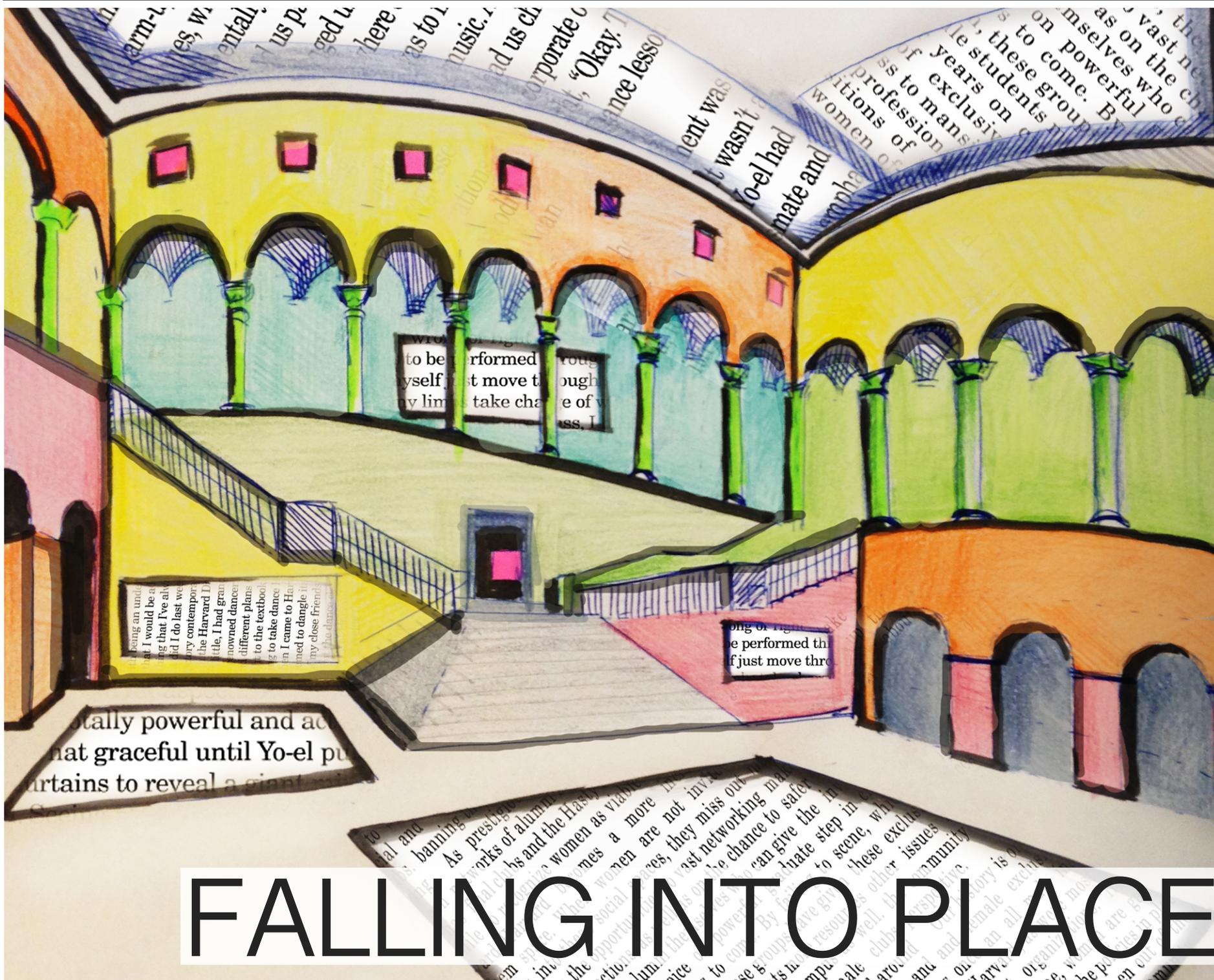


THE HARVARD
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09.24.15 THE STUDENT WEEKLY SINCE 1969



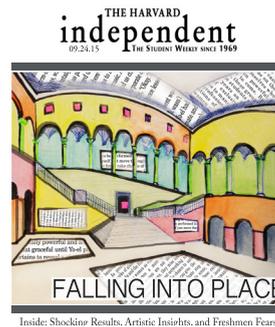
FALLING INTO PLACE

Inside: Shocking Results, Artistic Insights, and Freshmen Fears

09.24.2015

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The Indy is excited for #HTGAWM tonight.

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As Harvard College's weekly undergraduate newsmagazine, the *Harvard Independent* provides in-depth, critical coverage of issues and events of interest to the Harvard College community. The *Independent* has no political affiliation, instead offering diverse commentary on news, arts, sports, and student life.

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The Comp Process

Competing for competence.

By CLAIRE RIVKIN

The Comp. Most freshmen have never heard this word before arriving on campus, but by the end of Opening Days it will be one of the foremost of innumerable 'Harvardisms' that dominate the vocabulary of first semester. The comp is the process by which thousands of Harvard students attempt to demonstrate their worth to extracurriculars in college after demonstrating their worth in extracurriculars in high school. Officially, the comp stands for competency, but after my first few weeks here, I definitely get the feeling that it actually stands for 'competition.' Despite the insistence on the term representing 'competency,' it is mentioned in a Crimson article as early as 1953 clearly referenced as a 'competition.' At many comp meetings this definition can be felt in the tense atmosphere. Look to your left. Look to your right. Only a select few will be a members of this organization come semester's end.

Most publications have an article quota of some sort and performance groups (ranging from a cappella to mock trial) typically do application/audition/application rounds. There's often a difference between the comp expectations for long established publications like the Lampoon or the Advocate and newer groups (though in Harvard terms that could be anywhere from 100 to 1 years old). The new ones tend to have a fairly reasonable comp, something appropriate to the work of the organization and feasible for harassed college freshmen. This is also related to their number of applicants, often less than the more prestigious groups. Some particularly distinguished clubs create a sort of foreboding performance atmosphere: dark circular basements, cigars, candles, incense, a high table with members of the board looking down at compers. Perhaps as a tradition this makes sense; the organizations promote the image they desire and the 'comp-ers' can choose for themselves whether they have the motivation to commit for the long-term.

Each student organization claims there are benefits to the process, even if you are rejected. Groups insist that their comp, while it may be a long and highly

selective process, will ultimately train prospective members in useful skills, whether or not they achieve the lofty positions of 'editor' or 'freshman member of an extra-curricular.' Some will be dismayed by a rejection after two months of dedicated attendance and work, others know the effort that they have put in would and has paid off.

Most freshmen arriving on campus have not been anticipating an experience described by various students as 'ridiculous', 'stupid' and 'excessive.' The comp process takes mostly freshmen, newly initiated into the exhaustive schedule of a Harvard student, and adds to their workload in unexpected ways. Once the comp process is over and official membership begins, many organizations demand much less of student's time than they did during the actual comp, but for now it's a struggle. Harvard freshman are undoubtedly independent and capable, but the first month of the college experience is a trying time to find your passions rejected in favor of an increasingly difficult battle of competitive competency.

As freshmen, many others and I don't feel qualified to comment on a community practice so integral to the club system. We know that it is a difficult process to recruit new members and also maintain the quality of performance, but approaching each pursuit with a common app style essay or constant anxiety is deterring even for enthusiastic students (though for Harvard students obviously not an insurmountable issue). Problematically, the people who choose to reject that system are incapable of bringing a reformative perspective because of their outsider status. Organizations with highly demanding comps are self-selecting new members that are willing to undergo and perpetrate these practices in the future as they become slightly more ridiculous each year. It's not entirely clear why the procedure has become more rigorous as

the student population stays relatively stable. In 1989 the Lampoon required 6 essays that could be waived by a vote; now Lampoon compers, generally acknowledged to be the most put upon, write more than 9 pieces before they are even called members. For business comps, the required ad sales have reached shocking heights.

Why do we do it, you ask? We participate because of the determination to pursue a passion through the only conventional avenue. A prospective journalist arriving on campus is drawn to the Crimson, a literary type has heard of the Advocate, and a student who enjoys singing knows about the various a cappella groups. Some want to pursue existing interests, and some want to go after new and exciting prospects. Unfortunately for the latter, the comp process can be a barrier to the exploration of different activities than the ones explored in high school. This runs somewhat contrary to the promotion of liberal arts education at Harvard. After we went to numerous presentations during Opening Days on the value of exploring different disciplines, in extracurriculars we are limited to those in which we already excel. The comp can also exacerbate the experience of 'relative deprivation' (as described by Malcolm Gladwell in his controversial book *David and Goliath*) of feeling inadequate in one's context instead of looking at the bigger picture. Students qualified to at least explore an area of interest are not accepted through a comp at Harvard while they might have easily succeeded elsewhere.

Perhaps I'll be able to better understand the 'quirks' of this process on the other side. After all, none of us are immune. This piece is my first step in comping the Independent.

Claire Rivkin '19 (clairerivkin@college.harvard.edu) is comping the Indy.

The New Indian Freshman in Town

The Indy explores what it's like to shake off nerves at Harvard.



By PULKIT AGARWAL

It goes without saying that walking through the hallowed halls of a university that embodies a legacy as grand and far-reaching as Harvard can be daunting for a student hailing from a small suburban town in India. But my first few weeks on campus have also made me realize that there is more to this place that can be intimidating than the pre-colonial architecture, an almost-aggressively brilliant student body, and professors whose names are painted in revering terms on the walls of their respective fields of study. These, at the risk of sounding frivolous, I would like to describe as “the little things.”

I distinctly recall the trepidation with which I approached the steps of the first building I visited when I arrived on campus during the First-Year International Program—Widener Library (probably not the best place to start tour if you are looking to shed nerves). This building, for obvious reasons, perfectly epitomizes the grandeur that Harvard stands for. It is a century old; it houses those fabled books that you only ever heard of but have never read, and above all, it is not a place where you can simply be

yourself and avoid getting scowled at.

My first experience inside the building reaffirmed all this for me. As I walked up the monumental staircase, wondering how remarkable it was that I had somehow been transported to a place that resembles one of those famous European museums, I came to a horrific realization—my shoes, wet from the rain-bathed grass of the yard, were squeaking on the tiled floor. I mustered some courage and explored Mr. Widener’s study and the Quiet Study Room. As I walked around, I had this sudden, inexplicable feeling that I was an outsider to the community, someone unburdened with the wisdom of maintaining the deafening silence to which Widener is home. I left quickly before, possibly, being told to leave the library that my footwear so obviously seemed to offend. And this is exactly the point I aim to drive home—in our urge to maintain exclusivity and our prestige, we are sometimes guilty of establishing a distance with the less refined. And worst of all, the reasons for this distance are sometimes as little as a pair of squeaky shoes.

Another facet of Harvard that can be immediately bewildering for a newcomer is its sheer excess. I am almost certain that every freshman has at some point felt overwhelmed by the multitude of clubs, societies, teams, and unions that are present on campus. While on the one hand, we may have the unrelenting urge to soak in as much of this place as possible, on the other, we mustn’t let this quest for a niche disorient us from the very first day. I particularly appreciate how Dean Khurana repeatedly highlights that there isn’t any one way to “do” Harvard.

After all, we must trace our distinct paths, recognize our interests, and not fall prey to the idea that in order to be successful here, we need to fit in.

Getting pushed around during Shopping Week, from that Michael Sandel lecture that you have dreamt of sitting through for three years, to that CS50 class that just made you re-evaluate your entire life story, is normal! Personally speaking, I can recall names of at least six classmates who at the end of the first week of class had positively arrived at only one conclusion: they didn’t know what they wanted from life any more. But in the process of bathing in this excess, we must understand that these are, in the larger scheme of things, small, even insignificant, setbacks.

As a community, we ought to be more comforting and welcoming to nervous freshmen than we presently are. And it is not that our campus is not a hospitable environment; nothing could be further from the truth. But it is how we unknowingly and thoughtlessly let our mundane expressions be a source of fear for those who are still finding their feet (or their shoes). So next time you see a disoriented face walking around the yard, please do spare them a smile; it costs nothing, and it can save someone the trouble of questioning their place here. After all, people from small-suburban towns in India will continue to come here, or at least so I fervently hope, and the least we can do is be a little more receptive and a little more welcoming.

Pulkit Agarwal '19 (pulkitagarwal@college.harvard.edu) has since gone shoe shopping and also discovered the wonder that is Lamont!

The 6 People You'll Definitely Meet at Harvard

Characteristics of Harvard Students in their Natural Habitat.

By DEVON HIGHAM

Harvard Students are strange and unique beasts. They come in all forms and types and can usually be identified from afar by their characteristic type-A personalities and salmon pants. But what is this strange species like inside their natural habitat; how does a Harvard Student act in the classroom? Read on to find out.

1. The one you've never seen before

This is a type of student you're bound to come across frequently at Harvard. As you struggle to fulfill your Gen-Ed requirements and take classes in fields you don't care about, you'll surely find yourself asking, "Who is that?" or "Do they even go here?" That's understandable given that Harvard is a big school, and every year a crop of new students arrive for you to be awkward with. It starts to get weird when everyone in the class gives a brief "ice-breaker" introduction, and you realize this person you've never seen before has the same concentration as you, lives in your house, and maybe even shares your same "one weird fact about yourself." You'd think this would stop happening, and that you'd eventually cross paths with all these ghost people outside of the classroom. It won't.

2. Your friend

Having your friend in class is both a blessing and a curse. On the plus side, you never have to sit alone and can avoid the uncomfortable feeling of walking into a classroom not knowing anyone. On the other hand, once you sit down, you are filled with instant regret. All your friend wants to do the entire time is talk. Forget about taking notes. Forget about hearing what the Professor is saying. May as well pull up Facebook and commit to learning nothing because you're not winning this battle. Hell, you might even want to talk to them, and then you can't even try to blame them entirely. You'll be happy for a brief moment when you realize that P-sets can be done as a team effort. But that happiness will soon

fade when you realize that neither of you has any idea what has been going on for the past five lectures.

3. Speaking of P-sets...

Your P-set Buddy

I do not exaggerate when I say that these are some of the most important "friends" you will make at Harvard. It's essentially impossible to survive certain classes if you don't have at least one person with whom you can struggle through math problems. Everyone knows adversity builds relationships, and after several semesters of bonding over sleepless nights in Lamont and last minute submissions, these characters might become your real friends. On the flip side, others will remain friends only in the context of class. You'll know their name, their favorite hi-lighter color, and their g-mail address, but aside from that essentially nothing. In extreme cases, you won't even be on "what's up" terms with them when you cross paths in the Yard. Your contact will be limited to exclusively Facebook messages and hurried study sessions. These are the guys whose names you'll guiltily struggle to remember at your five-year reunion.

4. The class clown

Once extremely prevalent in middle and high school, the class clown becomes a rarity once you reach college—or at the very least, he has changed forms. Everyone here is so motivated and put so much effort into getting here that they mostly shake off their funny sides by the time you're in class. There is more opportunity for top humor in sections or tutorials where you can actually develop a group dynamic and get to know each other well. Really it's up to the teacher whether or not anyone can be funny. Certain tutorials are all business, and the students are smart enough to know that it's probably not a good idea to start making jokes. Others are the opposite and love when students seem engaged enough

with the class to have fun. And in certain cases, the teachers are the class clowns (see: Parzen, Michael). These are the gems of Harvard—the ones who get you actually excited to go to lecture. You only stumble across them once in while, so make sure you cherish the class when you do.

5. The Teacher's Pet

This is somewhat of a misnomer once you get here. Let's face it: we're all at Harvard, so really we're all teacher's pets to some degree. The Harvard teacher's pet, though, isn't so much the classic sit in the front, apple on the desk type of student you see in movies. No this student is more likely to reveal his/herself by how they participate in class. They'll always raise their hand and eagerly participate. Half of the time when they're called on though, they merely repeat the exact same thing the teacher just said so they can seem smart and "engaged." Most Harvard students try to walk a fine line between interested and "cool." The teacher's pet knows no such boundaries.

6. The Night Owl

No one's really sure why this student even bothers coming to class. They spend pretty much the entire lecture sleeping. Who knows whether they were up late partying or working on a P-set; maybe they were inventing the next Facebook or working on their start up. Either way, in class this student looks like they've had the life drained from them and could pass out at any moment. They probably only come to class so they can feel good about having gotten out of bed. I sympathize; really, we've all been there. To them class isn't about paying attention or being an active participant, no to the night owl the struggle begins and ends in the act of showing up; once you make it there then you get to go back to sleep.

Devon Higham '17 (devonhigham@college.harvard.edu) is a breed of his own.

Whose Bad Idea is the Best Bad Idea?

The Indy explores a competition for bad science ideas.

By AUDREY EFFENBERGER

The crowd roars with laughter as Daniel Harris explains that the reason we can't hear our own heartbeats is that they're too catchy, and we wouldn't have survived because we can't ignore a funky beat.

This is not your average comedy act. This is BAHFest.

Properly known as the Festival of Bad and Hoc Hypotheses, BAHFest is a symposium of utterly ridiculous but ridiculously well argued hypotheses concerning evolution. This past Saturday, BAHFest was totally sold out as six speakers delivered their implausible, yet well-evidenced claims to a panel of four judges that included MIT and HBS researchers in addition to a former BAHfest winner.

Keynote speaker Abby Howard, creator of the slice-of-life web-comic Junior Science Power Hour, opened the festival with a presentation about deer populations in the United States. Howard proposed that a decrease in the number of predators such as bears and wolves has led to a rise in extreme deer aggression.

Her proposed solutions range from a knife-wielding re-purposing of MIT's novel cheetah robot to genetically modified bald eagles. By the end of her speech, audience members and judges alike were in the mood for some rigorously bad science.

Alexander Rothfuss, a high school junior from Cincinnati, began the series with the shocking proposition that human chests—and their nipples and navels in particular—are a defense mechanism based on eyespot mimicry. Essentially, we scared away lions by making faces with our stomachs.

"It's definitely not what I expected," said one student in the audience, "but I'm glad

I went. I haven't laughed this hard about research in a long time."

Rothfuss skillfully illustrated the importance of the adage "correlation not causation" with a graph that showed the rise of homicide rates in different regions as average temperatures rose. Aggression is therefore directly related to shirtlessness motivated by the heat. His conclusion? Bare chests are dangerous.

Harvard postdoc Stacy Farina followed Rothfuss's human evolutionary theory with a hypothesis related to her research on fish. Fishes, she observed, rarely raise their children. When they do, it's usually in a grotesque way that involves cannibalism or the embedding of eggs in their own skin. Most fishes release their spawn into the ocean, never to be seen again. Therefore, fish offspring must be leaving their parents because literally anything would be better than being raised by them.

Judges asked her how she would apply this knowledge to her own child-raising endeavors.

"I hope they never see this," she laughed.

Beyond the absurdist humor of claiming that funky music is deadly or that sleepwalking is the body's way of getting more workout hours in the day, BAHFest highlighted the importance of carefully interpreting data, whether we're pipetting enzymes and buffers or studying democratic processes in American history.

Cherry-picking data may string together various phenomena into a narrative that just happens to explain some aspect of human biology or behavior, but it doesn't always mean it's right. It challenges us as scientists and citizens to examine how we perceive and assemble data to

form opinions about the world. With the exponential increase of computation and the application of technology in fields like evolutionary biology, events like BAHFest remind us to keep our minds open just enough to new possibilities and discoveries.

At the end of the evening, the host pulled out a decibel meter, and the crowd voted with applause. The judges then tallied their scores. Was one speaker's sample size of four college students funny enough? Or was the allure of a cat parasitism theory more worthy of the grand prize?

Five hundred dollars, two books, and the trophy—a garishly orange 3D print of Charles Darwin—were ultimately presented to Robert Gooding-Townsend, a Canadian applied mathematician.

His winning hypothesis? When human ancestors developed the enzyme needed to efficiently metabolize alcohol, their brains began to increase in size to dilute the effects of drunkenness, a proposition that resonated with the many MIT and Harvard students in the audience.

Gooding-Townsend accepted the prize with a smile and a brief speech. "There are some theories that are so brilliant that when you first hear them, you can't help but believe they're correct... then there's a second class of theories. Once you hear it a little bit, and give it the benefit of the doubt, it starts to make more sense, and you see more and more evidence of it..."

He closed with "... and if you all go out and take a drink, it will all make much more sense."

Audrey Effenberger, '17 (effenberger@college.harvard.edu) is now accepting suggestions for bad science ideas.

There's a New Marshal in Town!

Interview with 2nd Senior Class Marshal Jessica Barzilay.

By CAROLINE CRONIN

While most seniors are currently stressing over what they will be doing after graduation, there are a few who already have life-long commitments to Harvard. The Class Marshals for 2016 are among the latter. Reylon Yount, a resident of Lowell, and Jessica Barzilay, current resident of Dunster, have just been elected to 1st and 2nd Senior Class Marshals – which may be described as the President Vice President of the Senior Class Committee. While the elections and appointments of other members of the committee continue, Jessica sat down to discuss some of her new duties and expectations associated with this prestigious role.

In the midst of the mid-day coffee rush at Greenhouse Café, I began to ask Jessica what exactly the Senior Class Committee does. Here are her eloquent responses.

CC: What are the responsibilities of the Senior Class Committee members and how do seniors get onto the committee?

JB: Thus far there have been two elected and we are responsible for overseeing the senior class committee, which consists of six additional senior class marshals who are program marshals. We haven't necessarily delineated what those marshals will have under their offices, specifically. Under our purview is also the senior gift committee. So the senior gift officers are responsible for fundraising on behalf of the Harvard College Fund that contributes to the gift. And from there, like a pyramid, there are 12 house reps and those I believe are appointed this year, rather than elected, by the house and the house teams. In addition to the 6 program marshals there are also several appointed positions that Reylon (1st Class Marshal) and I oversee – like the media team that will help us design our logo and our swag; a treasurer and secretary to help us budget and things like that.

CC: Becoming a part of such an ensemble was clearly very appealing to many members of the senior class, considering the number of students who submitted candidacies. What made you decide to run?

JB: I love Harvard – I'm so happy here. It has been an incredible three years so far and

that is in such large part due to people and the amount of amazing conversations I've had and relationships I've formed. I feel that I've learned so much from my peers and so this opportunity seemed like a perfect way to celebrate our class, to sort of contribute to the community that I have found really, really wonderful. And also to be committed for the rest of my life to being involved! It's a life long commitment! The most long-term commitment I have right now!

CC: I believe that it is a strange yet comforting thought to know that whatever comes of the years following college graduation, you and the other members will renew class pride and pass along their enthusiasm. Your enthusiasm of investing in and celebrating the entire class of 2016 is most certainly catching. What happens next?

JB: The specific responsibilities are first appointing the rest of the senior class committee and then the big events people expect – senior bars which will start happening late October/early November, then I think we'll do something for Harvard-Yale, design swag, etc. The bulk of our programming will be pretty back loaded—senior week, picking the Class Day speaker, planning all sorts of activities around commencement. The class speaker is a pretty hotly contested choice. A lot of people have a specific speaker in mind so I don't know what's going to happen with that...

We laugh as we both acknowledge the differences in opinion and expectations for this speaker that are bound to cause conflict. We can't all get Beyonce...

Even so, the unique feeling of being a senior at Harvard and appreciating a time in one's life that will never come again will surely overcome any differences that may have accumulated during the past three years and bring the Class of 2016 together.

Jessica agrees as she expresses her excitement to not only meet and work with the rest of the committee, which she believes will be a rather intense team, but also to speak with members of the senior class which she does not know as



Photo courtesy of Jessica Barzilay

well as she would like to. She states, "I'm always happy to talk to anyone new. If you see me and have any interest in chatting, come say hi. I really hope there will be a great turnout to all of our events so that will be a way for the class of 2016 to bond as a whole."

Finally, I mentioned the strange habit that people have of not coming together until the very end. Jessica laughed and exclaimed "It's the same with deadlines! We procrastinate until the last minute... But when the end is near, people tend to appreciate the time we have." Wise words those are, and words the seniors strive to live by as they enter their last year at Harvard College under the glorious leadership of the senior class marshals.

Caroline Cronin '18 (ccronin01@college.harvard.edu) wishes Jessica the best of luck as 2nd Senior Class Marshal!

It is safe to assume that Harvard may not be the safest place for female and gender non-conforming undergraduates.

31.2% of female Harvard College seniors who took the sexual conduct survey this past spring reported having experienced some form of “nonconsensual sexual conduct,” including sexual touching, attempted penetrations, or completed penetrations. This was a good 4 percentage points higher than the national average of 27.2%.

But just how bad is our performance from a comparative perspective?

A comparison is in no way meant to condone our alarming numbers. Nothing ever qualifies sexual assault. But if anything, a comparison allows us to see where we stand among our peers—what we’re doing wrong, where we’re falling short, what we could be doing better. The Harvard Independent’s comparison of Harvard’s survey results with those of Yale allows us to do precisely this.

Harvard and Yale were both part of the cohort of 27 universities that administered the sexual conduct survey this past spring, the results of which were released on Monday. Of the 26 other universities that took the survey, Yale stands closest to us in terms of its class composition, social scene, and academic environment.

IS YALE SAFER FOR TRANS AND GENDER NONCONFORMING STUDENTS?

While the number of people, all genders included, who reported having experienced “nonconsensual penetration” roughly matched up across the two universities, Yale seems to be marginally safer for transgender and gender non-conforming students than Harvard. Nearly 75% of trans or gender non-conforming students at Yale were likely to believe that campus officials would protect the safety of the person making a sexual assault report, compared to a shocking 48% at Harvard.

DO YALE STUDENTS HAVE A BETTER IDEA OF WHERE TO GO AND WHO TO APPROACH?

A consistent narrative starts to emerge when we look at campus resources dealing with on campus sexual assault. About 20% of Harvard students who took the survey had no idea “at all” where to make a report at the university in cases of sexual assault, nearly double the amount at Yale.

Similarly, over 20% of the students taking the survey at Harvard had no idea “at all” how sexual

assault was defined at their university, compared to only 10% at Yale.

Moreover, nearly one third of the survey-taking students at Harvard reported being aware of the services provided by Title IX coordinator at their institution, as compared to over a half of the survey-taking students at Yale.

Every educational institute is required to designate “at least one employee” as a Title IX coordinator to make sure the institute carries out its responsibilities under Title IX of the Educational Amendment Act of 1972. Responsibilities of a Title IX coordinator include regular training for faculty, staff and students, outlining their rights under Title IX, especially with regard to sexual misconduct. This includes training about what constitutes sexual misconduct, reporting options, the definition of consent and procedures used to process complaints, among other things. The government requires that the Title IX coordinator be given “visibility” and “training”.

COULD STUDENT ORIENTATION BE THE KEY?

This comparison also reveals key areas where Harvard could improve—areas that may hold the key to an overall overhaul in sexual climate on campus. Nearly 77% of Yale students taking the survey reported that their initial orientation on campus had included some form of information about sexual assault, compared to only over 58% at Harvard. This near gap of near 20 percentage points is as appalling as it is revealing.

As a member of the Class of 2017, the only thing remotely related to sexual assault during orientation week was a skit by an undergraduate improv-comedy group and a Drug and Alcohol Peer Advisors (DAPA) presentation. I only learned of my Title IX rights when a case for Title IX violation was filed against the Harvard Law School. My minimal knowledge of sexual assault resources came from a flyer in a house bathroom stall my sophomore year.

Harvard may need to push the envelope when it comes to orientations, for both its graduate students and undergraduates. It must convey the wealth of resources at its disposal, and be active in its stance. Harvard, as an institute, cannot merely

Harvard versus Yale

A Comparison of Sexual Climates

By ADITYA AGRAWAL

take the back seat and yield to opaque bureaucracy in cases of sexual assault, as it has with mental health and undergraduate social life, though all three are of comparable importance.

TAKING AN ACTIVE STANCE

It is vital not to get mired in the specifics of a Harvard-Yale comparison. The larger lessons to take home are those of objective reflections: why aren’t we making better use of the wealth of resources that money, prestige and history have transpired to help us afford? According to the survey itself, Harvard has 11 resource centers to deal with sexual assault, as compared to only 5 at Yale. All these incredible resources exist, but it is unclear why Harvard refuses to put a face to them - make them more personable, make them more approachable, more welcoming.

It is easy to blame reckless drinking or final clubs for rising assaults, but what is Harvard, as an institution, doing to handle the assaults so committed? (Dorms at Harvard, in fact, are nearly five times as likely to be venues for sexual assault than final clubs, according to the survey.)

Let he, who is without sin, cast the first stone, and it will not be Harvard—the institution, the idea or, as we are learning, the nightmare.

Reporter’s note: 4,075 undergraduates and 7,029 graduate students completed the survey at Harvard, while 3,156 undergraduates and 3,364 graduate students took the survey at Yale. According to the survey, undergraduates typically form 34% of the total population of Harvard students, while graduates account for 66%. Similarly, at Yale, undergraduates constitute nearly 45% of the total student population, while graduates account for about 55%. This difference in underlying student population may potentially have contributed, though very marginally, to the difference in survey results as reported in this article. All of the figures reported in this article are for the entire student population (including both undergraduates and graduates) who took the survey, and not merely for the undergraduates.

Aditya Agrawal ’17 (adityaagrawal@college.harvard.edu) hopes these results will spur Harvard to action.

Autumnal Arts Awakened

A pre/review of the Harvard Art Museum's modern art exhibits for the fall.

By ANDREW LIN

The start of any new semester at Harvard brings with it many well-worn rituals: the usual 'how-was-your-summer' inquiries, the inevitable promises to catch up, and the slow babble of lectures and sections (and section kids) all set a soothing rhythm in proffered words for the returning Harvard student. For those desirous of a break from the trials of Harvard student life, however, your tuition does cover one rarely used benefit—free admission to the Harvard Art Museums, the 120-year-old repository of Harvard's 250,000 art pieces. And what a collection it is: from the two huge flanking portraits of John and John Quincy Adams on the second floor to its intimate galleries of Greek and Roman pottery and coinage, the Harvard Art Museums feature a treasure trove of stunning art—a sampler of which is presented in two of the new art exhibitions for the fall.

Both of these new exhibitions—namely 'Corita Kent and the Language of Pop' and 'European and American Pop Art'—occupy the same space for temporary exhibitions within Renzo Piano's light-filled and glass-roofed renovation of the historic Fogg museum building. The sparse, white-wall modern galleries are indeed an excellent fit for both the exhibits in question, each of which engages closely with the question of modernity. Chief among these

exhibits is the showpiece on Corita Kent (1918-1986), the American Catholic nun-turned-pop-artist who established silkscreen printing in the firmament of fine arts. Corita Kent is no stranger to Harvard. Kent's legacy has already seen commemoration in various exhibits by the Schlesinger Library at the Radcliffe Institute at Harvard, which holds her papers, draft drawings, and correspondence. Drawing from this huge archive of material, 'Corita Kent and the Language of Pop' is therefore able to present a cogent summary of a career that spanned some of the most tumultuous times in both American and Catholic history.

And indeed Corita Kent's own career has always attracted tremendous controversy as well. From leaving her Catholic order due to her strong political views to ostensibly hiding a portrait of the Communist leader Ho Chi Minh in her gas-tank design 'Rainbow Swash' (a charge she has strenuously denied), Corita Kent has never shied away from controversy. Controversy, however, is but one facet of Kent's varied and fascinating career, a career that began with the classes Kent taught at the Immaculate Heart College. Taking influences from such design giants of the late 1950s as Charles Eames (of Eames chair fame), Kent's own classes fostered the genius of such varied artists as Alfred Hitchcock, John

Cage, and Buckminster Fuller. And within the world of the visual arts, Kent's artwork — her rearranged words, her displaced commercial symbols and religious undertones -- certainly fits in with the anarchic take-what-you-can-get pop art scene of the latter half of the 20th century.

It is for this reason that the 'Corita Kent' exhibit at the Harvard Art Museums benefits so much from the co-staging of the 'European and American Pop Art' exhibit in the adjoining gallery space. Understanding pop art can at once be a very easy and rather frustrating experience because it traffics so heavily in the representation and rearrangement of the familiar iconography of consumer labels and everyday life, it often makes the uninitiated beg for a definitive answer to that classic question, "is it art?" The key word here, however, is rearrangement. After all, it is the arrangement of the components of any artwork, whether in brushstrokes or marble or fragments of commercial ads, that lends art that intrinsic sense of something beyond the everyday. In a similar vein, the arrangement of the 'European and American Pop Art' in conjunction with the 'Corita Kent' exhibit is able to fend off such accusations of non-art. By presenting a small but well-curated collection of such varying works as David Hockney's dramatically revealing

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(and brilliantly drawn) nude portraits and Robert Rauschenberg's intricate 'Drawings for Dante's Inferno', 'European and American Pop Art' skillfully demonstrates the tremendous skill and talent behind the seeming simplicity of pop art.

The 'Corita Kent' exhibit proceeds in a similar vein, with its ordering and placement of various artists clearly framing Kent's own unique artistic style within the historical, political, and artistic trends of the time. Kent's artwork is intimately grounded in the cultural and social changes of the 1960s and 1970s, and therefore any exhibition of her work certainly would require much in the way of historical and artistic context. The Harvard Art Museums provide this context in spades: a discreet but clearly noticeable sequence of numbers with accompanying subtitles and descriptions helps to guide prospective viewers through the formidable collection of Kent's varied oeuvre. Nor are Kent's works displayed in isolation; rather, they are presented with accompanying pop-art works by artists from Andy Warhol to Jasper Johns, all of which are linked by a common strand – the rearrangement of the familiar objects and words of everyday mundaneness.

But the clear focus of the exhibit, however, still lies with Kent's dazzling body of work, painstakingly assembled over the course of some of the most difficult decades in American and Catholic history. The exhibit opens in earnest with Kent's works on the Second Vatican Council (Vatican II), an ecclesiastical realignment of the Catholic Church

with the increasingly irreligious and rapidly changing world of the early 1960s. In silkscreen prints such as '(give the gang) the clue is in the signs', Kent uses a mixture of poetry (by the priest Daniel Berrigan) and an enormous thrusting rendition of the word "NOW" to convey the immediacy of Vatican II and its impact on the definition of faith. She sought profound meaning in commercial symbolism: her 'for eleanor' repurposes the cursive "G" in the General Mills logo into a beatific message of goodness far removed from its prosaic hinterland of cereal boxes and Betty Crocker cake mixes.

Her body of work, however, soon grew to encompass virtually all the great causes of the 1960s: from the championing of civil rights to the denouncing of the Vietnam War, Kent blazed a path in silkscreen and collage against the tides of state power and the military-industrial complex. The exhibit chronicles her move towards more overtly political messages adroitly, focusing Kent's artistic output within the well-trodden context of the many other furious pop artists of the time. Kent certainly had the gift of the shocking image herself: her acidic 'american sampler' is a furious indictment of American intervention in Vietnam done up in an almost accusing palette of red, white and blue. Yet Kent was also a great producer of public art for government dissemination: she designed a tremendous banner for the Vatican pavilion at the 1964 World's Fair, and later in her life did up everything from postage stamps to a 150-foot gas tank in Dorchester, to the south of Boston. All through her life's work, however, there does run the same stream of intensely principled and marvelously skilled artistic independence: her 1985 postage stamp was an exhortation to peace that reached millions across America, and her South Boston gas tank design 'Rainbow Swash' has ultimately endured (hidden Ho Chi Minhs aside) as a distinctly useful art object for the Boston heating grid and commuters alike.

And indeed it is that successful conversion of an ugly industrial necessity into a work of genuine art that fundamentally defines what pop art can do. For pop art is not merely an assemblage of consumer icons wrapped up in the glib smooth-talk of art dealers and auction houses; rather, it is art that can truly engage with the masses by virtue of its origins in mass means of communication. Kent and the other great pop artists of the 20th century were able to do this brilliantly, presenting inspired messages through even the most base and trite-seeming commercial logos. And so the uninitiated may still ask that ageless question, "Is it art?" The Harvard Art Museum's two new exhibits provide a resounding yes – and the surety of that answer makes these two new exhibits worth a visit.

Andrew Lin '17 (andrewlin@college.harvard.edu) is tremendously salty about not getting to take some pop art home to his dorm room.

Digging Deep

Women's volleyball begins to turn season around.

By SEAN FRAZZETTE

Volleyball entered the weekend of the New England Challenge with a lot of pressure on their performance. The prior weekend, the team had the incredible opportunity to play at the Pentagon. After winning their home opener against Rutgers, the Crimson hobbled to Virginia looking to bounce back from a two game losing streak. In the end, they lost all three of the games, including two that went to five games. Returning home with a record of 2-5, the squad looked to regroup and set the season back on the right track.

First, the women faced a strong University of New Hampshire team, against whom they fought their way to a 3-2 victory. After dropping the first two sets of the game, the Crimson stormed back behind junior Grace Weghorst's 24 kills and 7 digs.

Entering the weekend then at 3-5, Harvard needed all three to jump back above .500. Those who went to the Friday night game against the University of Connecticut (5-4) saw a group of women who refused to lose, playing a gritty, hard-fought match before taking the victory in four sets.

The first set was all Harvard the entire time. Taking the lead 6-5, the Crimson never looked back. The team as a whole hit .467, anchored by four different players registering three kills. The diversity of the attack, coupled with a strong defensive game led the Crimson into the second set with all the momentum.

Unfortunately, however, that momentum was quelled quickly, as Harvard fell behind 6-1. After coming back and falling behind repeatedly over the course of the set, the Crimson eventually saw themselves on the

brink of defeat, 23-19. Sophomore Paige Kebe refused to see her team lose, as she drove the comeback to completion, getting the final two kills and winning the set 26-24.

The third set was sloppy for the Crimson, as they dropped it 22-25, trailing for the majority of the time. But in the fourth, the team came back and looked to end the match. With a close score of 16-15, Harvard needed some solid play to put the game away—and solid play they did receive. Five straight points put UConn out of reach, and eventually the Crimson ended the game on a block by senior captain Caroline Holte and junior Jane Labanowski.

While the game saw a lot of back and forth action, 27 errors for UConn and 22 for Harvard, there were some bright points, especially for Harvard. The home team held UConn to a .101 hitting percentage, not allowing them to gain a rhythm in the attack. Freshman middle Christina Cornelius tallied 11 kills, while also anchoring that defensive wall with seven blocks, including one ferocious solo block that left the UConn women flustered. Junior Corinne Bain also had herself a day, putting up her third triple-double of the season with 12 kills, 17 digs, and 28 assists. Furthermore, helping our the defense the few times the blockers did not get there were senior Sindhu Vegesena and Weghorst, who tallied 23 and 13 digs respectively.

Overall, the women looked poised to begin their comeback after a slow start to the season. The next day, behind 17 kills, 23 assists, and 9 digs from Bain, Harvard dispatched a much weaker Northeastern

(3-11) team, en route to a 3-1 victory. Unfortunately, the fun came to an end Saturday night, however, against Boston College (8-4). Despite 17 kills from Cornelius and 20 digs a piece from Vegesena and Bain, the Eagles ended the Crimson's three game winning streak. Harvard took a 2-1 lead, but lost the final two sets 23-25 and 12-15.

Despite the loss, the defending Ivy League co-champions are entering their conference season with high hopes. At 5-6, Harvard starts the conference play with five straight home games, beginning with Dartmouth (3-5) on September 25th. The game to watch, however, will be the home game on October 10th against Yale (5-4). The Crimson tied the Bulldogs last season for the championship, before losing a devastating tiebreaker for a spot in the national playoffs. This season, they are out for revenge against a Yale team that has looked good, but not without weaknesses, this season. Yale has won a share of the Ivy League title for the past five seasons, while Harvard has only ever tied for the title — last year and in 2004. With plenty of experience from a squad that returned all but two players from last year, as well as the addition of freshman Cornelius, who has recorded double digit kills in 3 of the last 4 games, the Crimson are looking to crash into the Ivy League race.

Sean Frazzette'16 (sfrazzette@college.harvard.edu) thinks the Crimson will be going places this season.

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