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The Bates Student

THE VOICE OF BATES COLLEGE SINCE 1873

WEDNESDAY March 15, 2017

Vol. 147, Issue. 15

Lewiston, Maine

FORUM

Hannah Tardie '17 responds to Chimamanda Nzogi Adichie's controversial remarks.



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ARTS & LEISURE

Peter Nadel '19 reviews the recent Bates production of A Midsummer Night's Dream.



See Page 5

SPORTS

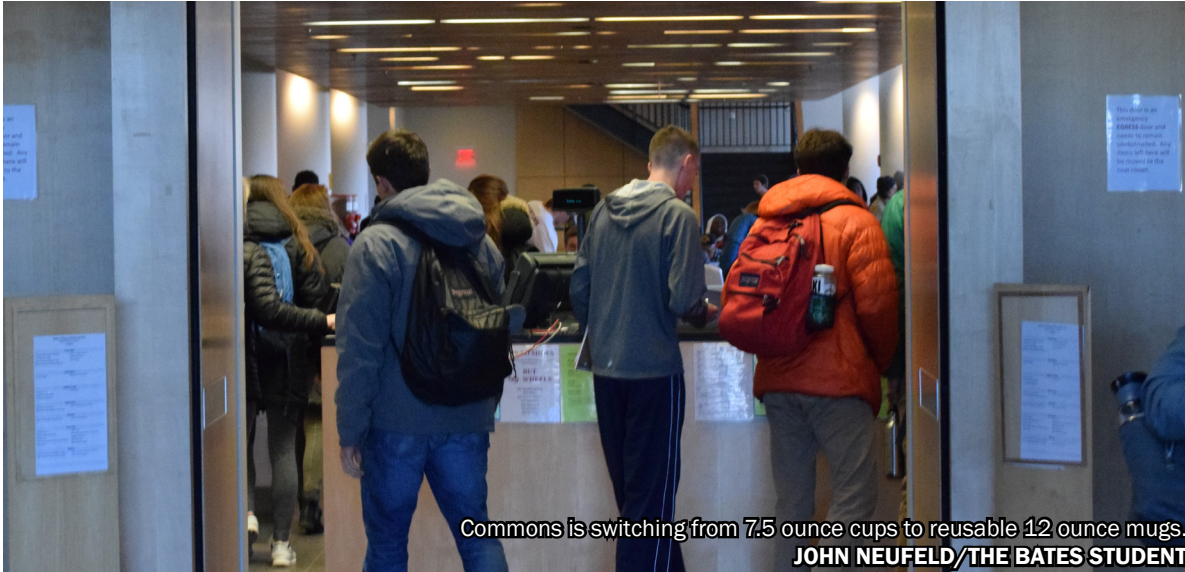
John Neufeld '17 provides the skinny on English Premier League teams starting with the letter S.



See Page 7

Commons cups get eco-friendly makeover

Bates is in the process of transitioning to a student-owned mug program to replace paper cups in Commons.



Commons is switching from 7.5 ounce cups to reusable 12 ounce mugs. JOHN NEUFELD/THE BATES STUDENT

LUCIA BROWN
STAFF WRITER

Bates Dining Services has announced that starting this Short Term, there will be no more paper cups in Commons. The 7.5 ounce plastic cold beverage cups will be replaced with 12 ounce cups, reusable 12 ounce hot-beverage mugs will be made available for in-Commons

use, and each student will be given a mug for taking beverages out of Commons.

During the last week of February, a link to a survey was emailed to all members of the Student body, was promoted on the Bates Today and was made available in-person in Commons. Students were invited to choose which mug they preferred out of two stainless steel hot/cold

reusable containers, one of which will eventually be distributed. About 1200 students responded.

Following the results, which will be published during 2017 final exam week, every student will be given the mug for which the majority voted. If students prefer a different mug, they

See COMMONS CUPS, PAGE 4

Class of '17: A case study in athlete roster retention at Bates

The Student's sports editors detail the nature and implications of roster retention.

JAMO KARSTEN
GRIFFIN GOLDEN

MANAGING SPORTS EDITORS

Part 1 - The tribulations and triumphs of collegiate athletics

Fall semester at Bates College is just getting into full swing. Olivia glances around at the foliage as she walks to the Davis fitness center. A forward on the basketball team, Olivia has a mandatory weight lifting session twice a week. She is hoping her hard work will correspond to more playing time this season. Olivia hits the weights and then grabs lunch in Commons with some of her teammates.

After her 2:40 class, Olivia finishes her calculus problem set and then gets ready for pickup at 7:00 with the rest of the team. Olivia has been playing basketball ever since she could walk, and genuinely loves the game. She can't imagine what she would do without the sport in her life, but occasionally she feels all the time she puts in is a waste. It's still the offseason, and she's already beginning to feel a little burnt out. During the season, this schedule will

get even more rigorous. Upwards of three hours a day will be spent on the court, not to mention travel and additional commitments. This will be especially hard to get through if she doesn't get a lot of playing time again this year.

Olivia now lays in her dorm room at midnight. She flips through her snapchat stories. A five second video pans a room full of her friends playing poker. The next story is a shows a packed Olin hall as a talk is given. Olivia laments the fact that she doesn't have a lot of time to improve her computer coding skills, something she is passionate about. She runs her hands across her basketball, just before she falls asleep.

This hypothetical scenario depicts a dilemma that many Bates athletes face. Although they love and are committed to their sports, it's easy for athletes to start thinking about all of the other activities they are missing out on while spending time in the gym or on the field. This crisis often informs athletes making the tough decision to stop playing the sports they love.

See ROSTER RETENTION, PAGE 8

Diversity and inclusion, with ardor and devotion

WILL MURRAY
ASSISTANT FORUM EDITOR

This winter, *The New York Times* published a list of 38 colleges in America that have a higher percentage of students from the top one percent than the bottom 60 percent of income distribution. Bates ranked number 17.

Understandably, the *Times* article conflagrated on social media; the day after the statistics were released, both my parents texted me the link to the article. In adjacent columns, the 12.9 percent of students from the bottom 60 percent paled against the 18.3 percent of students from the top one percent. The statistic was, for my family and many of my peers, a slap in the face.

And it was not just a slap in the face for Bates; what was most unsettling, perhaps, was the number of elite institutions that dominated the top of the list. NESCAC schools, in particular, seemed overwhelmingly present. Many of Bates' counterparts in the conference fared considerably worse than Bates in terms of socioeconomic diversity; Bates was one of eight NESCAC schools--Bates, Bowdoin, Colby, Connecticut, Hamilton, Middlebury, Trinity, and Tufts - to make the list.

We are certainly not alone in our issues with socioeconomic diversity, but these statistics are no less worrisome. Diversity is an essential component of the college experience. As the "Diversity & Inclusion

See DIVERSITY, PAGE 3

A Midsummer Night's Dream amazes, standing between reality and reverie



The cast takes their final bow. JAMES MACDONALD/THE BATES STUDENT

PETER NADEL
CONTRIBUTING WRITER

The air around Schaffer Theater this weekend was thick with anticipation. News of the production of William Shakespeare's *A Midsummer Night's Dream* was sparse and expectations were riding high. It was to be the thesis performances of three seniors, and was following up on a performance of the same play last spring. Needless to say, combined with the directing of long-time Theater Professor, Martin Andrucki, the play had accumulated a hot buzz. But did the production live up to Bates' expectations? Quite simply, yes.

Entering through the double doors, the audience was met with a nineteen-twenties style landscape of soft colors and powerful shapes. Eyes

See MIDSUMMER'S NIGHT DREAM, PAGE 5



Attendants surround Titania. JAMES MACDONALD/THE BATES STUDENT



Do you care about the truth?
The only time we'll print
“alternative facts” is in *The Spudent*.
Facts matter.

The Bates Student

Feminists must validate the experience of trans* women

HANNAH TARDIE
MANAGING FORUM EDITOR

A video circulating the internet of renowned feminist author Chimamanda Nzogu Adichie cites her using what many have labeled “transphobic”, “cis-centric,” and “exclusionary” rhetoric to describe the differences in treatment and experiences of trans* women versus cis women. This video has led to various responses, many of which attack Adichie and point out her privileged position. While I have many problems with the way some of these articles attack, dismiss, and label Adichie with harsh terms, I do agree that what Adichie says about the experience of trans* women is problematic. Although some trans* women did/do have the privilege of passing as men, having one privilege does not negate their experiences as women or trans* women’s labor that has intense theoretical roots in feminism.

I do believe that some— not all— trans* women do/once had the privilege of passing as men. This privilege is something that I, as a cis-gender woman, do not have; however, where Adichie’s logic crumbles is in mistaking this privilege as beyond or outside the experience of a woman, potentially even beyond or outside efforts of feminism. What Adichie fails to recognize, and what unfortunately many of the articles I read failed to point out, is that all LGBTQ+ people, not solely trans* women, have all labored for feminism in a way that heterosexual cis women have not. More importantly, hetero-cis women benefit from this labor. And to exclude trans* women from the labor of the LGBTQ+ community is intellectually and ethically irresponsible.

Because the constructs of gender and sexuality are so deeply intertwined with each other, it is important to recognize that disrupting one (by presenting as gay, for instance) disrupts both binaries. In other words, for a cis woman to engage in a queer activity with another cis woman is still disrupting the gender binary that relies on heterosexuality to function. Trans* and non-binary people disrupt these binaries even more overtly in terms of systemic structures of pronouns, the legal gender binary, etc. What we need to recognize here is that the entire concept of feminism is rooted in a concept of trans* or non-binary. In western culture, the logical framework for gender is that woman is not the opposite, but the counterpart or other in the face of man. Men serve as an icon of the norm while women serve as the gendered other to that norm. In essence, women are represented in terms of their proximity or relationship to men. And anything non-cis or non-heterosexual disrupts this framework.

What we learn from non-cis people, and through trans* women especially, is that gender is not only constructed as a reflective binary, but that it is entirely performative. Culturally, drag and other types of

performance have pointed this out to feminists, which has helped carve the notion of what being gendered as a woman really means. Judith Butler writes, “[Drag] implies that all gendering is a kind of impersonation and approximation. If this is true, it seems, there is no original or primary gender that drag imitates, but gender is a kind of imitation for which there is no original; in fact, it is a kind of limitation that produces the very notion of the original as an effect and consequence of the imitation itself...the naturalized effects of heterosexualized genders are produced through imitative strategies; what they imitate is a phantasmatic ideal of heterosexual identity, one that is produced by the imitation as its effect.” (Butler, 378)

In completely theoretical terms, the practice of performing as non-cis reveals that gender is performative, and there is no original model for this performance. This means that ALL women, even cis women, are performing their gender, which has no original foundation. Because gender is a construct which must be performed, trans* women are not mimicking or appropriating an original model of a true “woman,” they are mimicking a mimic that has been performed for years. So it seems that the crux of the experience of being a woman is performance. So theoretically, it makes no sense to exclude trans* women from this experience, just as it would make no sense to exclude non-binary women from this experience, because they choose to no longer “perform,” so to speak. We know this thanks to the work of the LGBTQ+ community (which includes trans* women!) that has performed and disrupted these binaries in overt and revealing ways that heteronormative cis people could not.

So, even though some trans* women could/can pass for men, recognizing this privilege is not socially or theoretically very productive. What would be more productive, which is what the articles I read were really grasping for, is recognizing the extreme systemic violence that takes place every day against trans* people. Trans* women’s bodies are not safer than cis women’s bodies from sexual harassment and assault. In fact, one in two trans* people will be assaulted in their lifetime. A trans* person has a one in twelve chance of being murdered compared to the 1 in 18,000 chance that cis people have. So, while some trans* women might at one point been able to pass as men, this privilege is clearly not strong or rooted enough to protect them from violence. Cis women may not be able to pass as men, but the chances of them avoiding violence against their bodies is dramatically higher. Keeping that in mind, it seems it would be a more productive conversation for feminists to focus not on the validity of the experience of trans* people, but on how to systematically disrupt gender binaries that exclude and violate every radically different kind of women’s bodies.

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A conversation with Harold A. Maio, retired mental health editor, on language and “stigma”

NOAH LEVICK
AMAR OJHA
EDITORS-IN-CHIEF

Mr. Maio contacted The Bates Student in response to the article *Chamique Holdsclaw highlights panel on mental illness*, written by Managing Sports Editor Jamo Karsten, published on February 8.

We received an email on February 8 from Harold Maio detailing his concerns with language in the article. Specifically, Mr. Maio objected to the fact that the topic of “the stigma of mental health surrounding those who don’t immediately recover from their mental illness” was listed as one of several audience questions.

Mr. Maio is a retired mental health editor, and he has been published in numerous publications, including The Guardian, The Capital Times, The Ithacan, The Spectator, The Rice Thresher, and The Daily Campus. He currently resides in Fort Myers, Florida.

Because we were curious about his perspective, we recently got in touch with Mr. Maio to ask him several questions. Below is the complete transcript, minimally edited for grammar, of that email conversation.

BS: Can you talk a little about your background? When did you start working as a mental health advocate?

HM: I have been an advocate since the 1970s. My travels as an advocate have taken me to three countries and many of the United States. My writing has taken me to more newspapers and journals than I can mention, largely through the internet, which makes addressing issues easy. A highlight was an invitation to the White House to celebrate the 10th anniversary of the Americans with Disabilities Act. I did not enter the field of advocacy in the beginning, but, realizing the power of language through studying literature, I saw it could be focused to accom-

plish goals in the field of disability.

BS: Why is the word ‘stigma’ problematic?

HM: The question is an amusing one, for no one questioned its power when employed against Jews in WWII. Nor is anyone unacquainted with the power it exercised over women as rape/stigma. Somehow we learn to divorce ourselves from that word, ignoring its history of harm. Becoming injured to any word can have serious consequences.

BS: Is it ever legitimate to use the word ‘stigma?’

HM: One can cite its historical use and learn from it. One ought, having witnessed the consequences of those usages, not accept its contemporary use: always its use has been to harm.

BS: Why is language particularly important when we talk about mental health?

HM: We ought talk about health, mental or physical, with the same language. We do not. We have developed a negative language when discussing issues we have been taught are “mental”, i.e., of the mind, not the brain, and a far more positive language when discussing issues we see as physical. We are learning more and more that the issues people once saw as “mental”, because we had so little knowledge of them, are directly related to the physical brain. As neurological research is increasing, and our focus changes to the brain itself, respectful language is increasing.

BS: What is the ideal approach when discussing mental health?

HM: The most important part is not to confuse the idea, health, with illness. We can all aim for mental health and there are practices we can follow, just as we can aim for good physical health by following

specific practices, but when illness occurs, we ought focus entirely on the illness, understand it as fully as we can, so that we can, when possible, bring it to an end.

BS: What can we do to educate people on these topics without this being seen as another cry for politically correct language?

HM: First, we need to appreciate that “politically” correct is “correct” modified to fit politics. More often than not, when that term appears politics has shifted and someone has not kept up with the changes. An example each of us can appreciate is the end of segregation, once declared not only politically correct but declared constitutionally correct by the US Supreme Court. The dissent by Justice Harlan is worthy of a read by anyone interested in the meaning of democracy.

BS: Have you seen a cultural shift over your lifetime in the ways we talk about and advocate for mental health?

HM: A shift is taking place, though the shift in language that ought be accompanying it is lagging behind. Both the African American Rights Movement and the Women’s Rights Movement made language a prime focus, for both fully understood that how we speak affects how we act. A recent survey by the Prince’s Trust in the UK [from businessnewswales.com], revealed that 25% of youth [in Wales] do not accept the prejudices their parents learned about mental health issues. That is reason to take hope.

Thank you for your concern and may you see that 25 percent grow. As my generation did not adopt all of the prejudices held by our previous generation, yours will not adopt all the prejudices of your previous generation. And in the process you will teach us.

DIVERSITY

CONTINUED FROM PAGE 1

As the “Diversity & Inclusion” tab on the Bates website says, “Everyone is different; at Bates, we embrace and learn from that difference.” Diversity of all kinds-- sexual, racial, cultural, and socioeconomic-- plays a vital role in the intellectual vibrancy of college.

As the website suggests, diversity is a core value on Bates campus. In the past few years, Bates has made a concerted effort to promote this value. Under the Clayton administration, we have made leaps in terms of diversity initiatives. According to the Bates website, Spencer has implemented our first diversity officer, helped improve the number of underrepresented students in incoming classes, and incorporated Bates into the Connections Consortium-- an intercollegiate organization that aims to promote diversity on college campuses.

Bates is demonstrably dedicated to the cause of diversity, and it is critical that we look at these statis-

tics through the lens of our progress. But as for now, we cannot escape the numbers. We currently have a higher number of students who hail from the nation’s top one percent of income distribution than those who come from the bottom 60 percent.

So, how do we change it? The question is, understandably, a complex one. Some of the burden might fall on the administration in continuing to push these efforts which combat socioeconomic inequity. But let us also remember our role as students.

“Diversity and Inclusion” are not problems that can be solved by numbers alone. They are social issues too, ingrained in our interactions and deeply-rooted privilege. Let us recognize that privilege, take classes that expand our experience, make an effort to talk to people different than ourselves, and allow these statistics to guide the work of the college-- and our work as students too.

READ.THINK.SHARE.

The Bates Student

The politics of “The Bachelor”

MARY SCHWALBE
MANAGING FORUM EDITOR

I really enjoy “The Bachelor.” I do not watch it religiously—I would consider myself a casual viewer—but every few seasons I get sucked in and watch every Monday night. As a feminist, this has created a lot of internal conflict in me. For those blissfully unaware, “The Bachelor” is a reality dating show in which two dozen or so women vie for the attention of one man in the hopes of getting engaged. Episodes feature “group dates” and “one-on-ones” where contestants compete to spend more time with the bachelor. There is a female equivalent of “The Bachelor” called (surprise) “The Bachelorette,” in which men fight for the chance to propose to her at the end of the show.

The show is hugely problematic in many regards. Contestants are slim, very made-up and overwhelmingly, white. The show is heteronormative, pits women against one another, shames women for their sexual histories, and has been accused by former contestants of providing more alcohol than food and very little time to sleep. What always surprises me is how, despite these circumstances, the women seem to generally get along and form close friendships. It does not make any sense. This observation is probably the result of much of the show being orchestrated by producers, like every other reality TV show. This is confirmed by both producers and contestants. Episodes are heavily edited to emphasize particular storylines and create drama where there likely is none. When I feel guilty about watching “The Bachelor,” I tell myself, it is all fake— the contestants know what they are getting themselves into.

Even if the contestants do know what they are signing up for (though this may not be the case as one contestant last week cried that it was not fair that the bachelor was also dating other women; like, Vanessa, that is the whole premise of the show) is that enough to absolve it of its faults? Many fellow students I know at Bates watch the show and, universally, we see it as parody. We watch it because it seems so ridiculous that it almost makes fun of itself. However, even if the show is ridiculous, it still perpetuates negative narratives of women as sexual objects, playing into tired tropes like ‘the virgin,’ ‘the wh*re,’ and ‘wife-material.’ It also fails to represent a diverse range of women. The show has never had a gay bachelor or bachelorette and has never featured a trans* contestant. The first bachelorette of color will appear next season.

The truth is, watching “The Bachelor” is escapism; it probably is no more sexist, or less diverse than the mass majority of television shows on air. Still, that does not excuse it of its sins. The President of ABC has acknowledged these concerns and promises viewers that there will be “tweaks” to the show’s content in the future. While I am not holding out much hope for these “tweaks,” watching the show has led me to have many conversations with other Batesies about sexism in media and how we need to think critically about how women of all identities are represented. Maybe the lesson to be learned here is that we need to be conscious of the media we consume and its issues. The more people point out flaws, biases, and misrepresentation in media, the more pressure there is for producers and directors to change it.

READ ABOUT IT
WRITE ABOUT IT

BatesRates

▼	The never-ending month of March
	We’re only halfway done.
▲	Spring starts on Monday
	But what does that even mean?
▲▼	Housing sign-ups
	You win some, you lose some- friends, that is.
▲	Course optimization results revealed today
	Let’s hope these results are indeed “optimal” for students
▲▼	The cycle of arts at Bates
	A Midsummer Night’s Dream is over, but the Spring Dance Festival is coming up.

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Summer funding opportunities

Bates offers several options for summer funding, including through the Harward Center and Purposeful Work Internships.

DYLAN METSCH-AMPEL
STAFF WRITER

Dylan Metsch-Ampel '19 is a Communications Intern at the Harward Center.

Unbelievably, second semester is quickly approaching the home stretch. It is an exciting but stressful time with Short Term and summer just out-of-reach behind impending finals. While it is important to stay focused on the present semester, it is also necessary to look ahead and plan for summer. Often, everyone is so worried about what internship they'll be involved in, where they'll be travelling, who they'll be seeing, and what they'll be doing that they forget an integral component to their summer plans: summer funding.

Bates offers a variety of options for summer funding, and it's easy to find one that fits your plans and needs.

Perhaps the most well-known source of funding is the Purposeful Work Internship Program which offers up to \$4,000. To be eligible you do not need to have an internship with a Purposeful Work Core Employer, but you do need an internship offer. Although the initial deadline has already passed, there is a second deadline coming up on April 9. Go to the www.bates.edu/career and click on "Job Shadows & Internships" to find out more about Purposeful Work Funding.

The Harward Center also offers amazing opportunities for summer funding. The Harward Summer

Civic Fellowships are open to anyone with an internship in the US or abroad. This fellowship requires a grant application, and is considered highly competitive. Those who receive the fellowship are awarded \$4,000. The deadline to apply is Monday, March 27th.

The Harward Center also offers the Summer Community Work-Study Fellowships. This fellowship is available to those working for nonprofits on environmental or social issues within the US. Students must also qualify for the federal work-study program to be eligible to receive this fellowship. The deadline to apply was Wednesday, March 15th, but applications will be accepted until the funding is gone. To apply to either the Summer Community Work-Study Fellowships or the Harward Summer Civic Fellowships visit the Harward Center's website and contact Peggy Rotundo (mrotundo@bates.edu).

Amongst many other responsibilities, Peggy Rotundo is Bates' contact person for community-based non-profits. She helps students come up with a plan for the summer and formulate ideas for internships with local organizations. Ms. Rotundo was explicit, "I am here to help students figure out what they might want to do for the summer. They do not need to have a specific internship in mind when they come see me."

In addition to the Purposeful Work Funding and the Harward Center, there are various miscellaneous funding opportunities offered by Bates. These include the Bouley Fund for Geology, C3 Undergradu-

ate Fellowship, Hoffman Research Support Grant, Rawlings Grants for Math, STEM Faculty-Student Research Grants, Otis Fellowships, Phillips Student Fellowships, and Technos International Week in Japan. Furthermore, keep an eye out for professors looking for research assistants. History professor Joe Hall is offering an opportunity to earn up to \$3,500 researching western Maine environmental and American Indian history. The deadline to apply for this position is Friday, March 17th.

Previous Bates students have received summer funding while working with organizations that include Maine Immigrant Refugee Services, School Square, Raise-Op Housing cooperative, Alaska Arts Southeast, the California Conference for Equality and Justice, and so many more. Josh Caldwell '19 interned with the Kennebec Land Trust this past summer and said, "The summer funding I received through Bates made the internship possible. I did not have to work another summer job and I could devote all my attention to the work I wanted to be doing with the Land Trust."

It is important to note that all of the opportunities mentioned here do not even scratch the surface. There are so many opportunities for summer funding for Bates students who are involved with, and interested in, any and all kinds of fields. The Bates College website has a complete list of opportunities with all of their requirements. Just web search "Bates College Summer Funded Opportunities" and the first hit is the right page.

Teach for America

Hayrapetyan '18 explains the organization's mission.

MARIAM HAYRAPETYAN
ASSISTANT NEWS EDITOR

Mariam Hayrapetyan '18 is a Campus Campaign Coordinator at Teach for America.

Teach for America is a non-profit organization dedicated to recruiting undergraduate students to devote two years after college to teaching impoverished children. The reality of the American education system is that "children in extreme poverty are half as likely to graduate from high school and one-tenth as likely to graduate from college as students from the most affluent communities," according to the Teach for America website. "There are numerous forces behind this injustice—racism, outdated policies, lack of resources, and much more;" however, this can be fixed through educators, students, and politicians coming together to create solutions, which will get rid of inequality.

Their approach is to enlist leaders from various backgrounds who will then leave lifelong impressions on the school and the students. In 2016, 3400 men and women joined the Teach for America team, where 48% were Pell Grant recipients and 34% were the first in the family to attend college. It is vital that Teach

for America corps members come from diverse backgrounds and are able to contribute their stories to the classroom, for the final goal is for them to connect with the students. Teach for America has also identified Arkansas and Mississippi as high priority areas in need of good educators and leaders.

Often times, students from low-income backgrounds slip through the cracks and are unable to succeed in the classroom because they lack the foundation. As a way to combat that, Teach for America has partnered with numerous colleges across the country and hired Campus Campaign Coordinators to recruit students across grade levels to apply to the organization.

For those interested in applying, they must do so by April 21st of this year. It is vital that the student is a leader on campus and is involved in community service. Further, the GPA requirement is 2.5 out of 4.0. It is encouraged that all majors apply, for they can bring in their unique perspective and possibly use their skills to combat educational inequality through their job.

There will be numerous presentations across campus and tabling events in Commons for those interested in pursuing Teach for America after college. To learn more contact mhayrape@bates.edu.

Winning and losing in politics

Jamal Smith '03 gives a talk about life on the campaign trail.

CHRISTINA PERRONE
STAFF WRITER

On Monday night, Jamal Smith '03 gave a talk to students about what it is like to work in politics. Smith is a positive force of energy and his excitement is contagious. However, if there is one trait that defines Smith, it is persistence. He graduated from Bates in only three years and continued to work on Obama's and Clinton's presidential campaigns. Today, he is the Deputy Director of Operations at Planned Parenthood in New York.

Even though Smith has had a lot of success in his career after college, he started off his talk stating that, "I really feel like I've made my career out of losing in politics." He worked for Hillary Clinton's 2008 campaign, which lost the general election. He then worked on Obama's two winning campaigns. Afterwards, in 2010 he moved to Miami, Florida to work for a non-profit. People often ask him about what it's like to win campaigns, to this Smith says, "I'm actually more interested in the story of what it's like to lose. Because although I've had successes, the thing that has brought me forward professionally and personally was knowing how to lose and to get back up and keep on going."

"One month in I was laid off, and found myself homeless and living in my car in Miami. This is after I did everything I was supposed to do. I graduated Bates in three years. I went to law school, you know, I worked hard, kept my nose clean, did all these presidential campaigns, and here I am living in my car. And that's when I really had to question why it is that we do what we do."

Smith says that it is of utmost importance to be gracious and not to take anything for granted. After being laid off, he learned that in order to make it in the modern-day professional world he would have to make himself indispensable. Smith discovered his 'why', shortly after his first experience of failure: "for me it was because I just believe I had something to contribute. I felt like I believed I could be of help and of service. I felt like being a person of color, I felt like being out, was critical for that. And I made the choice that I was going to stay in politics. And I hustled and I scraped."

Eventually, the Clinton Foundation asked him to do an interview in New York. Although he was only starting to get back on his feet, he took up the offer and with a little help got a ticket to New York City. This time, he was motivated more than ever to exercise his 'why': "there I am working during the day, going to volunteer at night. I was doing a 100 hours a week, a lot of it unpaid because I was volunteering, but I really believed in it. And if I just put my foot in the door, I knew it would work out."

His hard work paid off, and as Smith said, "Through making myself indispensable, willing to do anything that was asked: from getting coffee to writing memos to making telephone calls, I got connected in the African American outreach department. And that's when I said this is who I'm going to be and this is what I'm going to do." And for a while it did work out, until Clinton lost the 2016 general election to Donald Trump.

"And then I was in the position where I was back at square one. Because when you lose in a campaign, it's all gone. That's it...Everything I worked for for ten years, everything that I had struggled for, everything I thought I believed in myself was clean board. And I had to start over."

A lot of millennials are entering a workforce that cannot guarantee a 10 year job. Our generation must be agile, and take job opportunities on a whim. After his Miami experience, Smith knew how to pick up himself and start over. He reflected, "I went back to doing things that I really loved to do. I went back to teaching for a little bit and I just got back to social media and my Linked in... And through that Planned Parenthood reached out to me...And this was shortly after the campaign and honestly I really didn't want to go to work. Didn't want to work hard again. [I] wasn't even sure if I wanted to do anything difficult or be in politics. But you know when there's a good opportunity you just have to jump on the ticket."

One of the biggest lessons Smith has learned in his life is that opportunities come at inopportune moments: "A lot of times in life, particularly in politics. You don't have the luxury to choose when your opportunities are going to come. You have to have the courage to say yes when they come, and jump on



Jamal Smith '03 talks about his struggles and successes in the job force.
JOHN NEUFELD/
THE BATES STUDENT

them." Instead of declining the offer at Planned Parenthood, he showed up to the interview and took it one step at a time.

After being asked what a graduate should look for in a job, Smith said, "One rule that I've always found super helpful, especially in the first jobs I got out of college, was look for the jobs with two things: where you can learn the most, like get the most skills, and meet the most people."

Another take away from Smith's conversation was the need to hustle in daily life: "Bates I think helped me out because, when I was here I learned how to do two things that are really important. I think one, I really learned how to hustle. There are so many opportunities at Bates, whether it's study abroad or short term. Or even just creating your own opportunities... The other thing is especially being a person of color, being in a marginalized group, learning how to work in an environment where I maybe wasn't comfortable and wasn't natural for me, or wasn't what I was used to, and still being successful."

Smith ended the talk with a message of hope: "When you understand your 'why', everything will fall into place."

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COMMONS CUPS

CONTINUED FROM PAGE 1

can elect to receive a voucher for any mug in the school store valued at the same price. If the item the student wants to purchase costs more than the Commons-issued mug, the student will have to pay the difference.

In response to the reasons leading to the Commons cup changes, Christine Schwartz, Assistant Vice President for Dining, Conferences, and Campus Events, pinpoints two concurring events that took place last fall. Firstly, Dining Services found out that Commons paper cups could no longer be recycled and that it would be more cost-effective to create new cups than to recycle old ones. At the same time, the Committee on Environmental Responsibility was reviewing the Campus Green Initiative Grants and found that four of the proposed initiatives concerned elimination of paper cups in Commons.

To devise solutions to these environmental and monetary concerns about Commons paper cups, a Mug Committee was created, comprised of five students, along with Cheryl Lacey, Director of Dining, Schwartz, and Tom Twist, the Environmental Coordinator.

These new initiatives will have drastically positive environmental impacts. About 750,000 paper cups,

which since last fall have been sent to the landfill instead of being recycled, will be eliminated from the Common's waste stream. This will significantly decrease Bates' carbon footprint. While this is a great first step in making Bates a greener campus, there are always further improvements that can be made to further reduce our carbon footprint.

Madeline McGonagle '18, a member of the EcoReps, a group of students working on similar campus-wide sustainability projects under the direction of Twist, reminds students to "be conscious of energy usage" and to also keep in mind "food/other waste production."

McGonagle advises students, and the general public, to always turn off lights when they are not needed, close windows when heat or air conditioning is on, and to pay attention to not only what one consumes but also to what one wastes.

To find out more about or to get involved with other sustainability initiatives on campus, read the monthly EcoReps newsletter either posted around campus or delivered through email by contacting twist@bates.edu. Anyone can also attend events hosted by EcoReps such as those in the current Sustainable Ethics Week, held March 14-18, 2017.

A Midsummer Night's Dream

CONTINUED FROM PAGE 1



Actors stand proudly in costumes designed by Nora Dahlberg '18. JAMES MACDONALD/THE BATES STUDENT

were drawn quickly to the parchment yellow crescent moon. Paired with a square arts-and-craft style screen, juxtaposition was placed literally center stage. This visual contradiction set the fragmented tone for the actual performance. The play, this production proved, is primarily about doubling and the agency that it gives or takes away. The characters of the play are constantly cast between, between species, between love and most notably between reality and dreams. The ethereal qualities of Andrucki's staging rang through every detail, even down to Titania's servants who whisked scenery, as if on an enchanted wind, on and off stage.

Showcasing the incredible talent of Bates, *Midsummer* was carried by the strength of its performances. Audrey Burns '17 gave us a nervous, crafty and ultimately redeemed Helena, while Azure Reid-Russell '17 played Hermia in a fresh way. Sam James '18 provided a mercurial and loyal Puck. Declan Chu '17 gave us a confident yet misguided Lysander who was always at odds with Demetrius played by John Dello Russo '18. Meanwhile, Dan Peeples '17 played an over the top and ridiculous Bottom. The play within a play at the end of the production proved to be a hilarious highpoint, with Erik Skattum '19 in dress and blond wig splayed out as Thisbe.

Although the playbill told us the play takes place "not all that long ago," the costumes set it at the height of the twenties. Despite this setting, Andrucki is careful not to fall into the aesthetic clichés associated with the time. Never is this choice overbearing or distracting; rarely is it not subtle and refined. One piece of the design did stick out, fantastically. A couch covered in white with a crescent moon placed jauntily behind it. Serving as a bed for Titania and Bottom, the piece is gorgeously over the top, as ridiculous and decadent as the relationship itself. A more understated decision was the white cloth trees hung about the back part of the stage. Standing in for the forest, they were a reminder of just how eerie this setting is. Entering stage through them was a powerful and imposing Oberon, played by Psychology Teaching Assistant Brian Pfohl, accompanied by his sly Puck or a light and elegant Titania, played by Tricia Crimmins '19, followed by



her servants.

The production was stellar. Fusing elements of the established tradition and new, innovative techniques, Andrucki took his audience on an incredible journey. Taking Shakespeare to Schaffer, the cast and crew of *Midsummer* wowed its audience with everything from gut-busting comedy to thought-provoking insights on the human psyche. Helping to welcome the warmer weather, it transported us to a set of magical and lovely summer nights, filled with mischief and farce, governed by fairies and their frivolities. Bates' *A Midsummer Night's Dream* inspires joy and color through the wintry and sometimes bleak Maine campus.



Attentively looking on, the court drama develops. JAMES MACDONALD/THE BATES STUDENT

How do you fix a problem rooted in rhetoric?

HALLEY POSNER
MANAGING ARTS&LEISURE EDITOR

When your car breaks down, what do you do? Me, personally, I call my dad who asks me what on earth I would like him to do (he lives three hundred miles away) and then I call AAA and they send a tow truck. Easy. Done.

But not all problems have such a simple fix. In his book *Enough Said: What's Gone Wrong with the Language of Politics?* President and CEO of The New York Times Company Mark Thompson lays out the problems with our political rhetoric today. Drawing on basic rhetoric theory and applying it to case studies throughout contemporary Amer-

ican and world politics, Thompson presents the conundrums and posits some solutions about the failures of political language.

Thompson structures his book in a way that is familiar to any student: clear-cut sections with subdivisions and a clear statement of his thesis at the end of each chapter. The structure is easy to follow, therefore leaving more time for the reader to unpack the themes Thompson discusses, rather than trying to figure out his writing style.

The author acknowledges the polarizing nature of his topic and does his best to distance himself from his biases. That being said, Thompson bluntly states that "[t]he crisis in our politics is a crisis of political language." So, not entirely

unbiased, but then again when you pick up a book with a title such as this, you probably knew that already.

But how do you fix a problem as endemic and rampant as subpar language usage? Let's remember, repairing political language is not as easy as changing the alternator on my Honda; there is no one correct way to go about fixing how people use words.

First, Thompson reminds us that the art of rhetoric goes back to ancient Greece, to Sophists such as Aristotle, Thucydides, and Cato the Younger. Once he presents the foundation, the author applies that rhetorical theory to political leaders nearly every contemporary person would know: Adolf Hitler, Donald

Trump, and Margaret Thatcher to name a few. There's even a *Hamilton* reference buried in the tome.

Particularly, Thompson notes the immense pull that George Orwell still has on today's politicians and their choice of rhetoric style. Orwell's writings have become so prolific in today's collective memory that they are often hard to escape. The author agrees with Orwell in the sense that they both acknowledge the power language has to change and shape society, but Thompson does not take the utterly dreary tone in which Orwell perpetually finds himself. However, Thompson does note the shortcomings of over edited and processed words.

Language is very potent and must be treated as such. There are

even times when language can get in the way of itself. Thompson notes that "[p]olitical correctness is inspired by the rationalist conviction that if you stop people saying prejudiced or hurtful things, over time they will stop thinking and acting prejudicially too [which is] an unproved and psychologically implausible conjecture..."

Along this vain, the author implores his reader to remember that even though he is heavily critiquing mostly Western cases of rhetoric, we as citizens of the Western world have to remind ourselves to be thankful that we have the political latitude to make such mistakes. Freedom of the press and speech are not innate hu-

See RHETORIC, PAGE 6

Planet Earth: A look inside the natural world

BRIA RIGGS
CONTRIBUTING WRITER

Sometimes the natural world appears to be an inaccessible realm. It can be hard to express just how beautiful the world is around us. *Planet Earth* brings the best of the natural world to the little screen in an 11-part television series, which first premiered in 2006. The series used the most modern and advanced film techniques to capture some of Earth's most spectacular places. The franchise has recently released *Planet Earth II*, and with this newest installment, it is important to look back at the original in order to understand why *Planet Earth* is one of the world's most well-renowned nature documentary series.

Planet Earth takes audiences to some of the most far-reaching corners of the globe and pulls back the veil to reveal some of the most spectacular ecosystems and species. The filmography is dazzling, with beautiful panoramic images of the great plains of Africa and one-of-a-kind close-up shots of mother and cub snow leopards in northern Siberia. With David Attenborough acting as narrator, audiences are not only swept away into new landscapes, but are also educated about some of the world's most important ecosystems. The series' ability to pull viewers into the workings of each landscape

is what makes *Planet Earth* one-of-a-kind.

The natural world is beautifully captured, but the producers have also manipulated what is seen in order to keep viewers intrigued for all 11 of its hour-long episodes. We all know that death is a part of wild ecosystems, but *Planet Earth* never explicitly shows death to its viewers.

In the fifth episode, "Deserts," viewers see an elephant calf wandering through the Kalahari Desert in search of its mother, but the calf is traveling in the wrong direction. In "Ice Worlds," the audience is shown a wounded polar bear. Viewers know that the elephant calf and the polar bear are going to die, but it is never clearly shown. The series is able to bring its audience to the edge of torment, and then pull us back in by transitioning immediately to newer and happier scenes, and some of most spectacular events that occur in the natural world.

Planet Earth presents some of the world's most fabulous and exciting landscapes. Viewers are given close-up shots of a snow leopard, one of the world's rarest wild cats. Birds of paradise are shown acting out their courtship displays in Papua New Guinea. One of the most spectacular shots in history of the predator-prey interaction between great white sharks and sea lions is shown in "The Shallow Seas." The series presents a wow-factor that was

not present in nature documentaries that came before it. The five-year filming process enabled countless filming crews to spend extraordinary amounts of time in some of the world's wildest places in order to get the perfect shot.

However, what *Planet Earth* does best is not simply presenting beautiful shots of spectacular events and places. The documentary series is able to present the pressing issue of climate change in a way that not many other mediums can. The combination of the images, script, and perfect narration allows *Planet Earth* to present educational information about climate change as it pulls its viewers into landscapes in an emotionally charged fashion. In many ways, the series silently teaches audiences to emotionally connect with far away ecosystems and captures the effects of climate change firsthand with heart-wrenching shots of polar bears swimming 60 miles to find dinner due to the lack of sea ice.

Planet Earth and *Planet Earth II* become more important series as climate change becomes increasingly politicized. In a time when the planet is as vulnerable as the wandering elephant calf, these series have the ability to demonstrate just how beautiful and important the natural world really is.

Find place, peace and responsibility: an upcoming art show

ARIEL ABONIZIO
ASSISTANT ARTS&LEISURE EDITOR

On Friday, March 17, the Ronj will host the Sustainable Ethics Week Art Show. The show, organized by the EcoReps. is designed to promote an interdisciplinary take on sustainability while acknowledging and celebrating student achievements in the arts. The show will be primarily composed of photographs by students of all backgrounds and class years united under the theme "Your Environment." This event is part of a series of events happening during the Sustainable Ethics Week to promote awareness and discussion about sustainability in the community. The show will be in the Ronj for a limited time that has yet to be officially announced.

Even though the Sustainable Ethics Week had its first edition last year, this will be the first art show associated with the event. Talking to some upperclassmen, I found that there used to be an event similar to the Sustainable Ethics Week. Since the art show is one of the new activities in the week, there is much to expect from it. The organizers are EcoReps: Katharine Gaillard '19, Madeline Mcgonagle '18, and Abby Horrisberger '18. They have been working on planning for the event since mid-February and will curate the artworks as a group. I have heard excitement about what sort of conversations and discussions an art show under this theme may inspire.

According to the organizers, the theme came from conversations with the Bates Photo Club, which has supported the event in getting more submissions. The Bates Art Society, Outing Club, and various art professors have also helped in the publicizing of the event. The theme has called the attention of students for being open to interpretation: "Your Environment" can be represented however artists interpret it. In an interview with Gaillard, she mentioned that sustainability has a

different meaning for each of us and talking about it may be a new way to connect with people.

Maddy Smith '20 is one of the artists that submitted artwork for the show. In interview, they told me their reasons to submit photos came from a trip to Norway and Svalbard. "It was a trip that fundamentally changed my view of the environment. In the cruise ship I was on, we traveled up to the boundary of the sea ice, which was miles further north than normal because of the unseasonably warm temperatures there. While in Norway and Svalbard, I saw both unprecedented beauty and fragility. Seeing the effects of global warming firsthand made me fear for the well-being of the places I care about," mentioned Smith. According to them, photography is a way to realize how beautiful the world is and why it is so important to preserve it.

Colleen Hoyt '20 also submitted photographs to the show. Emphasizing the importance to have different perspectives on sustainability and on the environment, Hoyt seemed excited that each perspective on the environment will be unique in the show. "Shows like this are important to me and really everyone because they allow others to see the world from a fresh, unique perspective, which helps them learn more about the various people and cultures of the world," mentioned Hoyt. Like many other Batesies, Hoyt is passionate about nature. In her words "there is just so much beauty and simplicity waiting to be found in the natural world."

This coming Friday, March 17, one can expect to see a variety of ways to interpret the environment. The organizers mentioned that the show is aiming to promote an interdisciplinary understanding of sustainability. Hopefully, this art show will bring a new lens through which Bates students can understand their relationship to their environment and their responsibility as inhabitants of this planet.

"I could talk music all day:" An interview with Jan Pastor

MADDIE FAGUNDO
CONTRIBUTING WRITER

I had the pleasure of interviewing Jan Pastor '20 from Warsaw, Poland, about his electronic musical composition for the class "Computer Music and The Arts." In a music studio in Olin, I learned about his musical piece "Within Me," which was performed February 14th in the Olin center. Here is what I found out:

Fagundo: Why did you take this class?

Pastor: I took this class because I wanted to experiment with something creative. I like being able to create my own video and musical compositions. I have no experience in writing music, so I was intimidated by our first project.

Fagundo: Do you have a musical past?

Pastor: I have an unsuccessful musical past: I tried playing the piano, violin, guitar, and the recorder until the age of eleven. I never got good at anything, and quit too much. But, I think it is nice to have live instruments in compositions, so I might try something out again. This class makes me want to want to continue working with music.

Fagundo: Is your family musical?

Pastor: Yeah, I have a strong musical background in family. My grandfather was a well known violinist from Argentina, my uncle is a music professor at UCLA, and my mom is a ballet dancer. I've grown up surrounded by music and the arts.

Fagundo: Can you tell me about the assignment?

Pastor: We were assigned to compose any type of original piece. So

basically, we could create anything that was not sampled. We all used the program Logic, which is an upgrade from GarageBand. The lyrics I wrote are similar to a generic pop song about going through change, and my friend, Josie Blanchon, sang them really well.

Fagundo: Were you inspired by any artist or song?

Pastor: Yeah, actually I was inspired by Maddie Rogers, a young up-and-coming artist. I followed the structure and vibe of Dog Days. Since this is my first piece, I had to use elements from songs.

Fagundo: What was the most challenging?

Pastor: Making sure that every instrument was heard, which required a lot of complicated mixing. I read a lot of guides online to learn how to do it.

Fagundo: What instruments did you use?

Pastor: There are synths, a voice, an acoustic guitar, a bass, a piano, a tweed-picked electric guitar, and drums. I think the piano dominates throughout the chorus but every instrument has its fair share.

Fagundo: Was there any emotion you were trying to evoke?

Pastor: I wanted this idea that the song was moving somewhere. The concept was quite a lot of open space to sound more relaxed.

Fagundo: Do you think your music is different from popular music?

Pastor: Haha, no way! I just started so I am just trying to figure it out. It takes so many years to find what your sound is.

Fagundo: What do you think of modern electronic music?

Pastor: I like electronic music. I think you can do anything with it. You can make a song that either sounds really synthesized, or you can make a song that sounds really authentic. There is a lot of meaningless pop songs today, but I think those are just artists in popular industries that care more about fame than talent. I personally don't like to measure what I listen to by what is popular.

Fagundo: Can you explain your music taste?

Pastor: I like the alternative genre. My favorite band is Radiohead. I think their best songs are "Weird Fishes/Arpeggi," and the super sad song, "Motion Picture Soundtrack."

Fagundo: Where do you get most of your music?

Pastor: I read a lot of *Pitchfork*, an online music magazine. It's easy to find new music on Spotify, too.

Fagundo: Are you going to take more music classes at Bates?

Pastor: I think so, I think it is important to have musical knowledge. It's an awesome creative outlet.

Fagundo: If you could be any artist who would you be?

Pastor: Snoop Dogg, for sure. He is the chilliest guy around. I recommend his song "Who Am I?"

For more of Pastor, you can listen to his friends and his radio show "The Late Show" 12:00 - 2:00 a.m on Tuesday mornings.

man rights that everyone across the world shares. Everything Thompson writes should be taken with this understanding in mind: we have already fought for the right to express ourselves freely, now we are con-

centrating on refining the skill that comes with that right.

The dictionary has neither a disclaimer on the front, nor a warning label hidden behind the inside flap, but maybe it should? As for me, I do

not know the answer. But I wholeheartedly agree with Thompson when he reminds us that words have a weight we need to respect.

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RHETORIC
CONTINUED FROM PAGE 5

An alphabetical journey into the English Premier League: S

Staff writer John Neufeld '17 continues his examination of this year's Premier League teams. This week features teams starting with the letter S: Southampton, Swansea City and Sunderland.

JOHN NEUFELD
STAFF WRITER

Southampton F.C. (The Saints)

Overview: Southampton Football Club is based in Southampton, Hampshire, England in 1885. They are called The Saints because they were founded as the church football team at St. Mary's Church of England. They changed their name to Southampton F.C. in 1896 after winning the Southern League. In 1992, Southampton were one of the founding members of the Premier League but struggled against relegation for their first ten years before being relegated in 2005. It took them 7 years, and some financial woes to make it back to the Premier League. In 2015, they placed 7th in the Premier League, their highest ever rank. They have won the FA Cup once in 1976 and placed second in the First Division in 1984. The team is known for its successful youth academy, producing players such as Adam Lallana, Theo Walcott, Luke Shaw, and Gareth Bale.

Stadium: St. Mary's Stadium: 32,689 capacity

Notable players:
Alan Ball, M, (1976-1980, 1981-1983)
Wayne Bridge, D, (1998-2003)
Peter Shilton, GK, (1982-1987)
Terry Paine, M, (1957-1974)
Mick Channon, F, (1965-1977, 1979-1982)
Matthew Le Tissier, M, (1986-2002)

Fun facts:
Southampton have sold 5 players to Liverpool since 2014
They have won the Southern League 6 times from 1896-1903
Theo Walcott became the youngest player to play for England in 2006
The team almost went bankrupt in the early 2000's

Swansea City A.F.C (The Swans)

Overview: Swansea City AFC was founded in 1912 in Swansea, Wales as Swansea Town before changing their name to their current in 1969. They joined the football league in 1921 and were promoted to the Football League First Division 1981. In 2011, Swansea were promoted to the Premier League and in 2013 they won the Football League Cup-the 1st major trophy in the club's history. For most of their time as a club, the team has done quite poorly and not participated in the top league. Once they were promoted to the Premier League in 2011, they became the first Welsh

team to play in the top division. They have managed to stay in the Premier League since.

Stadium: Liberty Stadium, 21,088 capacity

Notable Players:
Wilfred Milne, D (1920-1937)
Alan Curtis, F (1972-1979, 1980-1983, 1989-1990)
Roger Freestone, GK, (1991-2004)
Wyndham Evans, D (1971-1985)
Gary Monk, D (2004-2013)
Robbie James, M (1973-1983, 1988-1990)

Fun facts:
They are the first Welsh team to play in the Premier League
Swansea is Wales' second largest city
They are the only Premier League team not to have reached the final of the FA cup
They had a manager who lasted only 7 days, Kevin Cullis
They have had 3 managers this current season

Sunderland A.F.C. (The Black Cats)

Overview: Sunderland is based in the North-East city of Sunderland and was founded in 1879. They remained in the top league for 68 successive seasons before being relegated for the first time in 1958. They have won the top-flight First Division 6 times before it became the Premier League. They have won the FA Cup twice and the FA Community Shield once. After initial successes, Sunderland won their last major trophy in 1973. They have the 7th highest average home attendance of the 20 Premier League clubs. They have remained in the Premier League since 2007 and have since become one of the world's wealthiest football brands.

Stadium: Stadium of Light, 49,000 capacity

Notable players:
Jimmy Montgomery, GK, (1960-1977)
Jermain Defoe, F (present)
Julia Arca, M, (2000-2006)
Niall Quinn, F, (1996-2002)

Fun facts:
Sunderland broke the record transfer fee three times in the 20th century.
They broke the record for most points in the Championship (105) in 1999.
One of the first clubs to enter the Football League in 1890.
They have only spent one season out of the top two tiers of English Football.

News and notes from Bates Athletics

A slew of Bobcats compete at NCAA Championships, Kyle Weber '17 leads men's lacrosse to 4-0 record, and more.

JAMO KARSTEN
MANAGING SPORTS EDITOR

Indoor Track
The indoor track and field team sent a cadre of athletes to the NCAA championships in Naperville, IL last weekend. The women's team returned with an impressive collection of accolades. A top eight finish at nationals garners your All-American status, of which the women's team had four over the course of the meet. Sally Ceesay '18 finished seventh in the triple-jump, Allison Hill '17 finished fifth in the 200-meter dash, and Jessica Wilson '17 anchored the distance medley relay on their way to a fourth place finished, and completed a successful quick turnaround by finishing fifth in the 3,000-meter race, rounding out Bates All-American finishes. These impressive performances propelled the team to an 11th place overall finish, the best indoor finish at the national

meet since 2006, per the Bates office of sports information. The men's team's distance medley relay runners placed 10th in the meet, just outside the All-American window. Adedire Fakorede '18, the fifth and final member of the men's team to compete in Naperville, finished in fourth place in the weight-throw. Fakorede earned All-American status for the second year in a row.

Alpine and Nordic Skiing
Kelsey Chenoweth '17 finished 20th in both the slalom and giant slalom races at the NCAA championships last weekend in Jackson, NH. Michael Cooper '19 placed 29th and 26th in the slalom and giant slalom races respectively. In the Nordic competitions, Sadie James '17, Bates' lone Nordic skier at nationals, finished 32nd in the women's 5K classic race, and 36th in the 15K freestyle event.

Men's Lacrosse

The men's lacrosse team moved to 4-0 on the season, and 2-0 in the NESCAC, with a 23-17 victory over Amherst on Sunday afternoon. In their second game delayed by cold weather, Peter Lasagna's men put on an offensive clinic, recording the most goals in a NESCAC competition in program history, per the Bates office of sports information. Kyle Weber '17 tallied a hat trick of hat tricks, netting nine goals. Mitchell Drake '18 recorded 20 saves in goal.

Softball
The softball team matched their 2016 season win total in their first weekend of competition this year. Maddie Inlow '17 led the Bobcats to an impressive 5-3 mark on their trip to Florida. Inlow went eight for 21 during the trip, tallying eight RBI's and three home runs. The softball team plays Southern Maine Wednesday in their home opener.

UPCOMING CONTESTS

Men and Women's Swim & Dive
NCAA Championships, Shenandoah, TX
3/15 - 3/18

Women's Tennis
vs. Whitman @ Fredericksburg, VA
Friday, 3/17 @ 12:00 pm

Women's Lacrosse
vs. Trinity Saturday, 3/18 @ 12:00 pm

Men's Lacrosse
@ Trinity Saturday, 3/18 @ 12:00 pm

Baseball
Doubleheader @ Husson Saturday, 3/18

@thebatesstudent

ROSTER RETENTION

CONTINUED FROM PAGE 1

“After going abroad a lot of my priorities changed and being abroad and away from Bates made me rethink what makes me happy, what is important to me, and want I wanted to accomplish my last year at Bates,” wrote Gabby O’Leary ‘17 in an email to *The Student*. O’Leary competed on the volleyball team for three years, before deciding to stop playing this past fall. “When I came back, I made the very tough decision to stop playing volleyball and focus on writing my two theses, community work, and trying new things at Bates.”

An anonymous athlete who also stopped playing their sport expressed similar feelings; “When the season picked up, I couldn’t go to VCS, couldn’t go to Pause, couldn’t hang with other friends as much on weeknights and weekends. I was sleep deprived because most of my time was filled with an activity I didn’t find particularly fulfilling. This led to my consistently feeling down,” they said in an interview.

College is about balance. Sleep, academic pursuits, exercise, extracurricular activities, social events; they are all jam-packed into the supposedly greatest four years of one’s life. There are only 24 hours in a day, which means that students must pick and choose between activities. Having to make priorities sometimes can make an athlete realize they do not value their sport as much as spending time with friends, learning new skills, or engaging more with their academics and extracurriculars. This is especially true with the plethora of opportunities at a residential liberal arts college like Bates.

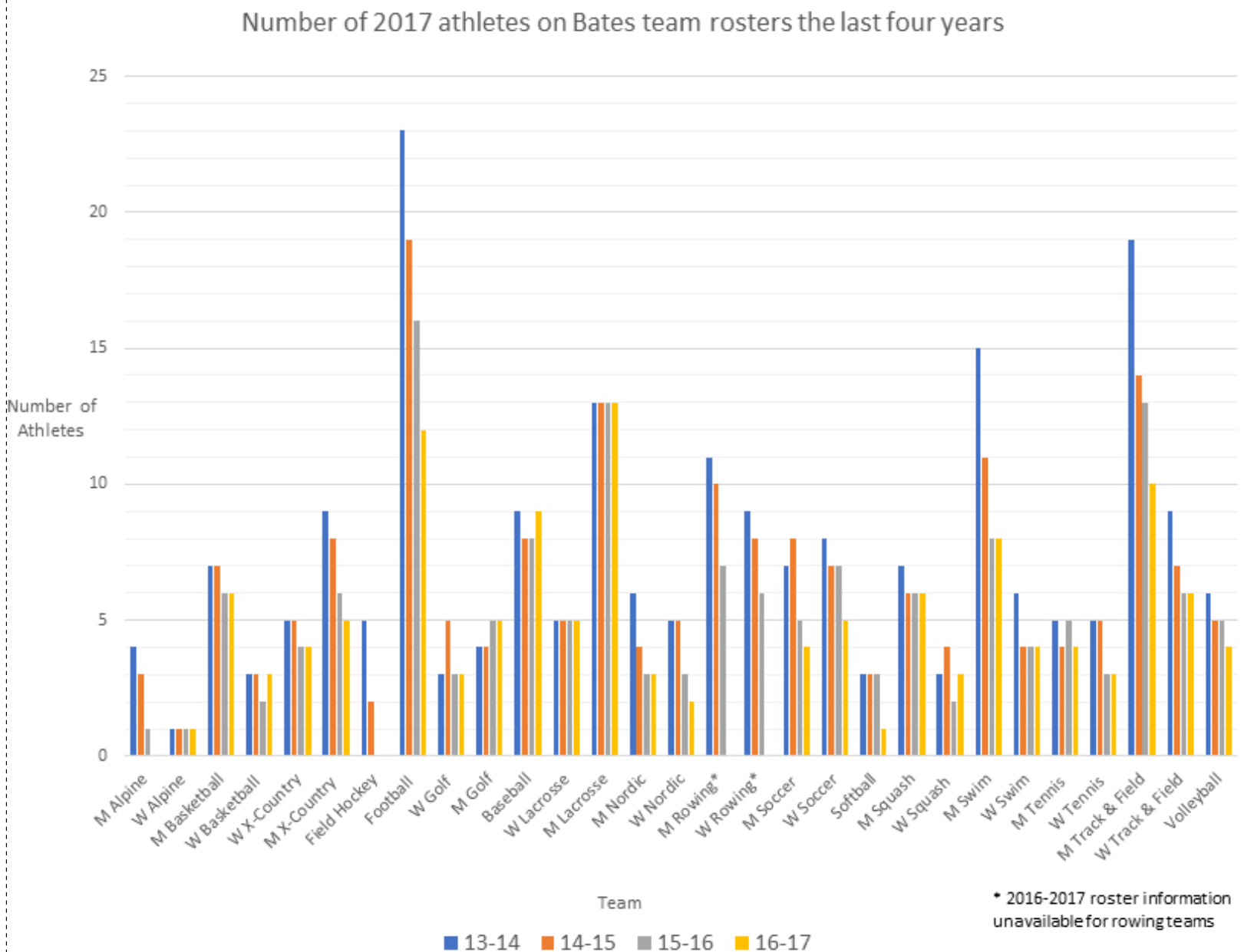
Lacrosse coach Peter Lasagna, echoed this statement in an email to *The Student*: “I have never and will never talk any student out of quitting. Life is too short. College is too short to spend one minute working hard on something that you’ve lost love for,” He wrote. “If there are pursuits out there that motivate you more, are more meaningful to your present and future than going to practice, lifting, watching film, sacrificing all that one has to sacrifice to play, be honest with yourself and make a hard decision.”

Lasagna’s supportive sentiment aside, coaches are still looking for players in the recruiting process who are willing to commit four years to their team. But this can be challenging because of a unique aspect of DIII and NESCAC athletics; there are no scholarships awarded to student-athletes. These athletes play only for the love of the game, and not because of a binding financial agreement. This makes it hard for coaches to guarantee that players will play all four years, but offers athletes flexibility and agency to do what they want during their college experience.

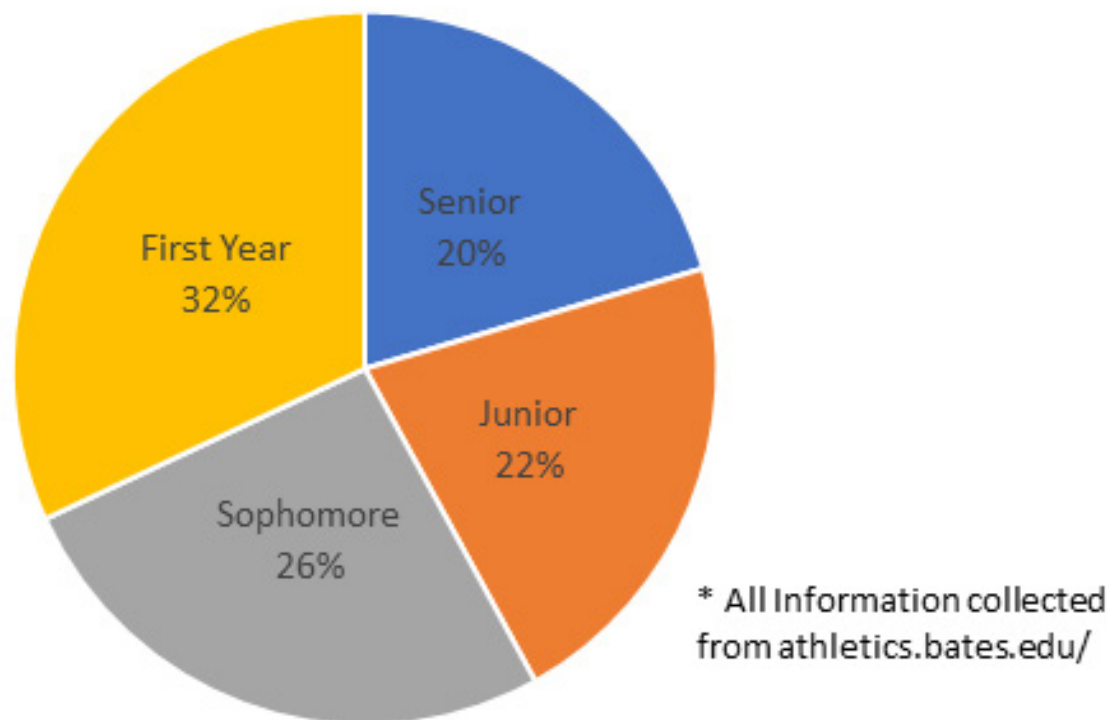
“You are supposed to be in this because of the experience, because of the enjoyment. It’s supposed to be able to complement what you are doing academically, and reinforce that,” Athletic director Kevin McHugh, who is retiring at the end of this academic year, said in an interview. “And at some point if you are just not getting that, at least you are not throwing away a scholarship.”

The NESCAC has unique rules governing athletics to try to compensate for the fact that the member institutions feature rigorous academics. The NESCAC mission statement is rife with references to the primacy of academic rigor and excellence at member institutions. The resultant stipulations for NESCAC schools include shorter seasons, limited time coaches can spend with athletes, and emphasis on in-season competition.

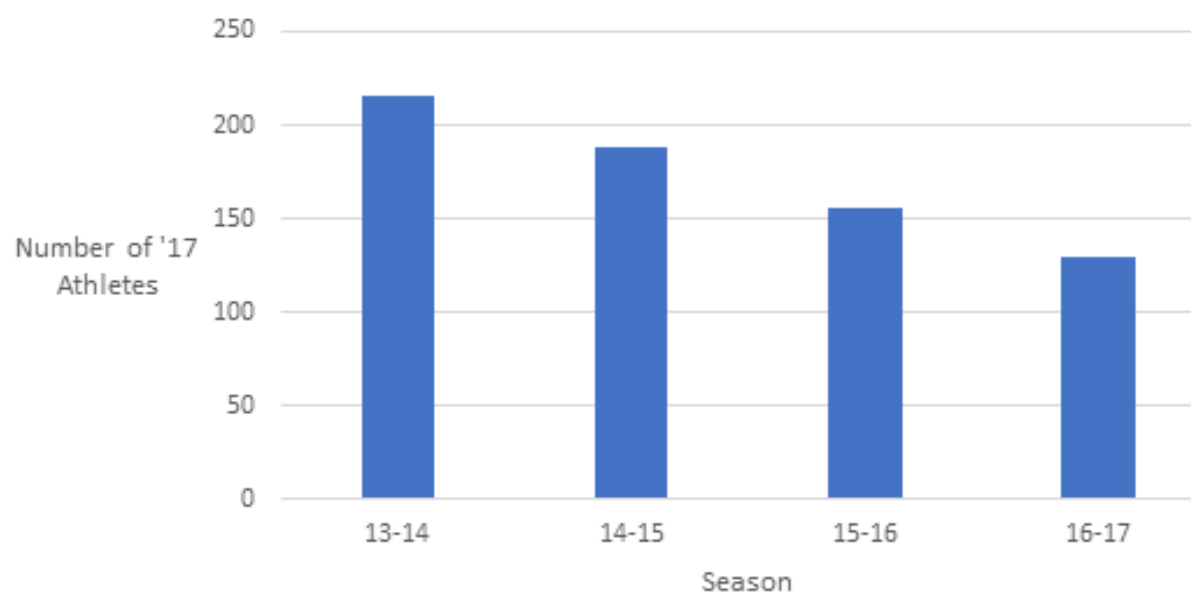
This theoretically makes it easier for Bates athletes to balance athletics and the rest of their priorities. Regardless, there is no question that it is hard work being an athlete at Bates. It takes discipline, time management skills, hunger, as well as unwavering support from friends and family. Darrius Campbell ‘17, a squash player who has played all four years wrote in an email, “I think the biggest reason why I completed (four) years of squash (at) Bates was simply because my friends and family back home told me to never give up.”



Percentage of athletes on 2016-2017 rosters by class year



Total number of '17 athletes by year



Part 2 - Student-athlete retention in the class of 2017: a case study

McHugh shared with *The Student* in an interview that Bates’ athletic department does not keep hard data on athlete retention. He indicated that retention is considered holistically by the athletic department in their evaluation process for head coaches, a subject *The Student* reported on last year.

“We haven’t had that discussion,” McHugh said. “For me it would be a red flag, if we were losing upperclassmen in large numbers relative to how many they carry on the team, and there was unhappiness reflected in the evaluations and

also reflected in how well we were able to compete.” McHugh’s comment highlights a tension for liberal arts schools like Bates; trying to establish competitive athletic teams while also ultimately being interested in the well-being of a student-athlete’s experience, regardless of whether they complete four years of varsity athletics. Low retention is then often identified in the criteria for evaluating coaches as a symptom of other problems a student or team might be facing, not a problem in itself.

“There is not a hard and fast (criteria), but I think it is written into the expectation that the experience that is being provided is a positive experience that kids will want to be a part of,” McHugh said.

The Student collected data from Bates’ athletics website for student-athletes in the class of ‘17, over the course of their four years at Bates. The website includes roster information for each team during that period. Here are some important nuggets from the case study:

- Of Bates’ 709 student-athletes on 2016-17 rosters, 145 are from the class of ‘17, or 20 percent of all current Bates student-athletes.

- On 2013-14 rosters, the class of ‘17’s first year at Bates, there were 215 student-athletes, compared to 145 this year, a 67 percent retention rate from first year rosters to senior year rosters.

- Of Bates’ 29 varsity teams, eight demonstrated perfect retention rates for the class of ‘17: Women’s Alpine Skiing, Women’s Basketball, Women’s Cross-Country, Women’s Golf, Baseball, Women’s Lacrosse, Men’s Lacrosse, and Women’s Squash.

en’s Alpine Skiing, Women’s Basketball, Women’s Cross-Country, Women’s Golf, Baseball, Women’s Lacrosse, Men’s Lacrosse, and Women’s Squash.

- Of those eight teams, only one, Men’s Lacrosse, had double-digit athletes (13) in the class of ‘17.

- Only two teams demonstrated a retention rate of zero percent for athletes in the class of ‘17: Men’s Alpine Skiing and Field Hockey.

Part 3 - Implications

When it comes to individual circumstances, there are certainly advantages and disadvantages that come from quitting a sport. Not playing a varsity sport gives athletes more time to branch out socially, intellectually, and emotionally. The anonymous athlete who quit their sport reported improved mental health after their decision, more time to focus on academic work, and has become more politically oriented. On the other hand, they have found it tough to watch games from the sideline, and miss being competitive. With all this extra time, procrastination has been a challenge.

On a team wide scale, there are also consequences. Low retention can compound the work a coach must do for their team to be successful. Without a strong cohort of upper-class leaders, a coach might struggle with team chemistry and leadership. A steady stream of athletes failing to compete for a full four years will require a coach to bump up the amount of recruiting they need to do to field a team. “When you are recruiting someone who is in 12th grade coming in as a first year, your expectation is that they are going to be with you for four years because you don’t want to put in all the time and energy into somebody that is only going to be around for a year,” noted McHugh.

There are a few further investigations and questions that we have. First, it would be interesting to test how certain factors determine retention rates on teams. Win percentage, size of team, and season would be interesting variables to control for. Secondly, it is unclear if the 67 percent rate we found for the class of 2017 is high or low for DIII or NESCAC athletics. It would be interesting to do a comparison of Bates’s retention rate from class year to class year, and to other NESCAC schools. This would help contextualize the 2017 class case study that we have collected. At this point it is unclear whether there is a happy medium for a desirable retention rate; the important thing appears to simply be that Bates students are fulfilled by their collegiate endeavors.