Women’s Soccer Wins NESCAC Championship

JOHN CUNNINGHAM
STAFF WRITER

The Connecticut College women’s soccer team did what no team has ever done at Connecticut College: They are the first team in school history to win a NESCAC Championship. Their historic playoff run started with a never before seen regular season in which the Camels won thirteen games and only lost two. Their conference record of eight and two earned them a home playoff game against Trinity College as the third seed. The Camels cruised past Trinity for a three to nothing win.

The Camels jumped on the bus that would take them to Williams College, where the Women’s Soccer NESCAC Championship was being hosted, to play the Bowdoin Polar Bears in the semifinals. The girls had lost to Bowdoin earlier in the year three to one, in a game in which they were dominated. The memory of that loss certainly fueled the Camels early start, which led to one of the best teams in the country. The championship game was against one of the best teams in the country.

The Camels did what they had done all year long against their opponents. They played great defense and they took advantage of their offensive opportunities. The Camels took the lead in the first half off of a well-placed free kick by senior Rebecca Raymond. From thirty-five yards out Raymond struck the ball on goal that looked to dip just under the Williams goalie’s crossbar, but the goalie was able to get her hand on it, tipping the ball onto the crossbar. Montalvo made a save. Williams scored a goal with three minutes and nineteen seconds remaining in the game, absolutely shocking the Camels, to force the game into overtime. As a spectator in the crowd it felt as if it wasn’t meant to be for the Camels, who had played so hard and so well the entire game against one of the best teams in the country.

In overtime both teams had good chances, but the Camels couldn’t seem to find the net. Thankfully Montalvo held strong in the net during overtime, and after a nail biting extra twenty minutes of play in which neither team scored, the game went into penalty kicks.

The Camels made a move in penalty kicks that surprised most fans when they took Montalvo out of the goal and instead put Amanda Onofrio ’16 in to try and stop the shooters for Williams. Onofrio then went and surprised everyone at the game when she stopped the penalty kick she faced. The crowd cheering on the Camels went absolutely wild.

CONTINUED ON PAGE 14

Colum McCann Visits Conn

AYLA ZURAW-FRIEDLAND
EDITOIR IN CHIEF

"The writer doesn’t always know what he or she is doing; they find out afterwards," said author Colum McCann during his visit to Connecticut College this past Thursday, Nov. 20.

His visit began in a Seminar in Fiction class. The class sat in nervous anticipation of his arrival, glancing at the door every few minutes, often as they worked on one of their classmate’s stories. He was due to come at any minute, an event that they had been preparing for throughout the semester as they read his novels and prepared questions to. The prospect of sitting in silence with the author was almost as terrifying as opening their mouths to say anything.

However, when he entered the room, it was simultaneously clear that they had nothing to be worried about. He greeted the class with a hearty, Irish-sung “Hello!” and dropped his bag to the ground. He proceeded to sit at the head of the table and ask for everyone's names and what they were most interested in. He was genuinely interested in the world that each of them were set on creating. What eventually became even more evident was that he was dedicated to the task of answering whatever strange, nagging, embarrassing or intelligent questions they had for him about the life and times of being a writer.

It started with the basic facts of his life. McCann grew up in middle class Dublin. “Happy childhoods are never good material for writing,” he commented jokingly. The room began to loosen. He started writing professionally at the age of 17 as a journalist for several Irish newspapers. In the summer of his 21st year, he moved to Hyannis, MA with 25 other Irishmen and a typewriter, intending to experi-

IN THIS ISSUE

NEWSPAPERS:
2 Conn Soccer Sweeps NESCAC
Awards

OPINIONS:
13 Taylor Swift’s new sound and lack of
Spotify presence

SPORTS:
19 ARTS:
14
Two weeks ago, this is what I found in the pages of the departmental newsletter: A professor named Vyse had taken leave of absence from his duties. This is not an opportunity for other students to manufacture a great farce and make friends as whole, regardless of their color, but rather a serious matter. That is upsetting. It gives me pause because that is not the sort of thing that happens in the face of strict instructions to not say anything to students, there was a hope that the event was contained. As far as I know, there is no "how-to" book on talking about illicit affairs held between the college and your student's teacher. It is undoubtedly an impossible conversation. On the other, I have a hard time believing that the administration is completely oblivious to the fact that this is something that students are talking about in an inappropriate way.

This isn't to say that all conversations about the affair are as disgusting and mawkish as I have made them sound. Some of them are genuinely curious and concerned. The fact that they want to know more about the situation is itself a trusted and esteemed member of our community, a professor that students both past and present looked up to, is it to say that nobody in the administration is saying that it is "okay." No. It is bordering on incomprehensible to the effect that these types of professor/student relationships is everyday and documents to be made, the administration will ask one another about with raised eyebrows and lowered voices. The reaction has been picked apart, and the pieces have been disseminated in something akin to the Big Bang. Of course, how unexpected can this be? We all live on a small campus where the line between the academic and the social and personal is blurred to the point of complete obscuring.

In a recent meeting of students in the Psychology Department, it became evident that the faculty had no idea how much information, false or otherwise, students had gained access to concerning Professor Vyse's departure. On one level, I can believe that in the face of strict instructions to not say anything to students, there was a hope that the event was contained. As far as I know, there is no "how-to" book on talking about illicit affairs held between the college and your student's teacher. It is undoubtedly an impossible conversation. On the other, I have a hard time believing that the administration is completely oblivious to the fact that this is something that students are talking about in an inappropriate way.

This isn't to say that all conversations about the affair are as disgusting and mawkish as I have made them sound. Some of them are genuinely curious and concerned. The fact that they want to know more about the situation is itself a trusted and esteemed member of our community, a professor that students both past and present looked up to, is it to say that nobody in the administration is saying that it is "okay." No. It is bordering on incomprehensible to the effect that these types of professor/student relationships is everyday and documents to be made, the administration will ask one another about with raised eyebrows and lowered voices. The reaction has been picked apart, and the pieces have been disseminated in something akin to the Big Bang. Of course, how unexpected can this be? We all live on a small campus where the line between the academic and the social and personal is blurred to the point of complete obscuring.

In a recent meeting of students in the Psychology Department, it became evident that the faculty had no idea how much information, false or otherwise, students had gained access to concerning Professor Vyse's departure. On one level, I can believe that in the face of strict instructions to not say anything to students, there was a hope that the event was contained. As far as I know, there is no "how-to" book on talking about illicit affairs held between the college and your student's teacher. It is undoubtedly an impossible conversation. On the other, I have a hard time believing that the administration is completely oblivious to the fact that this is something that students are talking about in an inappropriate way.

This isn't to say that all conversations about the affair are as disgusting and mawkish as I have made them sound. Some of them are genuinely curious and concerned. The fact that they want to know more about the situation is itself a trusted and esteemed member of our community, a professor that students both past and present looked up to, is it to say that nobody in the administration is saying that it is "okay." No. It is bordering on incomprehensible to the effect that these types of professor/student relationships is everyday and documents to be made, the administration will ask one another about with raised eyebrows and lowered voices. The reaction has been picked apart, and the pieces have been disseminated in something akin to the Big Bang. Of course, how unexpected can this be? We all live on a small campus where the line between the academic and the social and personal is blurred to the point of complete obscuring.

In a recent meeting of students in the Psychology Department, it became evident that the faculty had no idea how much information, false or otherwise, students had gained access to concerning Professor Vyse's departure. On one level, I can believe that in the face of strict instructions to not say anything to students, there was a hope that the event was contained. As far as I know, there is no "how-to" book on talking about illicit affairs held between the college and your student's teacher. It is undoubtedly an impossible conversation. On the other, I have a hard time believing that the administration is completely oblivious to the fact that this is something that students are talking about in an inappropriate way.

This isn't to say that all conversations about the affair are as disgusting and mawkish as I have made them sound. Some of them are genuinely curious and concerned. The fact that they want to know more about the situation is itself a trusted and esteemed member of our community, a professor that students both past and present looked up to, is it to say that nobody in the administration is saying that it is "okay." No. It is bordering on incomprehensible to the effect that these types of professor/student relationships is everyday and documents to be made, the administration will ask one another about with raised eyebrows and lowered voices. The reaction has been picked apart, and the pieces have been disseminated in something akin to the Big Bang. Of course, how unexpected can this be? We all live on a small campus where the line between the academic and the social and personal is blurred to the point of complete obscuring.

In a recent meeting of students in the Psychology Department, it became evident that the faculty had no idea how much information, false or otherwise, students had gained access to concerning Professor Vyse's departure. On one level, I can believe that in the face of strict instructions to not say anything to students, there was a hope that the event was contained. As far as I know, there is no "how-to" book on talking about illicit affairs held between the college and your student's teacher. It is undoubtedly an impossible conversation. On the other, I have a hard time believing that the administration is completely oblivious to the fact that this is something that students are talking about in an inappropriate way.

This isn't to say that all conversations about the affair are as disgusting and mawkish as I have made them sound. Some of them are genuinely curious and concerned. The fact that they want to know more about the situation is itself a trusted and esteemed member of our community, a professor that students both past and present looked up to, is it to say that nobody in the administration is saying that it is "okay." No. It is bordering on incomprehensible to the effect that these types of professor/student relationships is everyday and documents to be made, the administration will ask one another about with raised eyebrows and lowered voices. The reaction has been picked apart, and the pieces have been disseminated in something akin to the Big Bang. Of course, how unexpected can this be? We all live on a small campus where the line between the academic and the social and personal is blurred to the point of complete obscuring.

In a recent meeting of students in the Psychology Department, it became evident that the faculty had no idea how much information, false or otherwise, students had gained access to concerning Professor Vyse's departure. On one level, I can believe that in the face of strict instructions to not say anything to students, there was a hope that the event was contained. As far as I know, there is no "how-to" book on talking about illicit affairs held between the college and your student's teacher. It is undoubtedly an impossible conversation. On the other, I have a hard time believing that the administration is completely oblivious to the fact that this is something that students are talking about in an inappropriate way.

This isn't to say that all conversations about the affair are as disgusting and mawkish as I have made them sound. Some of them are genuinely curious and concerned. The fact that they want to know more about the situation is itself a trusted and esteemed member of our community, a professor that students both past and present looked up to, is it to say that nobody in the administration is saying that it is "okay." No. It is bordering on incomprehensible to the effect that these types of professor/student relationships is everyday and documents to be made, the administration will ask one another about with raised eyebrows and lowered voices. The reaction has been picked apart, and the pieces have been disseminated in something akin to the Big Bang. Of course, how unexpected can this be? We all live on a small campus where the line between the academic and the social and personal is blurred to the point of complete obscuring.

In a recent meeting of students in the Psychology Department, it became evident that the faculty had no idea how much information, false or otherwise, students had gained access to concerning Professor Vyse's departure. On one level, I can believe that in the face of strict instructions to not say anything to students, there was a hope that the event was contained. As far as I know, there is no "how-to" book on talking about illicit affairs held between the college and your student's teacher. It is undoubtedly an impossible conversation. On the other, I have a hard time believing that the administration is completely oblivious to the fact that this is something that students are talking about in an inappropriate way.

This isn't to say that all conversations about the affair are as disgusting and mawkish as I have made them sound. Some of them are genuinely curious and concerned. The fact that they want to know more about the situation is itself a trusted and esteemed member of our community, a professor that students both past and present looked up to, is it to say that nobody in the administration is saying that it is "okay." No. It is bordering on incomprehensible to the effect that these types of professor/student relationships is everyday and documents to be made, the administration will ask one another about with raised eyebrows and lowered voices. The reaction has been picked apart, and the pieces have been disseminated in something akin to the Big Bang. Of course, how unexpected can this be? We all live on a small campus where the line between the academic and the social and personal is blurred to the point of complete obscuring.

In a recent meeting of students in the Psychology Department, it became evident that the faculty had no idea how much information, false or otherwise, students had gained access to concerning Professor Vyse's departure. On one level, I can believe that in the face of strict instructions to not say anything to students, there was a hope that the event was contained. As far as I know, there is no "how-to" book on talking about illicit affairs held between the college and your student's teacher. It is undoubtedly an impossible conversation. On the other, I have a hard time believing that the administration is completely oblivious to the fact that this is something that students are talking about in an inappropriate way.

This isn't to say that all conversations about the affair are as disgusting and mawkish as I have made them sound. Some of them are genuinely curious and concerned. The fact that they want to know more about the situation is itself a trusted and esteemed member of our community, a professor that students both past and present looked up to, is it to say that nobody in the administration is saying that it is "okay." No. It is bordering on incomprehensible to the effect that these types of professor/student relationships is everyday and documents to be made, the administration will ask one another about with raised eyebrows and lowered voices. The reaction has been picked apart, and the pieces have been disseminated in something akin to the Big Bang. Of course, how unexpected can this be? We all live on a small campus where the line between the academic and the social and personal is blurred to the point of complete obscuring.

In a recent meeting of students in the Psychology Department, it became evident that the faculty had no idea how much information, false or otherwise, students had gained access to concerning Professor Vyse's departure. On one level, I can believe that in the face of strict instructions to not say anything to students, there was a hope that the event was contained. As far as I know, there is no "how-to" book on talking about illicit affairs held between the college and your student's teacher. It is undoubtedly an impossible conversation. On the other, I have a hard time believing that the administration is completely oblivious to the fact that this is something that students are talking about in an inappropriate way.

This isn't to say that all conversations about the affair are as disgusting and mawkish as I have made them sound. Some of them are genuinely curious and concerned. The fact that they want to know more about the situation is itself a trusted and esteemed member of our community, a professor that students both past and present looked up to, is it to say that nobody in the administration is saying that it is "okay." No. It is bordering on incomprehensible to the effect that these types of professor/student relationships is everyday and documents to be made, the administration will ask one another abo...
Panel Discusses Developments in the Middle East
JAWED SAKHI
STAFF WRITER

On Nov. 12, the Department of Government and International Relations organized a panel that discussed the recent developments of ISIS and its impact on the Middle East. The main issues discussed at this panel included the question of terrorism and the fight against the ISIS against the minority group, Yezidir, by the ISIS soldiers and associates.

Before the discussion was opened to the guests, Professor Sayej contextualized the existing situation in the region. Through Professor Sayej’s insights, we learned about the ISIS and how they reacted against the minority group, Yezidir, by the ISIS soldiers and associates.

After the introduction, the panelists began discussing the impact of ISIS in the Middle East. The first panelist to speak was Jawad Sakhri, who focused on the role of ISIS in Iraq and Syria. He discussed the growth of ISIS and how it has affected the region.

The second panelist to speak was Jawed Sakhri, who focused on the role of ISIS in Iraq and Syria. He discussed the growth of ISIS and how it has affected the region.

The final panelist to speak was Jawad Sakhri, who focused on the role of ISIS in Iraq and Syria. He discussed the growth of ISIS and how it has affected the region.

Overall, the panelists provided valuable insights into the current situation in the Middle East. They highlighted the role of ISIS in shaping the region and outlined the challenges that need to be addressed.

Visit voiceofctv.tumblr.com to find out more about this project. -Dana
On November 15, TEDxConnCollege held their first ever youth event in Cummings Arts Center. The event featured talks from over 20 students from several southeastern Connecticut middle schools. The theme for this specific event was "Worlds Imagined," and it was the first and only TEDxYouth event to ever be hosted and facilitated by a college campus. The idea for the event was created by the TED National organization in 2013 to get more youth involved and engaged in public speaking.

The conference itself was spearheaded by Marina Sachs '15 and organized by the executive board and events team of TEDxConnCollege. The day started off with the students' prepared talks in Fortune Hall. Following this traditional component of TED events, over 20 Connecticut College TED members and volunteers then held activities for the students, which ranged from a photo booth to a Rubik's Cube corner, to a "Design Your Future Self" where the kids were given the opportunity to have their bodies traced. Inside the outline, they wrote their future goals and aspirations.

Ben Ballard '16, a member of the TED executive board, commented, "It has been a great exercise in creating opportunities for creativity and imagination."

Perhaps the greatest challenge in making this event a reality was the time constraints. The team received information surrounding this event in the beginning of October, giving the youth speakers involved just three weeks to prepare their talks. Sachs and many other volunteers worked directly with the students and additionally reached out to the English departments at the schools in order to help the students edit and prepare their talks.

The crowd at the event was much larger than anticipated and consisted of parents, children, and a handful of Connecticut College students. As described by Sachs, a primary goal of the event was "[to try] to curate an experience that would be attractive for both 11-year-olds and 20-year-olds and 50-year-olds—and have it be meaningful for all of them."

The talks covered a wide range of topics, all relating back to the theme of "Worlds Imagined." They varied from bullying to healthcare to the role of technology in the modern world. Some of these talks were more philosophical in nature, while others dreamed of plans and regulations for the future world. While most students presented their talks alone, several of them were also featured as group presentations.

This week, members of the Connecticut College TEDx chapter will be traveling to participating middle schools to speak with the middle school students about their experiences at the conference. Sachs explained, "The students will be presenting their TED talks for their own schools. Afterwards, we’re going to do a debriefing with the students about what they liked what they didn’t like, and what they hope to see at events like this in the future. We’re all very excited."

The three schools represented were The Williams School, Country Day School in Groton and Clark Lane Middle School in Waterford. Sachs and Ballard both attended Country Day School, and Sachs’s father is the current principal of Clark Lane. These connections allow a direct line of communication between the TEDxConnCollege executive board and the school administrations.

In the coming years, the executives hope to include more New London schools in future youth conferences. The main reason more schools were not in attendance was due to the tight time constraints. Furthermore, Elizabeth Green ’15, another member of the events team, said, "For the future, we’d like to have a bigger space. Students felt comfortable in Cummings; but it was way too limiting for our audience."

The TEDxConnCollege executive board also hopes that opening the event to a bigger space will bring higher attendance from the college community. "These children see the world in such an open and honest way and I wish other students at Connecticut College could see that. It’d be great to make it more of a campus wide conference," Green said.

TEDxConnCollege is holding their main conference in the beginning April with the theme "Genius Loves Company."
An inside look at our library's renovations

JENNY MORRISSEY
STAFF WRITER

President Bergeron emailed the college community at the end of October with the following message:

"The transition has not been easy but we have made progress. The first phase of renovations has been completed and we are now moving into the second phase. The library will be temporarily closed for the winter break to allow for the installation of new features. The library will reopen before the end of the school year."

A $9.8 million renovation of Shain Library was raised from its original $9.1 million in gifts. The library was originally expected to reopen the summer before the 2015-2016 school year.

"The planning for the library really began over ten years ago, and we visited several libraries around the country in order to plan ahead a little more to have access to goals for students' global education saying, "I want to reimagine the educational experience at Connecticut College to build a structure involving interactions between international students who represent the global on our campus, the Study Abroad Office, CISLA, SAT and all components dealing with an international education so as to make it intellectually productive as possible."

Jenny, a staff writer, states, "Because library materials are in a construction zone, we don't have open-access to the collection as we ordinarily do, so we had to set up a call and retrieval system. We pull materials in, then to retrieve them during the hours the building is not under construction, in other words, after 4:00 p.m. in the afternoon and the weekends. It's not easy to have 100, 150, 200 books retrieved out of the collection—probably on the lower-end of that ordinarily, but some days it really is quite a lot."

The planning and design of the Shain Library renovation has been comprehensive, including consultation with experts over the years that the library will benefit students for years to come.

"The planning for this has been rather extensive, informative and very strategic," Hammond said. "We also consulted with an expert on the future of libraries as well who gave us some very good advice about our conception of design."

Academic Resource Center is going to be on the second floor of the library and will be a tremendous resource for all of our students in terms of its accessibility and services.

"Vice President for Information Services and Librarian W. Lee Hisle commented on some of the highlights of the renovation: "The construction began this past summer to be a lot more light in the building: that's the first thing you'll notice. Every seat will have a plug, so we're going to have more access to electricity in the building. Along with the new seats, the building will be adjustable and comfortable for-room students so can use a keyboard. Most new chairs in the building are going to have pneumatic controls, so you can raise them higher or lower depending on your personal height. We're also going to have new reading rooms that we've never had in the building that will allow for concentrated study, along with beautiful views out the windows of the trees."

Hisle discussed some of the many highlights of the renovation, including new literary classrooms and a technology commons, more flexible seating, white boards, a visualization wall for artwork and graphic design and 24-hour access to the Blue Camel Cafe study space, which will be accessible after hours via Camel Card swipe.

Construction for the Shain Library began in May 2014 with the closure of the services throughout campus and has since been moving rapidly.

The construction began in the summer in order to take advantage of the transition of spaces. We had to take 100% of the current functions of the library and disperse those functions throughout the campus in a way that would provide equal access to services as much as possible to students on the South, Central and North campus. Computer and printing resources were distributed throughout campus, so that students would have easier access to them as possible," Hammond said.

"It was a real challenge to move into this zone, but it's going to be worth it," Hammond said. "There is a lot of progress being made and we are excited for the students to be able to move into the new space before the end of the year."
SGA Update: Thursday, November 6

HALLIE CARMEN STAFF WRITER

On Thursday, November 6, SGA had its weekly meeting in the Zachs Hillel House. In the first part of the meeting, the Director Smith was there to answer questions from students and listened to their comments and concerns. He re-emphasized the safety tips that were included in an email that Dean Arcelus sent out a couple of weeks ago, one of which was a reminder for students to lock their doors. He also mentioned how there had been a rise in vandalism in some parts of campus, and students should do their best to prevent these incidents from happening.

Next, assembly members continued to talk about the issue of vandalism on campus and mentioned some of the recent incidents occurring on campus. One of these recent incidents included the Laurus fire alarm allegedly going off at 2:00 a.m. because an off-campus student used the oven to bake cookies and then left before they were finished cooking.

After the student discussion about vandalism, the meeting moved to open forum where representatives from Launch, Con's new entrepreneurship club, introduced and explained the nature of the club, petitioning to achieve official ASO status and receive funds from the SGA. Launch was granted ASO status at the following meeting.

As the next issue, one SGA assembly member addressed that the UniFlow printing system has been giving faculty members and students difficulty and that one of the organizations on campus is planning to revamp the system and fix some of the problems that have been expressed and interpreted through the choreography of Martha Graham.

Papathanasopoulos always had his classics becoming a wilder-

ization in the practice of tenure in higher education. He's a Homeric scholar, he relishes the opportunity to work more closely with scholars than Charleston allowed as a school with over 1,000 students. That classicists use the UN's life insurance, rather than Charleston's house senators expressed both their personal support and their dorm's support of trying to extend that. It was unclear at this meeting, what SGA's next step regarding this issue will be; however, it seems as if this topic will look at more in the near future.

Thursday's SGA meeting ended with a 45-minute forum surrounding the topic of extending club funds on campus. The most widely discussed issue was that many students are going off-campus bars on Thursdays and Saturdays instead of staying on campus. Many argued that this is not only bad for student involvement with activities happening on campus but it is also a serious safety issue.

In order to try to combat this problem, assembly members brought up the idea of utilizing the common rooms for more activities since most of the time on Thursday and Friday nights nobody is using them. The SGA assembly members expressed that they will continue to focus on this recurring issue and work with SAC and other clubs and organizations to try to come up with a variety of activities for students to participate in on Thursday and Saturday nights.

"Classics Chats" A look at developments in the Classics Department

ANDREW SHAW STAFF WRITER

A few professors in a variety of departments at Conn seem to become institutions in these departments: we often choose classes, and even majors and minors, because we want to work with a given professor. Given the practice of tenure in higher education in the U.S., we often expect the professors in a department to never change; the academic job market is so hard, so why would you move? As it was in the beginning, it is now until... when?

The Classics department, however, has changed very much over the last year or so. For a variety of reasons, no professors that were here in Spring 2013 are here now, and everyone here now wasn't here then. Turnover does happen, despite (and because of) tenure. But it doesn't typically happen this drastically. When we talk of rebuilding departments, we're discussing how to integrate world literature more fully into the English department, or how to restructure the Education department's student advising board. The Classics Department right now, though, is entirely new. So it was a great time to sit down and interview each of the new professors.

Since arriving at Conn last fall, Professor Tobias Myers has taught ancient Greek, Latin poetry, Greek and Roman history classes, a first year seminar on Socrates, and a course about the genre of the classical epic. He’s a Homeric scholar – but his serious alternative to metrical epic. He’s a Homeric scholar – but his serious alternative to metrical epic. He’s a Homeric scholar – but his serious alternative to metrical epic. He’s a Homeric scholar – but his serious alternative to metrical epic.

But while in Patagonia as part of a National Outdoor Leadership School course, with Odyssey’s Metamorphoses and chocolate bars he realized that he was too "absent-minded" to last long in that career. The parallel to Alexander the Great sleeping with the Iliad under his pillow is entertaining of the blanks in current knowledge, rather than the Iliad and the Odyssey being "so alien and so familiar" to him. As he’s working on a translation exploring the Iliad and in ancient Greek while listening to Rachmaninoff and drinking tea, he took painting courses to "get himself" through grad school, acted in Oedipus and plays on other projects in their original ancient Greek, and taught, which for him is "the most joyous activity." And it’s not just college Classics classes that he’s taught; Myers has spent some time as a preschool teacher, an experience he loved but found emotionally exhausting.

With all of these possible avenues that Professor Myers pursued at various points, why, I asked, did he settle on Classics instead of another occupation? Why ancient Greek? Why Homer? For him, Classics as a field "demands" that he have relationships with other literary fields; its cohesiveness lies in its time period and geographic area rather than in its subject matter. He’s fascinated by Homer because of the blanks in current knowledge about the time period, which allows him to imagine, but with evidence; there’s "something about the search for origins," he said, about the Iliad and the Odyssey being "so alien and so familiar" to him. Professor Darryl Phillips is even newer to the Department, joining as chair this fall after sixteen years at the College of Charleston. Having established himself as a scholar, he relishes the opportunity to work more closely with professors than Charleston allowed as a school with over 11,000 students. And the rare opportunity to help completely rebuild a department was not something he was willing to pass up.

Phillips’ interest came later than many classicists’, and, somewhat unusually, not initially through Latin or Greek. Instead, his introduction was hearing a lecture about women in the Roman world during the first semester of his freshman year.

Apart from Latin and Greek, Professor Phillips teaches about the Roman family and ancient Greek history. His research, which he tries to write in a way that "...can be understood by an informed general audience" – including his students – focuses on Rome; he enjoys working with the ruins, artifacts, and legal texts that are our evidence about that society. But, as Professor Myers mentioned in relation to Ancient Greece, he can have relationships with virtually every area of the Roman and Greek Empire; it’s all about how to cope with the world, knowing history. While in New Zealand, Phillips realized that Kiwis had embraced the Lord of the Rings films, even locating the Points of Rohan in their country’s geography; he doubts that Americans, by contrast, would generally wish to connect their culture quite so completely to a commercial film franchise.

Professor Nina Papathanasopoulos came to Conn last fall, and teaches Latin and Greek, as well as courses in translation exploring ancient drama and classical mythology.

She grew up in Greece and credited her heritage for influencing her interest in Classics. The field also manages to connect her culture quite so completely to a commercial film franchise. She has many interests in Greek theater, as a child she attended performances of Greek tragedy at the ancient theater in Epidaurus weekly during the summer months; she also studied jazz, modern, and ballet dance, a background which influences her academic interests; in a future project, she wants to explore how Greek myths have been expressed and interpreted through the choreography of Martha Graham.

Papathanasopoulos has "always loved languages," in part because "they can express themselves in a completely different way" from each other. In her introductory Latin class she wants her students to notice the nuances in the different ways something is expressed in Latin, why the passage reads the way that it does. Could it suggest the Roman society’s attitudes towards the subject?

But while Classics is particular out of all fields? Like Phillips, Papathanasopoulos feels that Classics, because of its temporal distance, allows her to "reflect about [her] own issues but with a certain amount of comfort. Comedy, for her, is "a place where all of these fears, anxieties, worries can... be... talked about openly." Reading the works, which are "all about how to cope with meaningful events in one’s life,... [and about] human relationships," lends a sense of perspective. "Maybe it makes your own life easier," Papathanasopoulos suggested, to realize that others have the same experience.

"It’s very important," Professor Papathanasopoulos mentioned, "to live a life where you can connect well with the people around you."
On Our Way to a Revitalized General Education

RUCHEN SUN
CONTRIBUTOR

In 1973, Conn adopted the general education curriculum that we are familiar with now. On November 5, the faculty expressed their commitment to developing the frame-
work of Curriculum ReVISION, a new general education curriculum, through an overwhelm-
ingly lopsided faculty vote.

Education is not static; it evolves to meet the needs of changing society. So when the existing general education program has already been in place for over 40 years, and for many it’s not a favorite part of their academic expe-
rie
discussion.

A senior who wishes to remain anony-
mous said, “I feel like it’s a good idea to have those kind of requirements—after all, I have still a few to come to a liberal arts school. If it were for the Gen Ed requirements I wouldn’t have found my major. But our requirements are sort of dated.”

According to Associate Dean of Studies for juniors and seniors Philip Ray, more and more seniors run into trouble as they put off choosing in America: The Real and the Imag-
inary.”

The redesigned general education is not simply a change in “requirements.” Instead, it suggests a new way for students to look at their education. Professor Singer said, “It would offer the students an opportunity to sample from the curriculum in a slightly different way, one that is less discipline-
constrained than before. They will still have an opportunity to make meaningful interdisciplinary connections among their courses.”

Finally, the current seven-area distribu-
tion requirement—our most familiar part of general education—will be replaced with a new model of Inquiry, possibly including Creative Expression, Critical Interpretation and Analysis, Scientific Analysis, Quantitative Reasoning, Special Inquiry and Languages.

The new program, called the Integrative Strand, “is aimed at creating more opportunities for inter-
student interactions and allowing for individuals to choose their own paths.”

In response, our current Curriculum ReVISION will be launched. It includes redesigned first-year seminars, team advis-
ing, Conn Courses, Integrative Strand and Modes of Inquiry.

Revised first-year seminars and team advis-
ing have already been developed into pilot programs this year and will be formally implemented next fall. They are intended to enhance first-year students’ experiences by creating more opportunities for inter-
actions with faculty, staff and fellow stu-
dents. Seminars with overlapping themes are grouped into clusters, featuring varied forms of learning in which students from different seminars are able to interact with each other.

First-years in the pilot programs also have an advising team, including their seminar’s faculty advisor, a CELS advisor and a peer advisor. The word “team” means the advisors are in constant communication and have a shared “syl-
abus” of advising, which makes their advising process more intensive and intentional.

A first-year in a pilot cluster called “Liv-
ing in America: The Real and the Imag-
ined” offered her opinion: “We have a lot of special events, like speeches given by guest speakers and field trips. Many of them brought knowledge to life and opened my eyes to a few of them. I would say, yes, they are an opportunity in form; the content still needs more crafting.” In terms of advis-
ing, she said, “I love my CELS advisor. I would schedule a meeting with her every month, and it feels so good to start think-
ing about career from the very first year in college.”

In addition to first-year seminars, a robust pool of Conn Courses, mostly at the 100-level, is being designed by a working group this year. Conn Courses will focus on some broad topics and address them using interdisciplinary approaches. The Courses will be within particular major depart-
ments, but they will touch on other subjects, offering great opportunities for non-major students.

After the Conn Courses, which will give students a first flavor of connection and integration, students will be expected to integrate what they learn even further during their sophomore and junior years by choosing a group of four courses that revolve around a central theme and com-
mon course capstone project for senior year. This innovation is called the Integrative Strand. “The idea of Integrative Strand grows out of our interdisciplinary centers,” Professor Jeffrey Singer, Chair of Fac-
ulty Steering and Conference Committee, explained. “We are trying to extend that to encompass the full student body, but in a small-
er way, meaning not every student is going to have a full certificate experience, but they will still have an opportunity to make meaningful interdisciplinary connections among their courses.”

Now, ten years later, we have started to look at our curriculum once again. We have strug-
gled and there have been consequenc-
es left by the failed former attempts. But now we are collectively making our next major effort, in which the most cherished values of our college are manifested to the fullest extent.

Our belief in Inclusive Excellence, a commitment to take into account different backgrounds and different needs of stu-
dents, is greatly emphasized in ReVISION.

“In a way, you could almost argue it’s the foundational aspect of all of curriculum re-
vision,” Professor Singer said. “We really have a goal to say that every student should be able to come through the College, bring-
ing a range of backgrounds and particular circumstances, and by the time they leave, have reached their full potential.”

Besides Inclusive Excellence beinghigh-
lighted in the context of reformed gener-
el education, the process of how the new framework is achieved demonstrates ex-
cruci
cially our long-held belief of shared gov-
ernance. Professor Dooling said, “For me, it has been the best experience of shared governance that I’ve been through. Shared governance is at the core of our institution, but we don’t always see it in practice. This process has been an extraordinary moment for the College, when we’ve seen shared governance at its very best.”

Since 2012, discussion and work have been taking place extensively and collec-
tively. Gabby Areenge ’14, former Chair of Academic Affairs at SGA, recalled the Re-
VISION Week last semester: “There were a lot of seniors and juniors engaged in the discussions, even though they probably are not going to experience any of these chang-
es in any real sense. They still care about it because they know it has a lasting effect.”

Transparent and inclusive, the process moves slowly but steadily, making sure all the different voices are heard. As a result, it will not only yield a 21st-century education model, but also make our sense of commu-
nity stronger than ever.

(Note: the details of elements of the re-
vised general education program intro-
duced above are still in development and therefore subject to change. If passed, they will be implemented gradually in the next few years).
A Look Inside the Tunnel of Oppression

AMANDA YACOS
CONTRIBUTOR

On November 6 and 7, Residential Education and Living (REAL), Unity House and Office of Volunteers for Community Service (OVCS) orchestrated the Tunnel of Oppression for the second year. The Tunnel was created in the basement of Morrison and took students on a half-hour journey where they were shown a variety of moving examples of adversity that exist on our college campus and throughout society.

What was the reason behind making the tunnel? Frida Rodriguez, head of REAL explained, “Both years we had a group of students really eager to present something that they felt needed more exposure here on campus. The issues of gender, sexuality, race, ability, homelessness, rape culture and bullying are all highlighted in the Tunnel and were greeted with widespread exposure and support by student-run clubs and groups on campus.

The journey started in the Morrison common room with a narrated video. The poem, “To This Day” by Shane Koyczan, was read over the video. The poem exemplified the adversity during childhood that he faced and details the stresses and the pain he suffered. Immediately, the video set the mood for the Tunnel and showed the hardships that he faced and details the adversity during childhood.

People also faced bullying with the video. The poem, “To This Day” by Shane Koyczan, was read over the video. The poem, “To This Day” by Shane Koyczan, showed the personal experiences with bullying with often shocking and heartbreaking experiences. The injustices such as problems of limited ability, sexism and global issues of modern slavery and human trafficking were all shown in video and poster form.

Images of students holding signs of comments they had received during their life that affected them, ranging from rape culture to sexual orientation. She is an easy target, ‘said one. ‘You can’t be both gay and Muslim,” displayed some people. The Tunnel brought those issues to light, prompting participants to question their ways.

Many students felt extremely moved by the Tunnel. One student said, “The Tunnel really inspired me to want to become involved more and to try to change my own involvement in issues on campus. I never realized how much people could struggle with.”

Another student expressed her thoughts about how much our campus is seen as “extreme-ly homogenous,” and that the Tunnel proves that it is not, that all people face adversity whether they realize it or not. “Everyone has their own experience and based on each person’s background, they go through life in a very different way. There are different types of reactions that people have with us and there is no distinct-group consensus.”

Rodriguez explained, “It is a varying degree of process, a lot of it internal and what you learn from it.”

What about the future of the Tunnel? “We are hoping to do it next year! We have had a lot of people ask if we are doing the Tunnel in the spring, so that may be a possibility.” comments Rodriguez. If you are interested, please email Frida.Rodriguez@conncoll.edu.

Conn C.A.R.E.S. Students develop an organization to recognize animal rights

SAM WILCOX
NEW EDITOR

Over a year ago, when Selena Sobanski ’16 and Katy Fitzsimmons ’16 each decided to live a vegan lifestyle, the animal rights activists found solace in their own individual choices to refrain from engaging in behavior that supports systems of inhumane and unethical treatment of animals. The two juniors realized their shared ideology in a Bio Lab their sophomore year, and subsequently, they founded Connecticut College Animal Rights and Equality Society (Conn CARES) to foster a community of activists and animal lovers and provide a space for these students to come together and share ideas and raise awareness.

Fitzsimmons noted, “Animal rights are not discussed on campus frequently, though many people are concerned with related topics, like Forest Justice and Oceania. We feel that animal rights is not only an important topic to discuss, but that people who are involved in the cause need a community to support them.”

The purpose of Conn CARES, first and foremost, is to provide this community for animal rights activists and allow them to collaboratively work on ways to minimize animal exploitation.

Sobanski related the mission of the group: “Katy and I wanted to form this student organization to educate the campus community on the hidden atrocities of animal agriculture and animal exploitation in every other facet of human society. We want to show our peers the truth, and provide resources for enjoying a cruelty-free lifestyle.”

For Sobanski and Fitzsimmons, this mission also includes eradicating the concept that animals are inferior to humans, as that belief justifies their exploitation.

So far this semester, Conn CARES has hosted the screening of the documentary Speciesism: The Movie, which brings attention to how humans use animals for profit, particularly demonstrated by factory farms. The documentary encompasses the main issues that motivate Conn CARES, such as the inhumane, unethical conditions endured by livestock.

In Conn CARES’ most recently screened film, Cowspiracy: The Sustainability Secret, the filmmaker uncovers how factory farms have devastating consequences for the environment. This aligns with another goal of the club: to initiate discussion on campus about the negative environmental impact as well as the health implications that result from consumption of animal products and animal-by-products.

Exploitation and abuse of animals extends beyond agricultural purposes, and Conn CARES hopes to additionally plan to raise awareness of the use of animals in laboratories, the entertainment industry and the fashion industry. Sobanski suggests that those who are not willing to engage in a vegetarian or vegan lifestyle can contribute here by avoiding animals in circuses or zoos, purchasing products that are not tested on animals and contain no animal-by-products (most products will say whether or not they do) and avoiding clothing and other items that are comprised of leather, fur, bone or skin.

Additionally, Sobanski recommends checking PETA’s website for a complete list of companies that do not test on animals, as well as downloading a “cruelty-free app,” which provides immediate access to searchable lists of companies that do not engage in animal testing. By simply refusing to support companies that test on animals or industries that exploit animals for profit, one can make a significant impact.

For those that have pets or plan to in the future, adopting from shelters instead of breeders or pet shops can also help. Many pet stores receive their puppies from puppy mills where, similar to factory farms, the health and welfare of the animals is not a priority.

For those who are interested in trying out a vegetarian or vegan lifestyle, the dining halls have been working extra hard to provide more vegan options this year, and have even begun to host “Vegan Nite,” a Family Dining Hall, where the vegetarian entrée on campus, has been supplying vegan ice cream sandwiches and is rumored to soon provide vegan cookies. There are also several vegetarian and vegan restaurants off-campus, such as Piazza’s in Mystic or Mangiato Organic Café in New London today. It is considerably easier to maintain a vegetarian or vegan lifestyle, as the number of alternative products has increased significantly in recent times.

In the future, Conn CARES would like to hold events and raffles, host speakers and serve vegan food to the campus community.

The club meets every Wednesday at 8pm in Bull Hall 401. If interested, please email stebanks@conncoll.edu for more information.

In the Know?
Apply to be a news editor!

eic@thecollegevoice.org
Assessing the appropriation of Asian cultures in Fusion

MAIA HIBBETT
STAFF WRITER

Being a first-year, I heard about Fusion for the first time toward the beginning of November and had, of course, never attended. As it turns out, a significant quantity of the talk surrounding Fusion concerned cultural appropriation and whether or not the dance show provided a good representation of Asian cultures.

Prior to the show, I prepared for the worst. I was unsure how cultural and nationalities were being distinguished and how accurately the show would portray them. While waiting in line, I asked members of the audience why they chose to attend Fusion, whether or not they had in the past, and what they had heard about the show. Common answers included "I have a friend in it" and "the food." A few people had interest in the actual concept of Fusion.

One student said that she knew several people who worked on putting together this year’s Fusion show, and she had heard directly from them that "there were" concerns about cultural appropriation, but they’re trying to work on it and improve.

Another student commented on the concerns raised about the use of ballet moves as a replacement for more traditional ones, saying "I’m from China, and I know some traditional dances, but the dancers don’t have any training in using the techniques."

I kept these comments in mind while watching the show and noting the differences between performances. I appreciated that most choreographers referred to research that they conducted to improve the accuracy of their dances and the representation of the cultures from which they originated. "Handkerchief Dance," "Umbrella Dance," and "Waterleaves" particularly impressed me because it appeared that the dancers had to learn how to use new techniques and props in order to execute the performances, and for "Umbrella Dance" specifically, the choreographers consulted Esther Li, a Chinese student who was already familiar with the techniques of traditional umbrella dancing to aid in the arrangement of the dance.

In "Ribbon Dance," however, I noticed the ballet moves that had been the subject of concern earlier, and I wondered why "Shipping up to Boston" was chosen for the dance rather than an actual ribbon dance song. "Belly Dance" caused me some confusion as well because the choreographer pointed out that while she drew from both Indian and Egyptian styles, she felt her dance contained more Egyptian aspects. This left me wondering why she did not focus primarily on the Indian influence, seeing as Egypt is in Africa, not Asia. Additionally, I questioned why there were two K-Pop performances when the other genres only got one dance each.

In order to better understand the process behind creating Fusion and the efforts to accurately and fairly represent a variety of Asian cultures, I spoke with this year’s directors of the show, Alyssa Mattison and Miles Keeney. They explained to me that their goal in putting Fusion together was to create a successful and entertaining dance show "while still educating the attendees and themselves about Asian culture.

I found it important to note that the directors, along with many of the choreographers, mentioned that in Fusion, the members of the audience were not the only ones learning; the majority of the choreographers had to educate themselves before arranging their dances, which resulted in the varying levels of cultural accuracy seen in the show. Keeney clarified for me why there were two K-Pop pieces, explaining that the first in the show was intentionally to be a J-Pop performance, but the choreographer changed her mind and wanted to use the character "K-Pop" instead. This was not, he said, the first time Fusion had used K-Pop performances.

I asked Mattison about her use of Kacey West and Selena Gomez in her Bhanga dance and she explained that in order to choreograph her dance, she watched performances by the Indian group Bhanga Empires, who use "Punjabi music interspersed with Western pop music in their performances." Her research of the actual group contributed to the decisions she made when arranging her dance. Similarly, Nabeel Asim, the choreographer of the Bollywood dance, told me about how he had watched Bollywood movies and music videos in order to draw inspiration for his dance.

I took specific interest in Asim's due to the clear transitions between sections of the performance—not knowing much about Bollywood dance, I asked him why he chose to so clearly separate the different styles present in Bollywood when most directors had instead elected to merge their various sources of influence.

Asim explained that in each Bollywood movie, a variety of forms of music and choreography are used and therefore the representation given by his dance is more educative of actual Bollywood style. Asim said he aimed to help the audience "realize the uniqueness of Bollywood dances regardless of genre, as the audience will embrace Asian cultures more thoroughly and educate Conn's students with increasing accuracy in years to come.

With these remarks, Professor Huang supported the honest effort that went into the message of Fusion. Professor Huang praised the honesty and authenticity of the show and emphasized that there are still issues left unresolved in some Fusion performances. While watching the show, I noticed how the directors had made more work put into conducting research than others, we worked early in the year to determine where we stand that there are still issues left unresolved in some Fusion performances. While watching the show, I noticed how the directors had made more work put into conducting research than others, we worked early in the year to determine where we stand. I appreciated that most professionals in these various types of Asian dances—as hiring people such costs money that we all know the College is not about to spend—but students who he assured me "are trying (their) best to put together a good show, put every effort into making Fusion as authentic as possible, and make our community knowledgeable of other Asian cultures.

Chair of Connecticut College Asian Student Association Elisabeth Webb and Gigi Gonzalez reaffirmed this, remarking "We don't expect every piece to be completely "authentic," but we do expect all of them to be respectful to the genre's cultural heritage...we're all students and we're all still learning about our own heritage and identity in addition to those of others." They admitted openly that Fusion has been known, in the past, to be problematic, but they were extremely careful this year in ensuring that their choreographers and dancers were as well-informed as possible.

Following the show, I spoke to Professor Ying Huang from the Chinese department and asked what he thought of Fusion, authenticity, and cultural appropriation. He told me candidly that "the issue is not about authenticity so much as Fusion as a concept," referring to the CCASA's effort to represent so many Asian nationalities. Professor Huang went on to say that he felt he had witnessed "a real sense of idealism and a willingness to open oneself up to other cultures" in the Fusion show, leaving, overall, a post-extremely hard to make Fusion appropriate and representative.

While it seems that CCASA and Fusion's directors have made serious progress with the show, there is still work to be done. CCASA might consider changing their advertisement of the show to emphasize the fact that the show is more focused on cultural representation more thoroughly. That being said, from the interpretive decisions made for "Bollywood Dance," it is very clear that the directors were as well-informed as possible and made our community knowledgeable of other Asian cultures.

Chair of Connecticut College Asian Student Association Elisabeth Webb and Gigi Gonzalez reaffirmed this, remarking "We don't expect every piece to be completely "authentic," but we do expect all of them to be respectful to the genre's cultural heritage...we're all students and we're all still learning about our own heritage and identity in addition to those of others." They admitted openly that Fusion has been known, in the past, to be problematic, but they were extremely careful this year in ensuring that their choreographers and dancers were as well-informed as possible.

Following the show, I spoke to Professor Ying Huang from the Chinese department and asked what he thought of Fusion, authenticity, and cultural appropriation. He told me candidly that "the issue is not about authenticity so much as Fusion as a concept," referring to the CCASA's effort to represent so many Asian nationalities. Professor Huang went on to say that he felt he had witnessed "a real sense of idealism and a willingness to open oneself up to other cultures" in the Fusion show, leaving, overall, a post-extremely hard to make Fusion appropriate and representative.

While it seems that CCASA and Fusion's directors have made serious progress with the show, there is still work to be done. CCASA might consider changing their advertisement of the show to emphasize the fact that the show is more focused on cultural representation more thoroughly. That being said, from the interpretive decisions made for "Bollywood Dance," it is very clear that the directors were as well-informed as possible.

Following the show, I spoke to Professor Ying Huang from the Chinese department and asked what he thought of Fusion, authenticity, and cultural appropriation. He told me candidly that "the issue is not about authenticity so much as Fusion as a concept," referring to the CCASA's effort to represent so many Asian nationalities. Professor Huang went on to say that he felt he had witnessed "a real sense of idealism and a willingness to open oneself up to other cultures" in the Fusion show, leaving, overall, a post-extremely hard to make Fusion appropriate and representative.

While it seems that CCASA and Fusion's directors have made serious progress with the show, there is still work to be done. CCASA might consider changing their advertisement of the show to emphasize the fact that the show is more focused on cultural representation more thoroughly. That being said, from the interpretive decisions made for "Bollywood Dance," it is very clear that the directors were as well-informed as possible.

Following the show, I spoke to Professor Ying Huang from the Chinese department and asked what he thought of Fusion, authenticity, and cultural appropriation. He told me candidly that "the issue is not about authenticity so much as Fusion as a concept," referring to the CCASA's effort to represent so many Asian nationalities. Professor Huang went on to say that he felt he had witnessed "a real sense of idealism and a willingness to open oneself up to other cultures" in the Fusion show, leaving, overall, a post-extremely hard to make Fusion appropriate and representative.

While it seems that CCASA and Fusion's directors have made serious progress with the show, there is still work to be done. CCASA might consider changing their advertisement of the show to emphasize the fact that the show is more focused on cultural representation more thoroughly. That being said, from the interpretive decisions made for "Bollywood Dance," it is very clear that the directors were as well-informed as possible.
On "Acting Straight"

Perceptions of Masculinity Among Gay Men

JAKE FARIS
WEB CONTENT EDITOR

The LGBT community is well organized in its political push for liberty. Yet not all LGBT identities seek to identify themselves as part of the gay community. For example, when disclosing their sexual orientation to others, some gay men will say something along the lines of, "I'm gay, but straight acting." What do these men mean when they say they are "straight acting"? To engage in "straight" behaviors is to be romantically and sexually involved with people of the opposite gender. It's pretty clear that this is not what these gay men claim to be doing when they identify with this term. Based on a strict binary around sexual orientation, one could also argue that to "act straight" is to expressly not be "act gay." Are these gay men denying themselves their homosociality? That claim isn't the case either. So how can some gay men "act straight" while others "act gay." There must be some subtext within these terms that have meaning beyond sexual orientation.

Eddie Paulino believes that gay men maintain an association that straight men are masculine, and conversely, gay men are feminine. These limiting binaries, however, are obviously not true for all individuals within those categories.

Historically, gay men's masculinity has been challenged because the desire for men is typically associated with femininity. Queer theorist Eve Sedgwick observes how a fundamental tactic in the gay rights movement has been to emphasize the idea that the traditional American man can be gay and still be masculine. In her essay "How to Bring Your Kids up Gay" that the gay rights movement needs "to interrupt a long tradition of viewing gender and sexuality as continuous and collapsible categories - a tradition of assuming that anyone, male or female, who desires a man must by definition be feminine." A method used by anti-gay groups to delegitimize their fight for rights was essential to emulate masculinity in order to advance towards equality. But what does being masculine encompass? What are the defining characteristics of a masculine man? Many groups and individuals have various ideas about the definition of masculinity. Reddit.com, a content-aggregating social media site, has a subcommunity of self-identified masculine gay men called /r/gaybros. /r/gaybros describes itself as "a community of men's interests in an unintended exclusion of feminine gay men from contemporary discourse. Because our society is oppressive to non-masculine masculinity, even within the gay community, is placed on a pedestal. Even from within the community specific to gay men, there still exists a form of gendering exhibited by this divide between masculine and feminine performances. Masculine gay men, those who have more social value, use terms like "straight-acting" and "masculine," to reaffirm their sense of worth in the other non-gay communities to which they belong. Whether it is intentional or not, these terms are often viewed by feminine gay men as an additional microaggression they frequently encounter, reminding them that they do not fit into the prescribed social role.

Many feminine gay men will tell you that "straight acting" gay men often de-mean them for their femininity and refusal or inability to abide by these proper social roles. Why is this the case? Why are feminine gay men looked down upon by those within their own community? The answer is that there still exist sentiments of internalized misogyny within the gay community. Take the common top/bottom discussions that frequently occur between gay men. Tops, the "insertive" sexual partners, are viewed very differently than bottoms, who are the "receptive" sexual partners. There is a common stereotype within the gay community that tops are considered more masculine, and bottoms are considered more feminine. This stereotype derives from the actual act of sex itself - the "receptive partner" in heterosexual sex is feminine (a woman), so in homosexual sex they must be feminine. The misogyny within the gay community becomes clear when analyzing other attitudes towards sexual promiscuity between tops and bottoms. Bottoms frequently get slut shamed - in the same way that women get slut shamed. Meanwhile, tops are rarely looked down upon for being sexually active - in the same way that straight men rarely experience negative reactions towards the knowledge that they are sexually active. This form of slut shaming comes from both tops as well as other bottoms within the community. These gay men unintentionally retain some forms of internalized misogyny when dealing with attitudes towards sexual orientation. So I ask of my fellow gay men reading this: rethink your language when describing yourself and your sexual preferences both in person and online. Unless you identify as gay yet exclusively pursuing the opposite gender sexually and romantically, refrain from calling yourself "straight-acting." And for those seeking "masculine men only" - if you are looking for a tall, muscular, gun-toting, steak-grilling, sports-loving hunk, go ahead and pursue him. The gay rights movement has worked hard to give you the ability and freedom to go out and find what you seek. But please don't describe that type of gay as "straight-acting." It's a blanket statement that hurts many people, doesn't do justice to your preferences and can very well be done without.
Democrats Deny Duckworth

MO SMOLSKIS
STAFF WRITER

Last week the House Democratic Caucus voted down a request by Congresswoman Tammy Duckworth (Dem., IL) to be allowed to vote by proxy in the November 18 leadership and ranking membership elections. Rep. Duckworth will be unable to travel to D.C. for the vote because she is eight months pregnant. Duckworth has been prescribed bed rest for the remainder of her pregnancy partially because she is a double amputee; she lost both her legs when a helicopter she was piloting was shot down over Iraq.

Unsurprisingly, the denial of Duckworth’s request has set off a firestorm of criticism towards House Democratic leadership, most notably against Rep. Nancy Pelosi, leader of the push to deny Duckworth a proxy vote. Pelosi is a mother herself and is at the forefront of efforts to pass legislation that would require businesses to provide pregnant employees with “reasonable accommodations” so that they can continue to work for as long as possible. However, she and many other Democrats voted against providing such a reasonable accommodation for Duckworth.

Pelosi defended her decision, saying, “You’re going to establish a situation where you’re going to determine who has a note from that doctor’s that’s valid... it’s really a place we shouldn’t go down.” The decision to allow Duckworth to vote by proxy could have allowed any Congressperson to skip voting because of health problems, family emergencies or other personal issues. While this rationale of the Caucus’s decision makes sense, the decision itself was a mistake.

Following the midterm elections and the losses suffered by the party, House Democrats have begun to voice grievances against party leadership. A “yes” to Duckworth’s proposal could have been a way for Pelosi and other Democrats to unite the party behind shared core values of fair treatment for women. Instead, the proxy vote issue has further alienated many Democrats who see Pelosi and her supporters’ decision as hypocritical. This internal conflict within the party continues to simmer and could pose problems for the Democrats who need to remain united in the face of the republican majority.

More important than internal party politics, Duckworth’s request was a missed opportunity for the Democratic Party to show both their supporters and their opponents that they are committed to practicing what they preach. Allowing Duckworth to vote by proxy would have demonstrated that the Democratic Representatives would take meaningful action to fulfill their promise to help pregnant women gain access to fair accommodations during their pregnancies. Additionally, because Duckworth is a veteran and an amputee, a “yes” vote would have been another example of a Democratic government supporting an American hero and a show of support to all veterans at a time when many of them are feeling left behind by the federal government.

The Democrats have used the slogan “When Women Succeed, America Succeeds” as a way to gain votes. And many consider them to be the party that fights for women’s rights because of their stances on issues such as abortion, fair treatment during pregnancy and access to contraception. Yet the treatment of Duckworth seems to go against everything the party stands for. Although Pelosi’s decision to deny Duckworth a proxy vote is rational, she and her allies have completely missed the point. Would more proxy vote requests come in by allowing Duckworth such a vote? Yes. Would that necessitate harder decisions on proxy votes in the future? Yes. Would it have alienated their female constituents? Not a chance.

Pelosi and her allies neglected to think about how denying Duckworth her vote would look and feel to the millions of women, including myself, who support the Caucus. It looks as if Duckworth was denied her vote because she was pregnant. She didn’t break her ankle, she didn’t get cancer, a family member didn’t pass away—all things that anyone, male or female, could request a proxy vote for—Duckworth was pregnant. If Democratic leaders think their constituents, particularly their female base, will overlook their denial of a pregnant woman the ability to do her job because it might mean more work for them, then they are mistaken. Women will remember in part because Republicans will remind us of this during the next election cycle.

Over the next decade some of us will become mothers, some of us will become significant others to mothers, all of us will have friends, sisters or co-workers who are mothers. It is crucial for us to hold lawmakers accountable now for how they treat women, especially pregnant women because, as scary a thought as it is, before long it will be us and our loved ones asking for reasonable accommodations from our employers so that we can safely bring our children into the world.

Dealing with Illness One Weekday at a Time

Exploring Student Health Services’ Options over the Weekends

DANA SORKIN
MANAGING EDITOR

Only a few weeks into her first year, Amanda Hillman ’16 (name has been changed) woke up late in her bed on a Sunday morning. Her memories of the night before were fragmented, blurry moments with empty spaces between them. Two moments she did remember, however, were leaving Cro with a boy whom she had met, and leaving his room alone a while later. When she woke up, Hillman didn’t know the boy’s name or telephone number to confirm the specifics of the night before, but she was certain of two things: they had sex, and she had no idea if he had used protection.

It was a Sunday morning. As a first, Hillman didn’t have a car on campus, and while one of her roommates had a ZipCar account, Hillman wasn’t a member of the service and therefore didn’t feel comfortable borrowing her roommate’s account (as per the rules of ZipCar’s membership). Instead, Hillman took the Camel Van to Target with two of her friends and, for a moment in which the joke was no longer funny, the Camel Van became the only vehicle she could use to get to the clinic. Hillman was one of our first goals in August,” Bigay said, adding that the resolution was written in mid-October. Portis and Bigay, along with Moffett and CC Curtis, Director of Student Wellness and AOD Education, created the Community of Care Committee. Two weeks ago, a resolution written by Portis was supposed to be voted on by SGA, but Portis requested that the resolution be halted so the committee could meet and Curtis and Moffett could look over the resolution. With their approval on the resolution, SGA passed it unanimously the next week. Portis described the passing of this resolution as “setting in motion the avalanche of different movements that need to happen.”

Next, the Community of Care Committee will begin using the American College Health Association’s standards for medical care on a college campus and use that to shape what Conn’s medical care will look like. Currently, the resolution only impacts Student Health Services and not Student Counseling Services. Portis said that working to expand the hours of SHS is a long process, which will continue to work on until she graduates, and that if students show an interest in also expanding the hours of SCS, she would write a resolution pertaining to that as well. “This is not as us versus the administration,” Portis said. “Ensuring that all students are healthy (both physically and emotionally) is a high priority of just about everyone on campus, and Portis called it the first glaring thing on the student body side that needs to be changed.” By expanding the hours of SHS, and hopefully one day SCS as well, the community at Conn will continue to feel that they are cared for in all possible ways.

put, it can be a moment in which the joke of the isolated “Conn Bubble” becomes all too real. Party nights at Conn are Thursdays, Fridays and Saturdays, the likelihood of a student seeking emergency contraception a Sunday morning is much higher than a student needing it on a Tuesday morning. And when they find themselves in need of emergency contraception, all students at some point in their time at the College find themselves in need of medical care after normal hours.

Addie Paris ’16, the Freeman House Senator, has been working on addressing this issue since her first year when on a weekend within her first month at Conn she broke her foot. With no car of her own or friends to check the expiration date).

While some students may never find themselves in need of medical care after normal hours. Hillman didn’t know the boy’s name or telephone number to confirm the specifics of the night before, but she was certain of two things: they had sex, and she had no idea if he had used protection.

It was a Sunday morning. As a first, Hillman didn’t have a car on campus, and while one of her roommates had a ZipCar account, Hillman wasn’t a member of the service and therefore didn’t feel comfortable borrowing her roommate’s account (as per the rules of ZipCar’s membership). Instead, Hillman took the Camel Van to Target with two of her friends and, for a moment in which the joke was no longer funny, the Camel Van became the only vehicle she could use to get to the clinic. Hillman was one of our first goals in August,” Bigay said, adding that the resolution was written in mid-October. Portis and Bigay, along with Moffett and CC Curtis, Director of Student Wellness and AOD Education, created the Community of Care Committee. Two weeks ago, a resolution written by Portis was supposed to be voted on by SGA, but Portis requested that the resolution be halted so the committee could meet and Curtis and Moffett could look over the resolution. With their approval on the resolution, SGA passed it unanimously the next week. Portis described the passing of this resolution as “setting in motion the avalanche of different movements that need to happen.”

Next, the Community of Care Committee will begin using the American College Health Association’s standards for medical care on a college campus and use that to shape what Conn’s medical care will look like. Currently, the resolution only impacts Student Health Services and not Student Counseling Services. Portis said that working to expand the hours of SHS is a long process, which will continue to work on until she graduates, and that if students show an interest in also expanding the hours of SCS, she would write a resolution pertaining to that as well. “This is not as us versus the administration,” Portis said. “Ensuring that all students are healthy (both physically and emotionally) is a high priority of just about everyone on campus, and Portis called it the first glaring thing on the student body side that needs to be changed.” By expanding the hours of SHS, and hopefully one day SCS as well, the community at Conn will continue to feel that they are cared for in all possible ways.

"Because as Republicans will remind us of this during the next election cycle.

Over the next decade some of us will become mothers, some of us will become significant others to mothers, all of us will have friends, sisters or co-workers who are mothers. It is crucial for us to hold lawmakers accountable now for how they treat women, especially pregnant women because, as scary a thought as it is, before long it will be us and our loved ones asking for reasonable accommodations from our employers so that we can safely bring our children into the world.*
Not Your Average Field TRIP
Why Conn Should Offer more TRIP Courses

LEAH SWINSON
STAFF WRITER

At the Center for Civil and Human Rights in Atlanta, there is a section of the Rolls Down Like Water: The American Civil Rights Movement exhibit that is designed to look like a lunch counter. A row of swivel bar stools, finished with chrome and colored seat cushions, faces a large rectangular mirror, reminiscent of a two-way mirror in TV police interrogation rooms. Along the bottom rim of the mirror is a red analog clock that marks the passage of time for the person sitting on each stool. On the counter are pairs of handcuffs and a set of directions instructing participants to place their hands over these marks, put on the pair of headphones, close their eyes and remain seated for as long as possible. They are about to experience a simulated sit-in.

Sit-ins are a defining image of the Civil Rights Movement. So mythic, in fact, that because we have long been taught of their successes, it can be easy to overlook the courage needed to perform such a seemingly simple act. Participating in a sit-in was not simply sitting at a lunch counter and refusing to get up, but also having the determination and will-power to remain in an environment clouded by intimidating threats of physical violence.

When I sat at that counter and put on those headphones, the first thing I heard was a whisper. It was a whisper that grew into a statement, then a shout, then a chorus of deep, male voices screaming at me to get out, to know my place. The sounds of breaking plates, the feeling of boots kicking my chair, the vibrations of chaotic human movement radiating upward from the ground these are the experiences lived by the activists who risked their lives and safety to protest an unjust and discriminatory system.

When I jumped and removed my hands from the counter, I looked at the clock to see how much time had passed. The clock read 1:47. My experience of a simulated sit-in lasted under two minutes, and it never would have happened without the funding received from Connecticut College to turn a 400 level seminar into a TRIP (Travel Research and Immersion Program) class.

At Connecticut College, TRIP classes are faculty-driven efforts to integrate travel opportunities into their syllabi and expand learning experiences beyond the classroom. The Traveling Research and Immersion Program allows professors to submit proposals to receive college funding to include short travel experiences of a one to three weeks to domestic and international locations. Occurring during mid-semester breaks or immediately after the semester ends, TRIP courses present students and faculty the opportunity to study away from campus, directly immersing them in relevant material. TRIP classes represent just one of the many ways Connecticut College fosters an emphasis on experiential learning: connecting academic learning with hands-on activities that enhance understanding.

My trip over fall break to the Center for Civil and Human Rights in Atlanta, Georgia resulted from my surprise enrollment in a TRIP class during the first semester of my senior year. When I registered for HIS 400: Black Freedom Struggle last spring, I had no idea that it was a TRIP class, only finding out it was when I returned to campus in August. An upper level history class on the Civil Rights Movement, it reexamines the historical narrative by analyzing who is included and excluded, and our collective remembrance of the movement and by asking how far we've really come. By constructing the Civil Rights Movement from the ground up, our class has worked over the past semester to expand the history of the movement for civil rights to incorporate the fights for economic equality, justice for sexual assault victims and equal representation in popular culture.

Traveling to Atlanta gave us the chance to explore the history of the movement in one of the cities that defines it. In addition to visiting the Center for Civil and Human Rights, we also visited the Apex Museum and toured Martin Luther King Jr.'s childhood home on Auburn Avenue once called "Sweet Auburn," a hub of African-American owned businesses in the 20th century. As a class, we even got to go to the Robert W. Woodruff Library at Clark Atlanta University and conduct research for our final papers using the Martin Luther King Jr. archives collection. The opportunity to look through the digitized collection of King's own papers was more than just searching for primary sources. It was an opportunity to reexamine the words of a man whose legacy helped transform a nation.

These experiences undoubtedly contributed to our understanding of the course material, but perhaps the most useful parts of our TRIP were the conversations we had with each other and other students throughout the weekend. During an organized book talk with Dr. Akinyele Umoja, the author of We Will Shoot Back: Armed Resistance in the Mississippi Freedom Movement, whose book we later read in class, our class of seven got an inside look into not only the making of his book, but also the prevalence of armed resistance in the Civil Rights Movement from one of the foremost authors on the subject.

As an alumnus of Morehouse College, our teacher, Associate Professor of History David Canton, also organized a roundtable discussion with students from both Morehouse and Spelman College to discuss contemporary issues of race and racism. From Ferguson to Ray Rice to sexual assault on college campuses, our roundtable discussion questioned the existence of corporate social responsibility, the oft-ignored economic and emotional factors in domestic violence and the idea of the United States as a post-racial society. Our discussion reflected the conversations Connecticut College and The College Voice, working to inspire on our campus. As one of two white students in the room, I found myself examining the weight of my words and my opinions in an effort to recognize my own privilege, not only in that room in those moments, but throughout the entire weekend and in the every day experiences of my life as a white woman in the United States.

TRIP classes at Connecticut College offer students and faculty unique opportunities to travel to places that directly relate and even inspire course material. They allow students to connect the academic ideas and concepts of their classes with research and hands-on experiences that transcend the physical boundaries of a classroom. While the main focus is academic, there are of course fun perks, too: Gladys Knight's Chicken and Waffle House, Atlanta nightlife and seeing my professor sprint across an airport terminal after running to inspire on our campus. As one of two white students in the room, I found myself examining the weight of my words and my opinions in an effort to recognize my own privilege, not only in that room in those moments, but throughout the entire weekend and in the every day experiences of my life as a white woman in the United States.

TRIP classes at Connecticut College offer students and faculty unique opportunities to travel to places that directly relate and even inspire course material. They allow students to connect the academic ideas and concepts of their classes with research and hands-on experiences that transcend the physical boundaries of a classroom. While the main focus is academic, there are of course fun perks, too: Gladys Knight's Chicken and Waffle House, Atlanta nightlife and seeing my professor sprint across an airport terminal after running to inspire on our campus. As one of two white students in the room, I found myself examining the weight of my words and my opinions in an effort to recognize my own privilege, not only in that room in those moments, but throughout the entire weekend and in the every day experiences of my life as a white woman in the United States.

TRIP classes at Connecticut College offer students and faculty unique opportunities to travel to places that directly relate and even inspire course material. They allow students to connect the academic ideas and concepts of their classes with research and hands-on experiences that transcend the physical boundaries of a classroom. While the main focus is academic, there are of course fun perks, too: Gladys Knight's Chicken and Waffle House, Atlanta nightlife and seeing my professor sprint across an airport terminal after running to inspire on our campus. As one of two white students in the room, I found myself examining the weight of my words and my opinions in an effort to recognize my own privilege, not only in that room in those moments, but throughout the entire weekend and in the every day experiences of my life as a white woman in the United States.
THE EXTINCTION OF DATING

How hookup culture damages mental health

AMANDA YACOS
CONTRIBUTOR

Every Sunday morning one of the first questions you hear across different conversations in Harris and social media sites, such as Yik Yak, is, “Who did you hook up with last night?” The issue arises when there is an expectation and a pressure on everyone to take part in this, regardless of one’s current relationship status or interest in hooking up.

A first-year student, for instance, talked about how even though she is in a relationship, the hookup culture makes her uncomfortable throughout the night as people couple off to hook up. She feels uncertain about whether or not she has to take part too, even if she has a boyfriend. “I’ve felt as if guys are only friends with girls with the intention of hooking up with them—or getting to that point. Why do I feel the pressure that if I want guy friends, I have to be a tease and flirt with them?”

Our school is not unlike most college campuses either, where drinking and drugs fuel an unattached and casual approach to relationships. The justification of “we only hooked up because I was drunk” can cover up a lot of details and hurt feelings more often than not when discussing the events of the night before. “Alcohol can be seen as a prop. People who are not really drunk can perform drinks so that they cannot be held responsible for what happens later,” said Associate Professor of Sociology Ron Flores. “It gives them an out.”

And it’s been proven that “75% of college students reported that alcohol does not make someone sexier.” Next time you reach for that extra shot paired with its promise of confidence, I beg you to reconsider. The hook-up culture hurts not only individual’s feelings, and possibly their reputation, but also their skill to build relationships. How many times have you called someone a “slut” or a “player” based upon seeing them hook up with someone? I know we are all guilty of it. It’s real and mean; and this kind of backlash only goes hand in hand with the consequences of hooking up with someone.

Following the “walk of shame” the morning after a night out, there is a high possibility that feelings of regret, guilt, loneliness and lower self-worth could follow. How would it not be degrading to be spotted wearing the bodycon dress you wore the night before? One psychological study said, “both men and women who had engaged in an uncommitted sexual encounter had lower overall self-esteem scores than those who had not.”

Some may be able to easily brush off last night’s encounter, while others may glory in it. Feelings and the future get lost in translation. “My friend was so broken up about a guy that it started to affect her school work. Following them hooking up, he proceeded to ignore her for unknown reason, which crippled her emotionally and socially,” said one student. There are enough unknowns about our futures as college students. Why should this be one more thing of which we are uncertain? It only leaves you with more questions than you started with and a serious headache in the morning.

The pressing issue that the cultural shift from monogamous relationships to casual flings brings is the effect on students’ mental health. Further, the issue is often gendered. Research by Felder and Carey has shown that more undergraduate women who had engaged in intercourse during a hookup showed higher rates of mental distress than men.

According to one female student, “There is an expectation that guys want to have sex so girls try and live up to that. Whether or not guys actually do want to, there is a sense that they have to have sex on the first night, whether to prove their manhood or to please what they think their partner wants.” Some male students on the cross country team agreed, stating that there is an expectation to prove themselves and fulfill this media driven macho image, but ultimately the choice is up to both partners. One male student in particular said “as you get older that expectation for sex becomes less consistant and less realistic.”

Professor Flores agreed, “Many men believe that everyone is participating in the hook up, and they are not. So, they feel left out, inadequate and resentful. In reality, most college students are not hooking up. So, there are unrealistic expectations that are a function of what is perceived, but not real. For women, there is the struggle with hooking up and negotiating the ever present double standard.”

We can blame the media and TV shows, peer pressure and the ultimate age-old idea of being “cool.” But I think we all forget that something feels good in the moment can leave you with a serious sense of regret the next day. Passing someone in Harris and being ignored and coming to the conclusion that you were considered a mistake or a source of embarrassment for them after what you thought was a “great night” last night will do a number on anyone.

So what it boils down to is, what can we as students do to help ourselves and others mentally and emotionally navigate the hook up culture dominated social scene?

Darcie Felson, Director of Sexual Violence Prevention & Advocacy, suggests to “communicate in real life, and not just social media. Being more upfront and more communicative about these issues on a basic level, but also with a partner, and how to articulate those conversations so they feel as if they’re being listened to. People hide behind things like Yik Yak to show their true feelings and they shouldn’t feel like they have to do that. Being able to share your feelings with the other person and your friends will be the ultimate source of help.”

Word to the wise: by solely hooking up with someone, you don’t get the chance to share your personality. If they “like” you, shouldn’t that mean they like your personality too, not just that skirt you decided to throw on five minutes before going out? All of this gets lost and your self worth may diminish over time. You may find yourself laying awake at night asking “Why doesn’t that cute girl from last weekend truly have feelings for me?” I can tell you it’s because you make the choice to hook up instead of talking. •
the visit to the college to speak at the 17th Daniel Klagsbrun Symposium on Creative Arts and Moral Vision along with, visiting Professor Jessica Soffer '07. The symposium was begun by the Klagsbrun family as an informal project which was fitting, then, that the afternoon's talk, "The Quest for perfection is what makes it good."

It describes the space where the writers live. On the ground of a cupboard padded with pillows, balancing on Conn and wished to separate his sin is a philosophy professor at graduate school, "I actnally wrote the seed for the novel. Pessin said while writing The Second Daughter is completely different from his scholarly work. He stressed the fact that The Second Daughter was only so much he could do within the framework of his career."

It describes as "a historical murder mystery," "It describes as "a historical murder mystery," the experience of sitting down and writing a novel, "It was quite an inspiring talk," said O'Connor as he reflected on the evening's event. "I think it's great that the College has events like this to offer." While he has enjoyed aspects of promoting The Second Daughter, Pessin said that making the novel the best part for him. "The writing to me is nothing but fun... I think if I were on a desert island I would be writing fiction." He finds it to be a nice break from his work in philosophy and plans on continuing in the future. Pessin is currently working on and off on a new novel, which he describes as "a historical murder mystery, featuring some philosophers as characters." He hopes to revise the first draft next summer. As for his most recent novel Pessin, he says, "I loved every minute I was working on it. It's icing on the cake if it turns out it's successful and people like it and read it:'.

The Real J. Jeffrey
Professor Andrew Pessin’s debut novel newly published

MATTHEW WHIMAN ARTS EDITOR

Professor Andrew Pessin may be Connecticut College's literary superstar. The only problem: no one would know it. His debut novel, 2012's The Second Daughter, received little attention at the New England Book festival and was only republished by Winter Goose Publishing this past October. It seems strange then, that nowhere—not on physical copies of the book, not on its Amazon page and not even on its official website—is Pessin's name mentioned.

Instead, The Second Daughter is attributed to J. Jeffrey, de-scribed on Amazon as someone who "writes biographies full of lies, or are they novels full of truths?" Such a line fits the book.

The novel revolves around a family on the brink of falling apart, a secret path that threatens to rear its ugly head once more, it's still in the desk of the drawer I had come across years ago—if not now, when?"

As a reader, how does one weed through the morass? As a writer, how does one get one's own work out there? Recognizing the challenges of self-publishing, Pessin set to work tirelessly promoting his novel, setting aside a small budget for advertising and sending copies to various interested outlets.

"It took all my effort for three months," Pessin said, "I was exhausted, it was all good and honest and true. The experience of speaking with both McCann and Soffer was equal parts humbling and inspiring. All the advice both authors gave to their audience was not only applicable to the experience of sitting down and writing a story. They spoke to a much more universal experience; the experience of being alive."

"Ultimately, you need to read the book," Pessin said. "The second time you read it, you realize that it's even better."

While he has enjoyed aspects of promoting The Second Daughter, Pessin said that making the novel the best part for him. "The writing to me is nothing but fun... I think if I were on a desert island I would be writing fiction." He finds it to be a nice break from his work in philosophy and plans on continuing in the future. Pessin is currently working on and off on a new novel, which he describes as "a historical murder mystery, featuring some philosophers as characters." He hopes to revise the first draft next summer. As for his most recent novel Pessin, he says, "I loved every minute I was working on it. It's icing on the cake if it turns out it's successful and people like it and read it:'.
To Stream or not to Stream
On Spotify and Sharing Music for Free

LAUREN YOUNG
CONTRIBUTOR

The way consumers access and experience music is significant because music is being made available and changing. Fast on Sept. 9, U2 released their most recent album Songs of Innocence which was available for free via iTunes. In contrast, Taylor Swift took all of her songs off Spotify earlier this November, leaving many fans wondering whether online music is free music for art or for monetary gain. Does the way an artist share their music with the public change the music's artistic value?

Swift believes this. "Music is art, and art is important and rare. Important, rare things are valuable. Valuable things should be paid for." It would be one thing if Swift's new album did not generate substantial revenue. However, her new album 1989 is the first to go platinum this year, with 1.287 million copies sold in its first week, the fastest the The Joshua Tree since 2002. Daniel Ek, the owner and founder of Spotify, wrote a response to Swift, entitled "$2 Billion."

"Taylor Swift is absolutely right: music is art, art has real value, and artists deserve to be paid for it," he began. "[Swift's] whole reason for existence is to help fans find music and help artists connect with fans...Spotify has paid more than two billion dollars to labels, publishers and collecting societies for distribution to songwriters and recording artists.

Spotify awards 30 to 40 thousand dollars to the artist for what is equivalent to a two billion dollars' worth of listening that would have happened with zero earnings. In Rainbows, the album that is was, for all of your Shufflings and Downloads, for all of your Shufflings and Drags and Drops and AAs, one fan asked lead singer Bono, "Can you please never release an album on iTunes that automatically adds to people’s playlists ever again? It's really rude." Bono responded, "Oops. I'm sorry about that. I had this beautiful idea, and we got carried away with the technology of the day kind of thing. Designing a mass media, touch of generosity, dash of self-promotion and deep fear that these songs that we poured our life into over the last few years might not be heard. There's a lot of noise out there. I guess we a little nosy ourselves to get through it."

U2 shared their music for free with the intention to share it with the largest population they possibly could. However, U2 will not be the only band to experience the backlash of releasing a completely free album. Paul Quirk, president of the Music Retailers Association says, "U2 has had their career, but if one of the biggest rock bands in the world are prepared to give away their new album for free, how can we really expect the public to spend 10 pounds [$16 dollars] on an album by a newcomer?" Quirk claims that the album release "...devalues music, it alienates the majority of the public to spend 10 pounds [\$16 dollars] on an album by a newcomer?" Quirk repeated, "When people think of U2's most popular album The Joshua Tree, they don't think of a 30th anniversary release, they just watch the "Blank Space" music video. There are a lot of her classic repetitions of double-note sounds (find it in Sound in I Know Places, "Oh, In How You Get the Girl, "AH, in Clean). This album is an experiment, but it is still purely T-Swift.

Swift Explores New Sound on 1989

SAMY WESENTHAL
CONTRIBUTOR

1989. How do we know we’re hearing Taylor even if it’s unlike any of her past albums? Taylor’s voice is obviously a commonality, and everything is still emotionally charged, wild and excited; the feeling of the album hasn’t changed much, either. We can always rely on Taylor for attitude — just watch the “Blank Space” music video. There are a lot of her classic repetitions of double-note sounds (find it in Sound in I Know Places, “Oh, In How You Get the Girl, “AH, in Clean). This album is an experiment, but it is still purely T-Swift.

So... what's new? For one thing 1989 is decidedly pop, not a hit country. This album does pop right, too, and is diverse within its graph of sticking to one genre: pop: pop across the spectrum from electronic elements to ballad types, and even to a little funk. Taylor tries a little bit of everything, which is why may be her “Wildest Dreams” and think “Lana” or we hear her other songs and have moments of “wait a second, was that Lorde?” She’s drawn from 80s pop, 90s pop, recent hits and to make this compilation of varied sounds.

Not only is Taylor’s genre transition inspiring her sound, but she has also hung out with some new friends (like Lorde, Ingrid Michaelson and Lena Dunham) lately, and they have influenced her sound as well as ideals. Part of this new direction is new message. According to Rolling Stone Magazine, "1989" sets the record for fewest adjectives and lowest romantic body count) on a Swift album. She sends a clear message of strength and ease in "Shake It Off," and she parodies the version of herself that the public expects in "Blank Space." So effectively 1989 is decidedly a step in the direction of strong, independent woman, especially considering the track “Clean,” which deals with starting over and the journey to define yourself without a former, familiar but unhealthy relationship.

Taylor has grown in sophistication and self-awareness since Red, while managing to keep her “America’s sweetheart next door” image. A friend of mine put it nicely — Taylor hasn’t lost the sweetest next door feelimg America has about her, she has just moved from ‘girl next door in a little Tennessee town’ to ‘girl in the chic New York apartment across the street from us.’ We still love her.

Dedicated Taylor Swift fans sometimes have a hard time adjusting with each new album because Taylor is always trying a new direction or theme, but everyone usually comes around and decides they approve of the move. This move was Taylor’s challenge to herself and her audience after blowing everybody’s minds with Red, Rolling Stone Magazine took a stab at why the new direction, saying: “…every Eighties pop star who knows you, don’t follow one epic with another — instead, you surprise everybody with a quick change/experiment.” Aside from genre, there is another thing that makes 1989 quite different from Red or any other previous Swift album. Taylor collaborated with Jack Antonoff of Bleachers and fun., Ryan Tedder of OneRepublic and public and Iggy Azalea, just to name a few. I keep cycling through the songs trying to pick a favorite or a top three so I can write reviews of a few songs for you guys too, but to be completely honest I think, “oh, definitely this one,” for most of the songs on the 1989. So I put the album on shuffle and fate chose three for me to tell you a little bit more about:

1. "Wildest Dreams" - Why’d you have to go and lock me out when I let you in?
2. "Ours" - First of all, I love the intro. If I were going through a breakup, this song would probably be the one I sing over and over to get through the tears in my room. It isn’t about dwelling, in fact one of the lines is, “People like you always want back the love they pushed aside, but people like me are gone forever when you say goodbye.” Taylor isn’t being pushed around. This song goes by pretty quickly — it’s one of the ones you have to replay and replay because the melody just doesn’t get old... Play it in the morning while you get ready, the subject isn’t necessarily cheerful, but the tune is definite- ly optimistic and the beat is perfect for dancing right into your outfit for the day.
3. "Style" - Favorite Places

Favorite Place: In the dead of night, your eyes so green, I know places, and I know for you, it’s always me.

Something about the key this song is in and the rhythm of the first few lines set you up for an intense adventure. Taylor worked with Ryan Tedder of OneRepublic on this song, and you can totally hear the influence, which is cool. On the deluxe album, there are some voice memos from Taylor about the process of making 1989 and this is one of the songs she tells a cool story about. This is another song with a confidant message — Taylor won’t give up and she won’t be caught or beat by "the hunters." "I Know Places" - The perfect song to pump up to before a test or while you’re writing a paper, everything about it says "we can do it!"
Liz De Lise '13 Comes Home

AYLA ZURAW-FRIEDLAND
EDITOR-IN-CHIEF
ELLIE STORK
NEWS EDITOR

November 7 was one of the first days campus was reminded of the impending blustery winds of winter at Connecticut College. A small audience of staff, faculty and students sought warm and caffeinated shelter in Coffee Grounds from the cold grey of the afternoon. The coaches were turned to face the back of the cafe, which would now serve as a stage for live music. Student assistants untangled wires and adjusted nohs on the many speakers stacked up in corners. After a brief opening performance by MOBROC musicians, seniors Connor Storms, Matthew Whinnan, and James O'Connor, Liz de Lise entered the stage and happily announced: "I'm glad to be back home."

Liz de Lise, a class of 2013 graduate from Philadelphia, returned to campus to perform a few songs from her new EP, To and Fro, as well some covers that she played as a student. She played one of her favorite songs, "When All I Could Do Was Cry", by Etta James, remembering about the days in Earth House when her and her housemates would belt out the word "RICE" along with the James recording. Even as she sang it now, two years later, a smile spread across her face.

"To and Fro" plays out as a journey that embodies the idea of home and homelessness; many of the lyrics in each song capture the essence of a modern nomad's life. De Lise's love for adventure shines through in every lyric and when listening to the album, a sense of wanderlust is woven into the rising and falling notes, and acoustic vocals.

It starts with " Brett!), in which I felt like I was on a road trip, head out the window and wind in my hair--a tribute to the human experience of adventure.

The song "Homeless" has a soft balladry sound. The lyrics offer thoughts about travel and self-identity. "Secrets of the streets and untouched lands! Is this what you planned all along?" The name your mother gave does not fit! Name yourself so it's just right!"

During "Strangers," I fancied myself on a street of Portland (where de Lise got much of the inspiration for this album) watching the faces of local artists, writers, creators, and nomads from near and far. This song features a wonderful dance-in-choir beat, making it easy to envision the metaphorical day-to-day dance of a richly artistic city like Portland.

The final track of de Lise's new album, "The End," is an upbeat, orchestral song with a gentle instrumental introduction. The lyrics speak to her time spent in Portland: "The seasons don't change here! And the leaves don't turn! And the fires burn! And the babies years! For something good to eat! And music rains here! Keeps it light!Silken and plush." de Lise's word choice for her lyrics embody the feel of the song; words like "yearn!" "silken!" "shrinkage!" for example.

It's difficult to pick a favorite track from this album, because they are all a true delight to listen to. de Lise has stayed true to her sound, while making some new vocal and instrumental choices that have enhanced her acoustic-folk vibe.

Another prominent mural would be "Songs of Our City." Created by Qimn Liu and Mark McKee in cooperation with students from the Lymne Academy of Fine Arts, "Songs of Our City" is located on Eugene O'Neil Drive across from "The Great Sperm Whales." The mural depicts six different people: each person is of a different race or ethnicity and is using a different instrument. There is an older gentleman playing the guitar, a woman playing the cello, a young boy playing a ukulele, a young girl playing the saxophone, a young girl playing the violin and an older man playing a drum. Each person is illuminated by vibrant colors behind them in shades of blue, purple, green, red and orange. The people are all clearly separated but are also connected by lines from sheet music in the background.

"The Gates" have been a significant mural in the city throughout the years. Painted by the famous artist Robert Wyland, "The Great Sperm Whales" is a stunning mural of you guessed it, life-size sperm whales. Painted on the back of Sarge's Comics in 1993, the mural is an iconic New London landmark. Captivating and intimidating, the mural spans a 170-foot long and 40-foot high wall. Located at the corner of State Street and Eugene O'Neill Drive, it is hard to miss. These "whales" were one of the first murals to be painted downtown.

"The Great Sperm Whales" is not the only impressive mural in New London. One of the most notorious pieces is "Hygienic Ladies" (better known as the "Naked Ladies") made by Terry Davis. These iconic ladies are painted on the side of the Hygienic Arts building on Bank Street. Stretching across the entire side of the multi-story building, the "Hygienic Ladies" face on-coming traffic. Anyone trying to get to I-95, both southbound and northbound, or route 32 from downtown New London is bound to pass it. Quite the controversial piece, reactions to the "Naked Ladies" span from absolute love to absolute confusion. Whatever your take on is, they are quite noticeable in this area.

Not many cities can say that they have 16 massive and magnificent murals that represent real people and real historic backgrounds. At Conn people identify themselves in various ways; whether it is through sports, academics or clubs, we are all identified as part of the campus community. For New Londoners, this sense of community is found through their individual diversity represented in public art.

MCKENZIE GRIFFITH POTTER
CONTRIBUTOR

"We pLace many CulTures. Look closely, do you see it? Here's a hint, it's written in a mural in downtown New London. "One Place Many Cultures" by Russ Kramer, assisted by Kate De Weller, is located on the Hygienic Art Park stage house. Created in 2012, it was part of the initiative that produced Wall to Wall, the New London Mural Walk. The mural is made up of 26 different captivating faces. These faces depict people of all different ethnicities, cultures and genders. What is most intriguing, however, is that each one only exists behind each face. The portraits are those of real New Londoners. Amongst them are a Coast Guard cadet, a postman, and one student from each grade in the New London public schools from middle school through high school. Between the three rows that make up the mural, the words "One Place Many Cultures" are painted. Do you see it? The capital letters spell out "NLCT."

How much do you really know about New London? Did you know that it was one of the very first settlements in the New World? How about that it is one of the smallest cities in Connecticut, measuring only 5.62 square miles in size? What about the fact that just over 27,000 people call it 5.62 square miles home? Of these people there are several different ethnicities and cultures represented. The amount of culture and pride that New Londoners have for their city is plentiful in many aspects. While Conn calls New London, Connecticut, the small city is much more than just a train station and ferry port. Bonding with culture and diversity, New London definitely deserves some attention from the Conn community. As someone who grew up in the New London area, I honestly say that you never know what you might find on the streets of downtown. I can also say that more often than not, you might be surprised at what you might come to love in this small yet diverse city.

At one point during your time at Conn, you will spend time in downtown New London. That being said, you are bound to spot quite a few (if you haven't already) on the Wall to Wall tour. Many of these murals share the same theme: cultural diversity and forming unity amongst the people of New London. At Conn, everyone has a different story and background, yet many of us still identify only as part of the campus community. New Londoners have once been known as a major whaling city. Even years after the whale populations disappeared from the Thames (how awesome would it be to have whales right in our backyard?), New Londoners still identify as part of the whaling community. This sense of identity is portrayed in one of the most magnificent murals in the city. "The Great Sperm Whales." Painted by the famous artist Robert Wyland, "The Great Sperm Whales" is a stunning mural of you guessed it, life-size sperm whales. Painted on the back of Sarge's Comics in 1993, the mural is an iconic New London landmark. Captivating and intimidating, the mural spans a 170-foot long and 40-foot high wall. Located at the corner of State Street and Eugene O'Neill Drive, it is hard to miss. These "whales" were one of the first murals to be painted downtown.
Can You Dig It?

The Return of Club Volleyball

LAUREN YOUNG
CONTRIBUTOR

By the time she was starting high school, Christine Asher '15 knew she wanted to play collegiate volleyball. She transferred to Conn specifically to play. After she transferred her sophomore year, Asher played varsity volleyball but found she was more often stressed than having fun and enjoying the sport she loves. Last year she tried women's boxing, which she said was a great experience, but she found she really missed volleyball as a sport. Everything reminded her of it and she just wanted to play. She knew there were so many other Camelians who had quit or been cut from volleyball and were missing the bug. "A life just like she was. "Usually when people get cut they give up," Asher said, but she had found passion in volleyball and wasn't about to let that go. Her goal was, to find a way to create and develop a healthy, supportive environment for other volleyball lovers so they wouldn't have to lose that means so much to them. Thus, Club Volleyball was reborn.

Sitting down with Asher, the senior co-president of this year's revamped Club Volleyball, she couldn't be more thrilled to be working with such a strong group. Asher's co-president is Paul MacMoul '16, whom plans to take over when Asher graduates this spring. In addition to the two who started the club, there are four more staff members: Eleni Papadopoulos '17, Thalia Perez-Macias '17, Anthony Kwok '16, and Jessica Weldon '15. "They're a great team, working wonderfully together to rebuild Club Volleyball," she says, hopeful that the club can continue. In the past there was a volleyball club, but it fell apart because of issues regarding consistency and gym space. This time, Club Volleyball is going for it hard—the staff are completely dedicated and united by a passion for the sport. Because the club is new and not yet funded by SGA, money has been a challenge. To combat this, the group sold T-shirts at Harvest Fest and made a lot of money, which has been helpful.

The biggest challenges for Asher and her team of Club Volleyball leaders are funding and autonomy. Members often have to either bring their own ball to play with, or the club plays with volleyballs that have been left out in the past. So much of what they have done has been accomplished on their own. Although they've had encouragement, the volleyball coach, he has been petty hand-off allowing them to make the club their own. Asher believes that having to do a lot of it on their own has only made her crew stronger.

Club Volleyball has 60 members on ConnQuest already and they're ready for more. People of any and all skill levels are welcome to go play whether you're already in the club range, a first-time player, or quite experienced and competitive.

Practices are twice a week in the gym, and are structured to ensure everyone is improving and having fun—usually starting out with skill drills and moving through until they end practice with actual games. In between the drills and the scrimmaging, the group splits up into groups based on skill level for more practice. The group has even spent parts of practice using visualization methods to meditate and focus and improve by practicing mentally. "The environment is incredible," Asher said.

A lot of the people in the club are students with considerable skill already, who got cut from or left the varsity team. A fun part about Club Volleyball is that it's co-ed. "It's a great mix of guys and girls," Asher stated. "I know a lot of guys who loved the sport or played in high school and there was nowhere for them to play here. Now there is."

Sometimes Navy competitors show up to play, which adds a fun, competitive edge to the games during practice. People with more experience are mentors to those who have just found their interest in the sport. Everyone is supportive because we work together without judgment or pressure. The vibe changes based on who shows up each week, but there is always music playing in the background, and people are always smiling and glad to be there.

The future is bright for the club, according to staff and members. Asher credits her staff for being supportive and really working as a team to build the club up from the bottom. They have come a long way, and there is a lot of potential. They have a fun, competitive environment during practices, especially being so fueled by passion. •

THE EQUESTRIAN TEAM ISN'T HORSEING AROUND

ELIZABETH VEROLI
CONTRIBUTOR

Connecticut College's Equestrian Team has had an impressive season so far. Not only are they a club team, their performance this year has shown they are capable of competing against and outperforming teams at the varsity level.

"The team is doing really well," said sophomore team member Taryn Fitzgerald. Out of four shows this year, "we've won reserve high point team a few times." Reserve high point means that out of all the teams competing they scored the second highest in total, a commendable achievement since they compete against schools like UConn and Sacred Heart, much larger schools with varsity teams. Compared to last season, the team has seen an overall improvement.

"I don't think we ever won reserve high point or high point team last year, maybe once, but we are definitely doing better this year," Fitzgerald added. She explained that the newfound success maybe due to the team's dedication this spring. "We've worked so hard and focused on building up their skills."

Regardless of how the team performs, both Hibbett and Fitzgerald commented that it is always a good time and a lot of fun. "The team is always supportive whether you have a good or bad show, and we always have fun," said Fitzgerald. Hibbett added, as a first-year, "The team is really welcoming and friendly" and she has really enjoyed being a part of it so far.

The team is going to the NESCAC competition later this month, and finally, things are starting to look up for this unique team within Camel athletics. •

Men's Soccer: Why not us?

AIMEE MANDERLINK
CONTRIBUTOR

Why not us?" Patrik Devlin '17 says, "Why not us?"

This team motto motivated Connecticut College's men's soccer team throughout their entire season. Going into their NESCAC quarterfinal game against Tufts the team was confident. The night before the game, team captains Lucas Corrubia and Zachary Post gathered the team and asked them, "Why not us?" Sitting down with Corrubia, he explained that as seniors they knew it could be their final chance to make history as Connecticut College soccer players and they wanted the team to understand how monumental the game could be and where it could take them.

The men's team was ranked number five in the nation in the National Soccer Coaches Association of America Poll. Devlin explained that it was a good time and a lot of fun. "The team is always supportive whether you have a good or bad show, and we always have fun," said Fitzgerald. Hibbett added, as a first-year, "The team is really welcoming and friendly" and she has really enjoyed being a part of it so far.

The team is going to the NESCAC competition later this month, and finally, things are starting to look up for this unique team within Camel athletics. •
Success at Nationals!

Sophomore Ashley Curran qualified for Nationals two weeks ago with an impressive 10th place finish at the New England Division III Championships, hosted by Mount Holyoke High School. Her time of 22:46 on the 6K was a personal best. Curran is the first women's cross country runner to qualify for Nationals since 2002. She competed on Saturday at King's Island Resort in Mason, Ohio, and earned 90th place in the NCAA Division III Women's Cross Country Championships.

OUR FUNDS HAVE A RECORD LIKE A BROKEN RECORD.

TIAA-CREF was named Best Overall Large Fund Company two years in a row by the independent research firm Lipper. See what our award-winning performance can do for your financial health. The sooner you act, the better. Learn more in one click at TIAA.org or call 855 200-7243.

Consider investment objectives, risks, charges and expenses carefully before investing. Go to tiaa-cref.org for product and fund prospectuses that contain this and other information. Read carefully before investing. TIAA-CREF funds are subject to market and other risk factors. Past performance does not guarantee future results.
Camels Sweep All Major NESCAC Awards

ELEANOR HARDY
SPORTS EDITOR

Coach of the Year

Norm Riker earned NESCAC Coach of the Year honors for the first time in his four years at the helm. Leading the team to a record-breaking season, Coach Riker and his team brought home the first NESCAC team title in school history.

“This is a richly deserved honor for Norm,” said Fran Shields, the Katherine Wenc Christoferson ’45 Director of Athletics and Chair of Physical Education at Connecticut College. “He has systematically rebuilt our program over the past four years with his tireless work ethic, vision and his development of a success culture. We had a feeling that Norm would continue at Connecticut College his track record of building programs and achieving regional and national success. He is a leader in our department and on our campus and our student-athletes are rising to his level of expectation for their success in the classroom and on the field.”

NESCAC Rookie of the Year

First-year Michelle Medina was named NESCAC Rookie of the Year. One of the forwards, Medina is ranked third in the NESCAC with 22 points. She is one of four Camels who have received Second Team Recognition. Medina follows in the footsteps of teammate Annie Higgins ’17, who was named NESCAC Rookie of the Year in 2013.

NESCAC Player of the Year

Senior captain Astrid Kempainen has been recognized as the 2014 NESCAC Women's Soccer Player of the Year. Also part of the First-Team selection, she has totaled 19 points with three game-winning goals. Being the second Camel ever to garner the title of Player of the Year it brought the team momentum as they entered the NCAA tournament.
Women's Soccer Wins NESCAC Championship

And that is exactly what she did. She was so excited after the save, and threw the ball into the air screaming, which earned her an earful from the ref, and a chuckle from the fans and even Oneforio herself, who seemed to be having the time of her life.

The next shooter for the Camels walked her shot over the crossbar, and the score remained one to nothing in favor of the Camels. The next three shooters for William's all put their shots in the back of the net, while the Camels only converted on two out of their three attempts, leaving the score tied up at three to three.

As if she hadn't done enough in the game already, Oneforio took the Camels final shot, and buried the ball in the back of the net, and instead of running back to celebrate with her teammates Oneforio just walked into the goal to face the final Williams kicker. It was so quiet that as the Williams player approached the ball, it seemed as if the birds in the woods and all the pets at the game stopped to watch the action. Once again, Oneforio made the save, and the Camels rushed the field and piled on top of each other, celebrating the teams and the schools first ever NESCAC Championship. The Camels found a way to win the game, which is what they had done all year.

During the rally back at the athletic center at Connecticut College later that night coach Norm Riker spoke to the fans and simply said, "Thank you so much for all your support this year. When one camel wins we all win." It certainly did feel that way that night for all of Connecticut College.

Not only did the team win the NESCAC tournament, but they swept the NESCAC women's soccer awards as well. Coach Norm Riker won coach of the year, senior midfielder Astrid Kampsen won player of the year, Michelle Medina won rookie of the year, and Bryanna Montalvo won player of the week. It seemed as if the Camels could do no wrong.

The season wasn't over for the Camels though, because they earned an automatic bid into the NCAA tournament, where they would face Swarthmore College at Montclair State University in New Jersey. Interestingly enough, Swarthmore had a similar road to the NCAA tournament as Con: t they defeated in penalty kicks Johns Hopkins University, the number one seed and most winning team of all time from their conference. Con: won this game too, three to one, and what was a very close game. Liv Block and Michelle Medinas both scored in the final seven minutes of the game, adding yet another win in the teams record, and moving the Camels into the second round of the NCAA tournament.

Sadly, the women's soccer teams incredible run came to an end in the second overtime of the second round game of the tournament. The Camels fought hard and almost forced the game into penalty kicks, but their opponents Montclair State were just too much to handle in the end. The Camels ended their season with a program record sixteen wins, and celebrated being the first Connecticut College team to bring home a NESCAC Championship. So, if you see the girls of the COCCWO-SO team, make sure to congratulate them on all their success this year. When one Camel wins, we all win. *