start. When Lundqvist went down with a freak throat injury, Talbot kept the Rangers in the playoff race when everything seemed to come crashing down. Everyone knew Talbot would be traded to one of the many teams in dire need of a goaltender, it was just a matter of which one and for what. In exchange for draft picks, Talbot was given to the Oilers, where he was later joined by McDavid (it will be exciting to see if Talbot can give Edmonton the boost it needs in goal and make them into a competitive team, or if they'll continue to struggle even with a successful off season). The Rangers also traded fan-favorite Carl Hagelin to the Anaheim Ducks for Emerson Etem (a similar player in style to Hagelin) and a second-round pick in this year's draft. Though it hurt fans to lose Hagelin, his contract was set to expire, and it would have required too much money at the expense of other valuable players to keep him in New York. The Rangers are off to a good start this season, with new player Oscar Lindberg playing especially well.

Other players to keep your eyes on around the league include the ever-popular Jaromir Jagr, forward for the Florida Panthers, who continues to play (incredibly well, it should be noted) at age 43, and is the oldest player in the league. To put it in perspective, if you combine in the ages of his two line mates, 23-year-old Nick Bjugstad and 22 year old Jonathan Huberdeau, they would only be two years older than Jagr. Jagr has already cracked the leaderboards in the league, with 10 points and six goals in just eight games. By the time most players reach their late thirties, and especially early forties, age is starting to show. But not for Jagr. He continues to play as well as he did when he was in his thirties and is even off to a better start this season than past seasons. Even if you're not a fan of the Panthers, watching Jagr is a joy, and players like him are once in a generation, if that.

Forward Jamie Benn for the Dallas Stars currently sits atop both leaderboards for points and scoring, with 12 points and eight goals in eight games. When you think of the best players in the league currently — Sidney Crosby, Jonathan Toews and Steven Stamkos, for example — Jamie Benn may not come to mind, especially if you're just a casual fan. In a recent NHL.com poll, Benn was ranked the sixth best player in the league, right behind his teammate, Tyler Seguin. Currently, the Stars are one of the best teams in the league with 12 points from six wins (leading the league with a undefeated streak as of Oct. 25 is Montreal). Dallas, in general, is often an overlooked team, but if Benn and his teammates continue to play as well as they have been recently, they won't stay that way for long. •

Pitching Propels Mets, Royals to World Series

COLE MITCHELL
CONTRIBUTOR

We're six months into the baseball season, and finally only two teams remain to battle it out in a best-of-seven series. The New York Mets, from the National

League, and the Kansas City Royals, from the American League, will oppose each other in a best of seven series to crown the World Series Champion of 2015. The two teams have many similar qualities that have gotten them through the Championship Series, but in a World Series even the smallest flaws in a team could lead to a loss.

The New York Mets, the 2015 National League Champions, beat both the Los Angeles Dodgers and the Chicago Cubs this postseason with power pitching in their starting rotation. In their nine games this postseason, the Mets have won seven games. In their series against the Cubs, the New York Mets pitching only gave up a total of eight runs in over four games and outscored the Cubs 21-8. The Mets rely heavily on their starting pitchers. Matt Harvey, Jacob deGrom and Noah Syndergaard are all three power pitchers who throw great breaking balls and even tougher fastballs. Each of these pitchers is going to be with the Mets for a long time and the oldest one, deGrom, is only 27. The Mets' starting pitching is what helped them beat the Cubs, but what's pitching without a strong offense?

In previous years, the Mets were never thought of as a powerful offensive juggernaut, but Daniel Murphy is trying to change opinions. Daniel Murphy, the NLCS MVP and New York Mets' starting second baseman, broke a unique postseason record in 2015 by hitting a home run in six straight playoff games. Previously, Carlos Beltran held the postseason record with a home run in five straight postseason games. Not only has he hit six home runs in the postseason, but it's who he hit the home runs off of that really counts. In the 2015 postseason, Daniel Murphy has hit a home run off Clayton Kershaw, Zack Greinke, Jon Lester and Jake Arrieta. These four pitchers are four of the best pitchers in the National League, but Daniel Murphy connected against all of them. The offense so far has been led by Murphy, but with the layoff between series, the Mets can give Yoenis Cespedes and David Wright some much needed days off before they start a series of a lifetime.

In the American League, the Kansas City Royals are certainly not the team that will

simply roll over to any good pitching staff. Last season, the Kansas City Royals lost game seven of the World Series, and I am certain that they still have that bad taste in their mouths. The Royals' lineup does not possess the home run power that their ALCS opponents, the Toronto Blue Jays, had, but there is more to a powerful lineup than home runs. The Kansas City Royals are one of the toughest teams to strike out, and they consistently put the ball in play and make a defense beat them rather than a pitcher to strike them out. Alcides Escobar, the Royals' leadoff hitter, has been pounding pitching by swinging at the first pitches of his at bats. Escobar has 16 hits this postseason and has struck out only five times so far. The Royals' offense is based on putting the ball in play, moving baserunners with contact and hitting the occasional home run. The Royals' offense is not the only impressive piece of their team that got it to a World Series.

The pitching of the Royals is the real strength of the team. The starting pitching is led by guys like Johnny Cueto and Yordano Ventura. Both of these starting pitchers throw great fastballs to both sides of the plate, but it is their offspeed pitches that have hitters buckling under the bright lights of October baseball. The Royals' starting rotation may be good, but their bullpen is really where the pitching shines. Led by Wade Davis, the Royals' closer, and Kelvin Herrera, the Royals are full of hard throwing pitchers to appear late in games and shut down opponents. In Kauffman Stadium, a combination of good pitching and a power lineup, allow the Royals to score plenty of runs while keeping their opponents from scoring at all. But how will they fair against New York?

As in my previous prediction, I still choose the Mets' starting pitching to win out over a doubles power lineup. The combination of Harvey, deGrom and Syndergaard has proven to be too much for strong lineups in previous series. As long as another position player starts hitting well, Daniel Murphy will continue to carry the offense, and the Mets will win their first World Series since 1986. •

A Conn-quering Hero Returns

Sloane Crosley '00 gives Keynote Speech at Parents' Weekend

KATIE COWHERD
STAFF WRITER

Watching author Sloane Crosley '00 walk across the stage in Evans Hall, it was hard to believe that someone that put together had been a Conn student so recently. She was one of us, but the successful, naturally charming and witty version of us that we all want to be at some point after graduation. Crosley was the keynote speaker during Parents' Weekend, and Evans Hall was completely full. Parents crossed and uncrossed their legs, checking their schedules while their respective Conn-student-children checked their phones, waiting for the event to really start.

President Bergeron introduced Sloane Crosley by running through a very long list of Crosley's accomplishments, including a place on The New York Times bestseller list and a feature on NPR. She also recently launched a website called Sad Stuff on the Street and encouraged submissions, which must be "ironic sad."

It must have been strange to come back, looking out over a room that, according to her, seemed so much larger now that she wasn't a part of the audience. "They say that when you go back someplace it looks a lot smaller. That's not happening here," she said.

Connecticut College was "wonderfully different" from her world at home, where most of the reading materials were old issues of *National Geographic*. Also appealing, Connecticut wasn't a part of New England, but an extension of Westchester County. She said Conn was a "vision of New England," and she wasn't wrong. She fell in love with Tempel Green and was baffled by the architecture of Shain. "That one doesn't look like the others." Despite its status as an outcast compared to the other buildings, Shain became the place where Crosley would spend most of her time at Conn, accompanied, of course, by late-night Taco Bell snacks and the occasional case of the giggles on the third floor – which she referred to as "the nunnery."

Crosley's Conn experience was completely changed with the guidance of Professor Blanche Boyd of the English department, who convinced her that

anthropology was not the major for her, and told her in her famously soft voice, "Somebody up there gave you something wonderful and you have no idea what to do with it." Her English major sent her into the world of publishing, where she worked as a publicist. This, she said, became a very hard job once her own books were published and she had to choose between promoting the books of others and promoting her own.

Crosley spent a good half hour answering the questions of parents who had no further interest in her than her career advice. Crosley quit her day job as a publicist to write, spending time in France to get to know the French countryside house featured in her novel. She established a new career as a published author.

Her first two books are compilations of essays she wrote, many of which were published in various New York newspapers. *The Clasp*, her most recent book, is her first novel. She finished her speech with an excerpt from the book, narrated by one of three main characters, the misunderstood Victor. The passage was as funny as anyone could have hoped and more relatable than people would want to admit.

Crosley switched from nonfiction to fiction because she was sick of "hitting walls." She said that in nonfiction you have an obligation to tell the truth but to maintain the privacy of those you write about; they aren't fictional characters. Fiction gave her the power to make up her own world and do what she willed with it, but she also made sure to mention the responsibility she had to her new, fictional characters. Everything that happened to them was her fault. Their entire world was of her making. "You can't hide behind it." That resulting pressure rivals the pressure she feels to tell the truth. *The Clasp* was an attempt to avoid her usual repertoire of short, witty narratives.

Sloane Crosley is every English major's dream: published, awarded, featured on NPR and somehow still cool. Her jokes were funny, sometimes unplanned and convinced everyone there that they wanted to be her when they grew up. •

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