IT'S TIME FOR THE WORLD SERIES!

ARTS

NEED A COFFEE BREAK?
The Walk-In Welcomes Guests

PHOTO COURTESY OF THE COFFEE CLOSET

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 Iraqi 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.

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 budget cuts be reversed.

The $17,000 that WSA elected to remove from the Argus’ budget is only one example of the fallout the student press are facing. Wesleyan faces a $13,000 per year reduction in its media allocation beginning in the 2016-17 academic year, leaving the student journal with barely enough funding to keep it afloat. While the Argus and other student publications at Wesleyan have always struggled to break even, such drastic cuts threaten to overburden the student journalists who keep the university informed. Wesleyan student journalists are at war over free speech, the balance of power and inclusion.

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MAOLLIE 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 alumni. “It was awesome, it was overwhelming and it was exciting to really hit the ground running,” said co-manager of the Walk-In Closet, Gina 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 Russe’s Den, which had previously housed Jazzman’s Cafe 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 Russe’s Den, named after the Russe 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 redecorating plans. Russe’s Den, 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 were 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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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

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 smoking 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 aforementioned statistics. To prioritize the “image problem” that smoking creates in the face of these numbers would be mind-boggling at best.

-Vladimir Chlouba
Current Food Trend: Quinoa

One of the latest health food trends has definitely hit Connecticut College. Quinoa, a nutritious grain, can be a 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 also been noted that with all its benefits quinoa has become the newest superfood, 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’s 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, meat fed to livestock requires more land to produce and more water is needed to maintain 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 3/4 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 sobanski@conncoll.edu.

Assistant 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, he said, had “Petraeus looked really uncomfortable.” According to Professor Meineck, “Petraeus looked really uncomfortable.” Professor Meineck also briefly presented some of the work he has done with veterans. 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 also from the perspective 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

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 $525 fee per student’s tuition to support initiatives by students. If the referendum does not pass, students will not have access to over $40,000 to create projects for the betterment of the student body. Chair of Sustainable Virginia Gresham ‘17 commented, “The SPF demonstrates how the College backs student’s 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 of the SPF that have funded in the past include Giva N Go, the 2013 Umnoja Black History Dinner, the Waste/Recycling Bin Standardization Project, a pilot program 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.
Alumni Spotlight: Hallie Selinger ’14

The World Keeps Spinning After Connecticut College

ISABELLE JOSKOW
CONTRIBUTOR

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 some 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 Associate Dean Hallie Selinger. Hammond.

I wanted to learn about life after college. Does college actually prepare you for the real world or is it just abuffer 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.” 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 start at the bottom again.” But she quickly noted how much CELS had helped her. “Now I’m able to 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.”

BY THE FALL SEMESTER OF 2016, the general education requirements for Conn students will already begin to transform.(Connections 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 the Connections framework, 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 student will explore the theme of their pathway “through the lens of academic investigation within a broad intellectual framework.” There will be multiple pathways for students to choose from, and “everypathway 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.

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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 reasoning, critical 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 entering in the fall of 2016 are not subject to the current seven-areageneral 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 students 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 and are interested in being interviewed by one of our writers, please email contact@thecollegevoice.org.

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uneasy access
analyzing barriers in residential life

SARAH ROSE GRUSZECKI *Sarah Rose Gruszecki is a current floor governor in Bradford 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 REP) 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 more private living options. 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.

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 that impact our community on a much broader scale.

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 stuff furniture and desks-like tables, many feel more like rally classrooms than homesy, 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 REP 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 to 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.
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.

Mayo 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.

That 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 complement 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 who live here, many of whom still take pride in their city, Despite the poor condition of the New London community, but as a foreign power on top of a hill. Private schools who live here, many of whom still take pride in their city.

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Full Participation and Structural Exclusion

SHATRUNJAY MALL STAFF WRITER

Connecticut College was founded as Connecticut College for Women after Wesleyan became exclusively 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 land 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 abridge itself of culpability in complicity privilege.

Left to their own devices, the student body over the college’s handling of issues of diversity and the scrutinizing questions raised by 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 extoll 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 “How. Am I 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, most of all, at the forms of that student base. 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-quarters 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 9% of the college population) and domestic students from more distant parts of the United States (about half 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 major 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 anxiety of a school week 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.

These 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 and 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 Carmella Patton, Dean for Sophomores and Interna-

ational Students. Dean Patton is an expert on 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 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 has 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 now since this year's students have decided to spend Thanksgiving break at home. 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 should be engaged more deeply, so that they can fully contribute and participate in the life of the college. The danger, over time, of a gradual weakening of any shared sense of students, and in turn, and for the lack of a policy to assist students, remains. In such an environment, the continued 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 $15,000 per semester granted to the Argus, $12,435 toward printing alone, as the Argus releases 1,000 copies of its 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furthermore, although the resolution states that starting in fall 2016, the WSA will redistribute the $15,000 per semester granted to the Argus, $12,435 toward printing alone, as the Argus releases 1,000 copies of its 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furthermore, although the resolution states that starting in fall 2016, the WSA will redistribute the $15,000 per semester granted to the Argus, $12,435 toward printing alone, as the Argus releases 1,000 copies of its 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furthermore, although the resolution states that starting in fall 2016, the WSA will redistribute the $15,000 per semester granted to the Argus, $12,435 toward printing alone, as the Argus releases 1,000 copies of its 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furthermore, although the resolution states that starting in fall 2016, the WSA will redistribute the $15,000 per semester granted to the Argus, $12,435 toward printing alone, as the Argus releases 1,000 copies of its 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furthermore, although the resolution states that starting in fall 2016, the WSA will redistribute the $15,000 per semester granted to the Argus, $12,435 toward printing alone, as the Argus releases 1,000 copies of its 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furthermore, although the resolution states that starting in fall 2016, the WSA will redistribute the $15,000 per semester granted to the Argus, $12,435 toward printing alone, as the Argus releases 1,000 copies of its 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furthermore, although the resolution states that starting in fall 2016, the WSA will redistribute the $15,000 per semester granted to the Argus, $12,435 toward printing alone, as the Argus releases 1,000 copies of its 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furthermore, although the resolution states that starting in fall 2016, the WSA will redistribute the $15,000 per semester granted to the Argus, $12,435 toward printing alone, as the Argus releases 1,000 copies of its 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furthermore, although the resolution states that starting in fall 2016, the WSA will redistribute the $15,000 per semester granted to the Argus, $12,435 toward printing alone, as the Argus releases 1,000 copies of its 12-page paper twice weekly. The print reduction, therefore, appears to be a thinly-veiled budget cut. Furtherm...
OnStage Premieres with Bela Fleck and Abigail Washburn

This season of OnStage at Connecticut College performances opened on the evening of Saturday, Oct. 10 in Palmer Auditorium. Bela 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 bar banjo, the tone banjo, the banjo 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 show off this curiously instrument. In eight minutes of solo playing, Fleck brought the audience 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 nonprofit 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 treated the crowd to some dancing.

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, all female a cappella group with a special interest in medieval music. Check out the college website to see the performances scheduled for next semester.

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 Prisman: An Ensemble Sampler, an hour-long concert featuring performances by some of Conn's music ensembles. The program included performances from the Concert Band, Concert Orchestra, Traditional Jazz Band, Jazz Ensemble and Orchestra.

The concert began with a performance by the small choral group, Can't Heard. Conducted by Assistant Professor of Music Wendy Moy and accompanied by Professor of Music John Anthony, Can't Heard performed two selections from The Lost Concert, 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 Battery, the Concert Band performed "Albanian Dance" by Shelley Hanson, "Lied ohne Worte" by Robert Rusin, and "Bayou Breakdown" by Brent Kerrick.

Concert Band director Sokolovich commented, "I thought the concert went amazingly well...I loved playing in the sampler because when I went to concert last year, I was so anxious that I joined the group myself! I'm hoping this concert was as inspirational to others as it was to us.

"The Traditional Jazz Band, also directed by Professor Battery, 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 Yoshiko Akimoto and Isahain by Duke Ellington and Billy Strayhorn.

The CC Orchestra, directed by Assistant Professor of Music Mark Seto, closed the concert. Composed 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. "I can't believe we're doing this in 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 violinst 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 Songchudler, 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."

Prisman: An Ensemble Sampler, showcased the great musical talent of our campus (as well as various performers from around the largest 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.

Full Choral Concert: Firsts
Featuring the regional premire of Timothy Takach's "The Longest Nights" (joint commission by the Can't 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 Battery, director
Monday, December 7, 7 p.m., Evans Hall
Swinging Sounds of the Season: Traditional Jazz Band and Jazz Ensemble
Gary Battery, 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 Juris, 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. They were there to learn about American impressionism and how to make one’s own impressionist works.

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

The Florence Griswold Museum is a “living collection,” which means that additions can be made to it.

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Ten Short Stories that will Change Your Life

HANNAH JOHNSTON

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 those 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 Bronte 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, fairy-tale-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 spiritual 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 a fabulous Conn Coll alumnus 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 quite exquisite, from an article about FX Porn to his beautiful ode to growing up, “Forever Overhead.” This 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 revealing 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 son. Her descriptions of a young love story leave the reader fulfilled and tenant. Her descriptions of war are as stripped of emotion as the story of a young love story. It 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.”

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 grimier, 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 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 Fresh Prince of Bel- Air. This upbeat number resonated with the crowd right off the bat, as did the variety of turtlenecks that made the others perform. 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, A.J. 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. 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 Conn Chords 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 Locherie ’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 Conn Chords, 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

It's been a 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 Gimbar '16, who echoes the spirit of the group. We're a happy team this year."

The argument for more cohesiveness 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.

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 losses 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 playoff 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 playoffs begin. Kick-off will be at 3:00 p.m.

**Volleyball Team Raises Sexual Assault Awareness; Triumphs over Colby**

Dana Gallacher
HEAD COPY EDITOR

On Oct. 9, at the onset of Fall Weekend, the Connecticut College Volleyball team celebrated a 3-0 shutout 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 blocks and 26 digs. Colby garnered a weaker .156 hitting percentage, in addition to two 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."
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 even before suiting up for their respective teams.

Prior to the draft, McDavid, a native of Ontario, Canada, played junior hockey in the Oshkosh Hockey League for Erie Otters. He was granted “exceptional player” status, allowing him to play in the OHL as a year younger than his peers. This placed 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 award was won—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 defensemen 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 defensemen, and the Bruins certainly could have received more for him than a pick halfway through the first round and two prospects. On the flip side, 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 are on the roster. 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.

Patrick Roy has been led by Wade Davis, the team’s most consistent closer, but how will they fare against New York? 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 of 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 breaking balls and even tougher fastballs. Each of these pitchers is going to be 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 the ball well, he has also been effective on the base path, leading the team in stolen bases and hitting the home runs off of that reality show.

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 them all at least once. The offense has been led by Murphy, but with the layoff between series, the Mets can give Yoelis 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 best game seven of the World Series, and I am certain that they still have that 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 best 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 hit this postseason and has struck out only five times so far. The Royals’ offensive base on putting the ball in play, moving base runners 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 is it their off-speed pitches that have hitters buckling under the bright lights of October baseball. The Royals’ starting rotation may not be as 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 as a set-up or a closer. Daniel Murphy 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.

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Pitching Propels Mets, Royals to World Series

CO-EDITOR IN CHIEF

Busy Offseason Builds Hype for NHL Return

Pitching Propels Mets, Royals to World Series
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 “quirky and weird.”

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 somewhere 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 copies of National Geographic. Also appealing, Connecticut wasn’t a part of Werestchester, but it was part of Westchester. She said Conn was a “haven of New England,” and she wasn’t wrong. She fell in love with Tempest Green and was influenced 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 and feature 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 Clap, her most recent book, she 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 wished 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.” The resulting pressure rivals the pressure she feels to tell the truth. The Clap was an attempt to avoid her usual repertoire of short, snappy 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 pronounced everyone there that they wanted to be her when they grew up.

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