

Campus Times

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Party for Socialism and Liberation Protest DoD-Sponsored Event Outside MAG

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“Free Palestine! The military-industrial complex is complicit in genocide. All of you are complicit. Free Palestine!”

This was what protest co-organizer CJ Militello shouted as security dragged him out of the Memorial Art (MAG) Gallery Sept. 16.

Militello was in the MAG as a part of the Finger Lakes’ Party For Socialism and Liberation’s (PSL) protest against the fourth Annual Congressman Morelle Defense & Government Forum and Matchmaker event after their petition to cancel the event was disregarded.

The event ran from 8:30 a.m. to 4:30 p.m., but the majority of the protestors began to gather on the street outside the MAG at 4 p.m. with signs and megaphones.

“I’m here because the Memorial Art Gallery hosted an event,” Militello said. “It was called the Apex Accelerators Matchmaker Event designed to give small business manufacturers grants in order to connect them to the military-industrial supply chain.”

Prior to the official protest, Militello and fellow organizer



KEVINHU / PHOTO EDITOR

Taylor Howard entered the ballroom where the event was held to try to make conference attendees pay attention but were removed by security.

“This is the third disruption that he and I have done where we basically just dress up and try to go into the event acting like we’re a part of it,” Howard said. “We want to try to make them think. Even if they don’t have a conscience, try to press them a little bit, the fact that they’re profiting off of the suffering of individuals.”

“They’re profiting off of the suffering of individuals.”

Although the MAG is a University-affiliated museum,

this matchmaker event was not affiliated with the University other than through the representatives and researchers who attended.

“The Memorial Art Gallery serves as a site for various non-University events that are not connected to the museum through its rental office. This was one such event,” Director of Marketing and Engagement Melanie Fazio explained. “MAG respects everyone’s right to express their opinions.”

Although the event wasn’t explicitly affiliated with UR, the protestors argued that holding the event at all made them complicit in global conflicts.

“Our original goal was to

get the event canceled [and] ask the Memorial Art Gallery to not be complicit, as art is supposed to be something of positivity,” Militello said. “The venue shouldn’t be used to draw money into a system that kills millions of people and pollutes the entire earth. That’s not really in line with the values of the MAG or the University of Rochester as far as what they say.”

Once it was clear that the event would proceed, PSL began advertising on Instagram for people to tell the MAG that “we do not want an economy dependent on arms manufacturing and military spending,” and that “art is creation, war is destruction.”

This government forum

was organized in part by the Monroe County and Finger Lakes division of the APEX Accelerator program, which is managed by the Department of Defense (DoD) Office of Small Business Programs (OSBP).

“The APEX Accelerator program [...] plays a role in the DoD’s efforts to identify and engage with a wide range of businesses entering and participating in the defense supply-chain [or] industrial base,” said University Spokesperson Sara Miller.

Although there might have been economic benefits for local small businesses, the protestors see it as their responsibility to inform everyone in the building of what exactly the military deals would be used for.

“20,000 children have been killed in Gaza because of deals and decisions that were made in this room,” Howard said. “Deals and decisions that are made today will cause more women and children to die globally. And I hope that at the end of their lives, they remember that and they feel that.”

Texcucano is a member of the Class of 2025.

Brosnik is a member of the Class of 2027.

Ressas is a member of the Class of 2026.

Trends in Rochester’s Incoming Classes

BY NARM NATHAN
DATA EDITOR

Every year, the University’s Admissions Department publishes statistics on the current student body and incoming freshmen. The Class of 2027 saw 7,421 admitted students, 1,428 of which were committed to the University by last fall. Though enrollment hovers relatively low at just under 20%, the rate remains relatively stable over time despite growing applications.

When looking at the available data from the Class of 2024 to that of 2027, the latter holds the most applications by far at just over 20,000. The rate of admission has adjusted seemingly in response

to this growth to keep enrollment rates relatively similar. With questions on the availability of housing, class size, and more, the question for admissions regards their role in curating the ideal class for UR.

“Our enrollment trends are the result [of] careful strategic planning and extraordinary hard work from a team of staff members traveling and recruiting across the globe, evaluating application materials, and cultivating campus visits,” Dean of University Admissions Robert Alexander stated.

In gauging prospective students, he emphasized two core tenets: their academic achievement and potential

to succeed here. “That evaluation includes a deep dive into the context from which a student is coming, to gauge how they utilized their opportunities to fulfill their intellectual curiosity,” Alexander explained.

The overall student body numbers have also seen a slight increase. University-wide enrollment for the Class of 2027 was 12,160, with nearly 60% of those in Arts, Sciences, and Engineering.

Though data is not publicly available for the Class of 2028, Alexander mentioned their all-time highs in enrollment and interest. “Since 2019, demand from well-qualified and diverse students has increased significantly, with

undergraduate enrollment growing to record levels, including the largest enrolling classes in the University’s history,” he stated.

“Enrollment division leaders develop targets in concert with other key administrators, including Housing and Residence Life, and we do consider space constraints and impacts of class sizes on student housing and campus resources. Those considerations were part of shaping this year’s first-year class after reaching all-time highs.”

Existing resident advisors recall the pressure students have in finding adequate housing — including a housing lottery widely considered nightmarish in spring 2022.

According to junior Jay-Brian Randone, a current RA and Meridian, available freshman housing has become more plentiful at the cost of fluctuating availability for upperclassmen. “A lot of the other RAs are really struggling with capacity... they’re saying it’s lethal, there’s no spaces available to move in, that’s why they’ve had to change [things up and] move into different housing like the Fraternity Quad.”

“I’ve noticed that for my year, I feel like there were so many freshmen,” sophomore and Meridian Mapalo Kasapo said. “Now I feel like this year has less people... for me, that’s something new.”

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CAMPUS

From the Archives: 100 Year Blast in the Past



BY KATIE JARVIS
STAFF WRITER

Want a paid position working on the staff of the *Campus*? Just talk to Managing Editor Will O'Brien from the class of '25!

1925, that is. Welcome to the world of the *Campus*, our school's newspaper 100 years ago. To start — yes, you read that right — our staff used to be paid. Our newspaper was once a “profit sharing business,” with a “financial return” for student editors and business staff members.

Along with plenty of advertisements, the *Campus* staff was funded by the sale of the paper — 10 cents for a single issue, or \$3 for an annual subscription. Today of course, we are partly funded by SA via SAAC, and our advertisers to ensure every copy can be free of charge for all students.

‘The Campus staff was funded by the sale of the paper.’

Advertisements took up about a third of the page space in that week's edition, with promises ranging from a \$1 leather belt “that everyone's wearing” to genuine Lehigh Valley Coal. One prominent ad from General Electric subtly challenged traditional gender roles claiming that “if father did the washing just once ... there would be an electric washing machine in each home before next Saturday night.” Even knowing that the 1920s was a period of social change, it's surprising to see an ad explicitly calling attention to the value of women's domestic labor.

Another trend in this issue was a string of articles about the incoming first years (or “frosh” as they were called). In the Notes to the Editor section (precursor to our modern Opinions section), upperclassmen hot takes ranged from giving the new frosh advice to complaining that too many of them were from out of town. (One unnamed student speculated that as the number of non-Rochesterian students grew, the more close knit the local “Rochester men” would become). Fascinatingly, with an incoming class size of 136 (the largest in our school's history at that point), the *Campus* had room to print the names and hometown of every single member of the class of '28, as well as all new transfer students.

Tensions between the “frosh” and “sophs” rose during an event put on by the Traditions Committee: the Proc Battle. From what I can gather, this was a recurring event where upper and underclassmen staged a mock battle — with real wrestling — across campus and the surrounding city streets. The spat reportedly ended in a tie; after a particularly bloody scrap, both teams agreed that perhaps they should shift their priorities from the battle to their first day of lectures the next day. Speaking of lectures, students were urged to attend Dr. Dexter Perkin's new lecture series on the Reconstruction of Europe.

But most interestingly, this 1924 edition also marked the 50-year anniversary of UR's first newspaper. The unnamed author

of an article on the topic of this “golden anniversary” stated that “the crude methods of reporting and news writing in those days have been improved ... but still the *Campus* cherishes the memory of as venerable and illustrious a past as that of any day modern paper.” (Big talk from an editorial team whose front page headlines included “Twenty-Four Men here from Other Colleges”).

‘I have no idea who might be reading this very article 100 years from now.’

Yet this century-old article also reminds me that I have no idea who might be reading this very article 100 years from now. Perhaps our reporting will be seen as crude and quaint as well. Although a lot has changed, it's nice to know that as a *CT* writer, I'm a part of something bigger than myself. I think the unnamed author would feel the same based on how he ended his piece: “The new *Campus* has little in common with that which the students of 1880 and 1890 decades knew, but it is glad to look back over a history which has now passed the 50-year mark.” I intend to continue this series which I'm calling “*Campus Times* in Another Time” in two weeks with the Oct. 3, 1924 edition.

Until then, congratulations to both classes of '28, and here's to another 150 years!

Jarvis is a member of the Class of 2025.

KEVIN HU / PHOTO EDITOR

Hajim School of Engineering & Applied Sciences Launches New B.A. in Audio Arts and Technology

BY EMMELY ELI TEXCUCANO
FEATURES EDITOR

A new Bachelor of Arts in Audio Arts and Technology (AAT) within the Department of Electrical and Computer Engineering introduces a less technical alternative to the Audio and Music Engineering (AME) program. New York State approved the new B.A. program in July 2023 after a new major proposal was originally submitted to the College Curriculum Committee earlier that year.

Described as “providing students with the creative and expressive abilities and technical skills to build productive careers in many fields in which sound and audio are central,” the program was designed for students who want to learn about audio and sound without needing to take the more technical courses required in the AME major. Unlike AME, this program is not accredited as a professional engineering

program and is not a path to professional licensure. The new program only requires 54 credit hours in the major, which is less than half of the 130 required credits for a B.S. in AME. With a 2-credit upper-level writing course, students are also required to complete a capstone project, AME385, to graduate. According to Undergraduate Coordinator Barbara Dick, “We kept the requirements to a minimum to encourage students who want to complete a double major in areas such as music (including Eastman students), computer science, BCS, business, or any other area.”

Currently, there are 10 students enrolled in the AAT program since it was offered to prospective students applying for the 2024-2025 academic year. In 2024, only 15 students received AME degrees, compared to 17 in 2023.

Texcucano is a member of the Class of 2025.

Little (Cookbook) Library

BY EMMELY ELI TEXCUCANO
FEATURES EDITOR

From books containing modern interpretations of cuisines like “As Cooked on TikTok” and Snoop Dog's “From Crook to Cook,” to traditional cuisine like “Vegetarian India” and “The Joy of Japanese Cooking,” this newly available little cookbook library in Douglass Dining Hall has it all.

Located next to the Wok station lies a new Free Library established by Dining Services that is accessible during dining hall hours. Similar to the new little library offered by the English Department, students are encouraged to take out as many books as they want as long as they return them.

“The goal of the library is to be a collaborative and self-sustaining space where students can go back to time and time again for new and fun meal ideas they can make at home,” Guest Experience

Manager Adrienne Owens said.

The library contains mainly donations from dining hall chefs and books from the Amazon “used books” section which adds to the Dining Service's commitment to “sustainability.”

If you're all set on books, pick out one of the new bookmarks offered at the library. The Harvest Table “Pause” Program created bookmarks that would “serve as a reminder for students to pause in their day and take a moment for their personal well-being,” Owens explained.

In the future, students will have the opportunity to submit their own designs for a chance to be featured as guest artists on the bookmarks. But for now, take a break from your afternoon bite and check out the new little cookbook library!

Texcucano is a member of the Class of 2025.

What Is Meant By “Never Again?” Omer Bartov, an Israeli-American Holocaust Scholar, Tells Us

BY ALEENA RESSAS
CONTRIBUTING WRITER

On Monday, Sept. 16, as the first part of a year-long six-part series called “Conversations on Israel, Palestine, and the War in Gaza,” Brown University Professor of Holocaust and Genocide Studies Omer Bartov spoke with our own Thomas Fleischman, a historian of modern Europe, Germany, environmental history, and animals.

The talk was hosted by the Center for Jewish Studies and Department of Religion and Classics, and co-sponsored by the Department of History with the goal to “foster intellectual growth and enrich the campus community,” Department of Religion and Classics Chair Nora Rubel said. Still, public safety was stationed outside Goergen Hall for the duration of the event due to security concerns.

Bartov began by stating that the Holocaust has once again become a “common currency” in how it is used and abused as “a historical event, a traumatic memory, and a warning to future generations.” He focused on the consequences

of using the well-intentioned term “never again,” as well as its role in Israel’s existence and its current conflict with Gaza. Many Jews around the world, including those in Israel, he said, believe that the original meaning of the phrase has been neglected and forgotten as violence erupts against them.

‘Terminology must not be a political tool to weaponize language and propaganda, but a tool for comprehending the events of our past.’

“This is the context in which it has become legitimate to speak about Hamas not only as the equivalent of ISIS or al-Qaeda but also as Nazis — the context in which pro-Palestinian demonstrations are labeled antisemitic. The context in which Jewish and Israeli critics of occupation policies in the West Bank and the destruction of Gaza are called anti-Zionist, self-hating Jews, and accused of being in the pay of Hamas,” Bartov said.

Bartov claimed that the

Holocaust is what sparked Israel’s justification of establishment with self-determination and right of return.

“The recentralization of the Holocaust as the cardinal moment of modern Jewish history has had the effect of both insisting on its singularity and of interpreting it not as a past event, but rather as a clear and present danger of abandonment and destruction,” he said. Calling for clarification of the term, he reinforced that terminology must not be a political tool to weaponize language and propaganda, but a tool for comprehending the events of our past.

Before both sides can move towards peace, Bartov outlined the issues that must be resolved. First, it must be acknowledged that violence will not resolve the conflict, that the leaders of both sides are morally corrupt, that ignoring the Palestinian plight by sweeping it under the rug cannot be tolerated, and that global intervention is necessary to pressure both sides into moving towards peace.

Finally, he said, “if we are to take seriously that

postwar slogan of ‘never again,’ this is the moment to do so. It is already too late for tens of thousands of innocents. It is time to pull back from the abyss and do all in our power as scholars, students, and citizens, to convince our governments to compel the warring sides to stop the killing and bring peace to their peoples.”

Bartov spoke on the most extreme demands made by both sides, such as the Jewish calls for the establishment of a Halachic state from the river to the sea and Pro-Palestinian demonstrators’ demands, echoing Hamas’ platform calling for the creation of a state on that same territory. Because each side cares solely about its own interests, there is no incentive to compromise, and thus nothing can change or be resolved.

‘Ignoring the Palestinian plight by sweeping it under the rug cannot be tolerated.’

“In other words,” he said, “allegations of genocidal intent by one side appear

to legitimize genocidal intent by the other, all in the name of liberation, self-determination, justice, and dignity.”

At the end of the talk, I asked Bartov what he believed was the most rational and “right” solution. He stated that although the concept of a bi-national state is wonderful, “full-blown apartheid” will already have taken place by the time we establish one.

Bartov mentioned a group he works with called “A Land for All,” founded by Meron Rapoport and Awni Al-Mashni, which envisions a confederation with two sovereign republics sharing the ’67 borders where it would be possible to be a citizen of one state and a resident of the other.

Although he believes the implementation of a two-state solution to be out of reach, Bartov expresses optimism that two states with open borders, akin to the EU, will exist where Israelis and Palestinians can move freely to enjoy democracy, justice, and security for all.

Ressas is a member of the Class of 2026.

FurScience Founder, Dr. Kathy Gerbasi, Discusses the Furry Fandom

BY BRENNAN PRICE
STAFF WRITER

On Wednesday night, the Burgett Intercultural Center (BIC) hosted FurScience founder and Rochester alumnus, Dr. Kathy Gerbasi, who conversed with students about the intricacies of the furry community through a psychological lens.

‘She highlighted the negative impact bullying could have on its members and explained how she is using her research to combat this stigmatization.’

Gerbasi was compelled to visit UR after learning about how the campus furry community had been experiencing bullying. In her talk, she highlighted the negative impact bullying could have on its members and explained how she is using her research to combat this stigmatization.

“Social psych[ology...] wasn’t just to develop theories and learn stuff for the sake of learning stuff,” Gerbasi said to about 250 students in Feldman

Ballroom. “It should be put to an important and good use. It should be somehow to help people.” People needed to “grow up,” especially at an “institution of higher learning,” Gerbasi told the audience.

Those who are stigmatized can have poorer mental and physical health, Gerbasi said. In her research, she had students rate 40 different fandoms or hobbies, with furies being ranked the lowest next to the “Insane Clown Posse.”

Gerbasi also asked furies themselves whether they had experienced or seen in the media five common stereotypes: furies are dysfunctional, use litter boxes, identify as animals, are sexual deviants, and have sex in fursuits. As she went through each, debunking and explaining the rumors, she also talked to the audience about her experiences.

“I do have a fursuit... I wore it to some fur[suit] parades. I couldn’t wait to get out of that thing!” she said, eliciting laughter from the audience. “I was red. I’m not talking about a little bit pink — I was red!”

The stigma causes those within the community to feel as if they can’t share their hobby with those they are closest to, creating an unnecessary burden of not being able to “be yourself.” Gerbasi also said college students perceive furies as “immature and someone they didn’t want to date.”

Gerbasi’s lecture wasn’t just focused on stigmatization. Furies had generally better self-reported satisfaction with life and self-esteem compared to anime fans and students, her research found.

‘Graduate students said the presentation was very informative and that Gerbasi presented a new perspective on the furry community.’

When talking to the CT, graduate students Lindsey Wainwright and Dylan Fredrick said the presentation was very informative and that Gerbasi presented a new perspective on the furry community.

“I thought the way she presented it was very level-headed and fair, but not

slanting towards [...] being biased,” Fredrick said.

‘Gerbasi’s talk bounced around various topics, such as the percentage of people who are LGBTQ+ in the fandom, the correlation between the fandom and neurodivergence, and the difference between therians and furies.’

Gerbasi’s talk bounced around various topics regarding the furry fandom, such as the percentage of people who are LGBTQ+ in the fandom, the correlation between the fandom and neurodivergence, and the difference between therians and furies. She also spoke about what the most common “fursona species” was.

Gerbasi’s path to teaching about furies was not straightforward. After graduating from UR with a doctorate in social psychology in ’76, she became interested in studying anthrozoology because her dog, “BoB the dog,”

was “pathologically social.” Gerbasi is one of the co-founders of FurScience, a website dedicated to teaching people about the furry community.

Her work, with her collaborators, has been used to learn more about the fandom and destigmatize “the whole big media stereotype.” During the lecture, she called out the Variety article, “Calling Dr. Pervert,” for creating these stereotypes and misrepresenting what the fandom was about.

Senior and UR furry Michael Prass said he had seen the “general negative stigma” on the app Fizz and hoped her talk would positively impact “how people think of furies.”

Gerbasi plans to continue her exploration of the fandom as she attends more conventions as part of conducting her research. She can be reached for questions or suggestions for research questions for the fandom through her email, kathleencgerbasiphd@gmail.com.

Price is a member of the Class of 2027.

The Future of Student Advocacy: Reflecting on the Encampment

BY NARM NATHAN
DATA EDITOR

It was Tuesday, May 14 when Rochester's Gaza solidarity encampment was deconstructed by the Department of Public Safety.

Final exams had just ended, and as students were ready to graduate, faculty and administration were preparing for a Commencement ceremony free of disruptions. "Everyone wants to take graduation photos in front of Rush Rhees," said an anonymous member of Students for Justice in Palestine (SJP). "A lot of people had to go home at that point, and we were trying our best to keep as many people [in the encampment] as possible."

At approximately 7 a.m., public safety officers guarded each entrance to Eastman Quad as others moved to evacuate all members and remove all belongings of the encampment as quickly as possible. "They told students [they had] two minutes to pack up your stuff and go before we start taking everything down," before proceeding with de-campment seconds later. "People weren't even awake yet. People didn't hear what they said, they were sleeping in their tents, and then they fully just started crashing everything."

"They threw away people's medication, laptops, phones, wallets, sentimental items," the member further explained. "Someone I know whose grandma passed away knitted them a sweater [that was thrown away]. Car keys, apartment keys, they tossed it all ... They did not care."

The encampment had been fully removed within 15 minutes – but its effects on campus advocacy have far outlasted its physical presence. SJP had first touted the idea after witnessing colleges around the country erect encampments as a form of community-organized resistance against the war in Gaza. They began their efforts on April 24.

'The encampment's effects on campus advocacy have far outlasted its physical presence.'

"It was one, as a form of protest, a visible form of occupation of a space to try to advocate for our demands, which for our school, was academic divestment," stated the member. One of the primary goals of SJP was for the University to sever academic ties to Israeli

institutions as well as a call for a ceasefire in the region. "The whole lead up for the encampment was us receiving backlash from the University, not being understood [and] not being heard or listened to ... the idea was to reclaim a space on campus where our voices were heard and there were people getting together to learn and grow."

'It was a space to try to advocate for our demands.'

Many of the 15 initial members had carried over from the efforts of UR's Students for a Democratic Society, who previously held their own encampment to protest student housing conditions. Their efforts sparked a steadfast interest in pro-Palestinian advocacy, "[and] it felt like from there, every night, more and more people came ... we made sure people had blankets, food, [and] eventually we got to the point where community members were donating almost every single meal."

The following weeks saw two sit-ins at Wallis Hall, with the first ending after a preliminary agreement for SJP to present a roadmap towards academic divestment to the Faculty Senate. That agreement, however, fell through after claims that the senate had unanimously voted against any plans of the sort – a level of miscommunication that ultimately defined the relationship between the administration and the encampment.

With involved students facing academic suspensions and property bans, the mistrust both parties had in each other ultimately plagued efforts to reach any level of mutual agreement – a relationship that may carry over to this Fall semester, where President Sarah Manglesdorf and Vice President for University Student Life John Blackshear emphasized their commitment to an updated protest policy in recent student addresses.

First coming to fruition in the winter of 2023, the policy prohibits outdoor camping of any sort, and limits demonstrations to those approved and in line with restrictions appropriate to the University. These include establishing a Responsible Organizer as a main point of contact between administrators and advocacy groups, as well as limitations on time, place, and manner as deemed reasonable.

"I have deep concerns



KEVIN HU / PHOTO EDITOR

about the new policies, particularly because in their wide reach, they seem to be applicable to almost any event held on campus at the university's discretion," Miller Gentry-Sharp, External Chair of SDS, said. "The restrictions on volume, signage, and materials are deeply concerning and it is unclear to me how the University will go about enforcing these rules."

"The relationship we've had with the University has varied widely depending on the demonstration. During our abortion access campaign, our interactions with admin were pleasant. We had no issue reserving the space we needed, and the administration eventually approved the UHS vending machine that URSHAC helped push through. When we did our housing encampment, we were met with a colder response," Elena Perez, Organizing Chair, stated. "From our experiences, it appears that University leadership likes to make themselves look open to conversation at all times, but then selectively chooses when to engage and when to withdraw."

"I do believe that concerns exist," Elijah Bader-Gregory, President of the Students' Association, stated. "I think the University is concerned about the [safety and feasibility] of protests ... that being said, having concerns about protests and implementing restrictions on protests are two different things. If there were no protests there would never be any problems at protests, just like if we stopped flying planes they'd stop crashing. But just like planes must continue to fly, our community must continue to support the right to protest and continue to develop inclusive dialogue and decisions on how it can be done best, safely, and effectively, that minimizes restriction."

Prominent cultural and awareness groups emphasize the desire for healthy communication that promotes the nature of protest rather than its potential effects.

"This policy seems mostly

as a strategy by administration to prevent students from gathering," ADITI stated. With regards to the University's requirements for designated protest areas, the policy is "... so ambiguous as to what it really means, and thus different treatments could be applied from different groups wanting to hold a protest. This will only lead to more [strife and animosity] between students and the administration."

"We believe that students should have the right to protest, and wish that the University would have more conversations with students and leadership of the organizations to create guidelines to ensure safety but not limit their ability to protest," College Democrats stated. "With respect to our University's values, [they] must be open and receptive to criticisms that restrictive policies, like this one, are contradictory to our vision of fostering an environment of conversations held in good faith."

In the aftermath of the encampment and the restrictions that lie ahead, the cause remains the same for SJP, even if their strategy doesn't. "I think we've just learned a lot this past year about what risks we are willing to take that will actually get us somewhere and what risks are just risking students for no reason, and we, as much as possible, have good intentions and want to work with the University. It's not us versus them," said the encampment member. "That's not what the point is."

"There has never been this many people who know about the Palestinian struggle. There's never been this many people in the U.S. who kind of understand what's going on or at least are aware of it," the member further explained. "With collective action and with years of education and building on this, change will happen."

Nathan is a member of the Class of 2025.

New Audit and Incomplete Notation Policy Introduced

BY EMMELY ELI TEXCUCANO
FEATURES EDITOR

The Fall 2024 semester introduced newly updated policies on audit registrations and incomplete grades – now called incomplete notations – for undergraduate students in the School of Arts & Sciences and the Hajim School of Engineering & Applied Sciences.

Previously called incomplete grades, incomplete notations (I) are a transcript notation that can be requested for a course when there are unforeseen circumstances that prevent a student from completing coursework within the allotted semester.

The biggest change to the updated policy is the introduction of an additional step for requesting incomplete notations. Students are now required to get approval from the College Dean's Office to get a temporary incomplete notation (I) on their transcript, along with the incomplete notation contract and instructor's permission.

'Students are now required to get approval from the College Dean's Office to get a temporary incomplete notation (I) on their transcript.'

Kris Condello, Associate Director of Academic Affairs in the College explained, "This allows us to monitor incomplete coursework and find ways to provide additional support and resources to significantly increase the percentage of completion more closely."

The audit registration policy experienced a similar change. While student eligibility to audit a course has not changed, students are now required to submit a request to audit a course instead of registering for the course themselves on Workday.

"[The policy] helps the Registrar's Office to monitor and validate the registrations. This will reduce registration errors and help monitor class sizes for the safety and well-being of our students," Condello stated.

These policy changes are in effect as of August 2024. Policy changes are approved by the College Curriculum Committee which includes faculty council and student representatives.

Texcucano is a member of the Class of 2025.

Inside the Kearns Center, Rochester's Community for First-Gen Students



CHLOE YOKITIS / CONTRIBUTING WRITER

BY CHLOE YOKITIS
CONTRIBUTING WRITER

The David T. Kearns Center, located in Dewey Hall, is a support network for first-generation and low-income students to learn about the different resources available to them, and provide a safe space on campus for the scholars.

“The main mission and goal of the center is to really support students of color, minority students, and first-generation students who ultimately come

onto campus and don't have the resources [they need] available to them,” Yarleny Aneliz, an academic coach and advisor at Kearns, explained. “We really just want to support them in whatever goals and endeavors they want to pursue here in their undergraduate career.”

The Kearns undergraduate programs include the Kearns Scholars, Student Support Services (SSS), and Ronald E. McNair programs. They also provide pre-college programming,

such as Upward Bound for Rochester-area high schoolers, and graduate school programs.

“It was a very home-feeling safe space.”

The Kearns staff, a team of over 20 full-time employees, aims to increase the retention rates for low-income and first-gen students, which historically are lower than those of other populations.

“Our biggest thing is to

increase the number of those students that do actually end up graduating from the University. We see a lot of students that come in, but ultimately, the [graduation] numbers are low, and our goal is to really make sure that the students feel supported, that they have the guidance that they need to be able to finish and get that four-year degree,” said Aneliz.

To provide this guidance, Kearns advisors use an individualized, holistic approach. Students are free to discuss their academics and career goals as well as their mental, emotional, and physical health.

Junior Austin Okoase, a Kearns Scholar since freshman year and Kearns Program Assistant, described the advisors' welcoming spirit and approachability with the students.

“You can tell when someone genuinely cares about their job and helping you,” Okoase said. “It's a deeper connection that's formed. I genuinely like working here because I can just talk to them like regular people.”

Aneliz, both a current

employee and alumna of the program, has experienced both sides of the unique Kearns advisor-student relationship.

“I felt very comfortable when I was a student coming into this office. It was a very home-feeling safe space, and I felt like I had a community to support me. [...] And that's not something that's easy to find, especially [at] a [predominantly-white institution] as a person of color,” Aneliz said.

Now, she aims to provide the same safe space with her scholars.

“I always check in with my students to see, like, ‘Hey, how are you feeling; how's today going for you?’ Academics is academics,” she said, “but what really matters is how the student is doing, which is why we think the holistic advising approach is really important. Because everything impacts your academics and your experience here at the University.”

Read more at www.campustimes.org.

Yokitis is a member of the Class of 2028.

From the Reverse Running Man to Freestyle, Freeflow Introduces Street Dance to Campus

BY ALLIE TAY
EDITOR-IN-CHIEF

As someone long intrigued by the distinctive music, fashion, and culture of the growing phenomenon that is street dance, Freeflow's intro dance workshop was as eye-opening as it was challenging. The club, established at the University last spring, held its first general interest meeting of the semester two weeks ago as a beginner's workshop open to all students in the Leibner-Cooper room.

The workshop, which boasted about 30 in attendance, began with a dynamic stretching session, followed by some cardio. Led by Freeflow eboard members and juniors China Huang and Emma Wang, the group was split into four staggered rows with every other person in front of the wall-length mirrors. After doing a brief look around the room between warrior poses, it was clear that people had come dressed for the occasion. I'm talking oversized cargo pants, slouchy hoodies, black caps, slick white kicks, cut-out jeans — even this year's highlighter-yellow Feel the Sting shirt made a stylish appearance, cropped for an off-shoulder look (quite

impressive to pull it off, I must say, coming from someone who rarely dons school merch).

As we switched to splits (read: pain) with me gawking over the sheer flexibility and athleticism in the room, the enthusiasm was undeniably palpable. The rawness of the energy hung in the air, bringing back something akin to feeling at home in a world I never encountered yet somehow understood. I had been in the “mirror-room” a hundred times, but between the rhythmic movements and pulsing hip-hop music reverberating through my bones, it was clear that Freeflow managed to transform the space into an in-house street dance facility.

‘Freeflow was born out of a niche for freestyle.’

Freeflow was born out of a niche for freestyle, for experimentation. Back home in Singapore, dance captain and junior Lucy Ming said, the street dance scene is robust.

“We have what we call, like, ‘OGs,’ the originals, the founders, you can say,” Ming said of local mentors and dance teachers at open studios around her

who inspired her to dive into the art. Although street dance is growing rapidly internationally, the street dance scene in Rochester is relatively sparse. Last year, Ming participated in a cipher — a dance circle where participants take turns solo-freestyling in the center — as part of the UR-hosted inspireJAM, a seven-day festival started in 2011 by Arielle Friedlander '11 in collaboration with the University's Program of Dance and Movement. Freeflow also held two smaller cipher events last semester as a tester, and plan to host some later this year.

“Freestyling is quite a scary concept, like going into this movement without actually knowing what's gonna happen, without knowing what kind of music's gonna play, what you're gonna do,” Ming said. “It has to first start from this trust in your body [... Sometimes] you are afraid to explore things that might look ugly, that might look ‘bad.’ The fear of exploration is the biggest inhibitor, and so it's first getting over that fear of so-called ‘ugliness.”

The remaining hour of the workshop was dedicated to nailing down the



KEVIN HU / PHOTO EDITOR

choreography to the 2021 R&B track “I Like Dat” by Kehlani and T-Pain, led by Ming. The workshop, advertised as beginner-friendly, stuck pretty true to its word. Ming first walked us through a couple of classic moves in street style — my favorite was the reverse running man, where you alternate between hopping and sliding your feet which has you running backward in a cartoon-like fashion. What do you do with your hands? Do what feels comfortable, what feels natural, Ming said. After drilling a couple of tricky moves, we started learning the choreography at around half-speed. The session felt engaging and quick-paced — albeit slightly overwhelming because dance is quite foreign to me — but manageable, and

only once did I find myself checking the clock for the next water break. Once they dialed up the speed, though, all bets were off, and I'm sad to say I may have completely forgotten everything. The workshop ended with filming progress videos and a group picture to celebrate the GIM's success.

Going forward, Freeflow plans to host a variety of events, including continuing their workshops, which are open to all students, and planning ciphers and dance battles for the future.

Want a taste of the hip-hop scene on campus? Follow Freeflow at their Instagram @freeflow.ur.

Tay is a member of the Class of 2025.

COMMUNITY

City-Wide Tenant Union Holds Good Cause Rally at City Hall

BY NARM NATHAN
DATA EDITOR

The City-Wide Tenant Union of Rochester hosted a rally outside Rochester's City Hall at 5:20 p.m. on Thurs., Sept. 19 to promote the passage of Good Cause legislation, which is slated to be voted on in October. Speakers, advocates, and community organizers lamented City Council for their alleged inability to pass the strongest version of Good Cause, which would protect up to 127,000 tenants from facing no-cause evictions.

Good Cause protections require landlords to have "good cause" when evicting a tenant, including non-payment of rent, substantial damage to the rental property, and more. With Governor Kathy Hochul instituting the bill statewide in April, Rochester's fight has spanned years — with tenants, families, and individuals being affected to this day.

"Last year in Rochester, there were over 2,700 evictions, and we're on track for even more in 2024," said Kelly Cheatle, legislative assistant to councilmember Mary Lupien. "Our people are getting lost in these numbers because every eviction is a fresh crisis for a family, and their struggles demand our attention."

"Our people are getting lost in these numbers because every eviction is a fresh crisis for a family, and their struggles demand our attention."

For Ember Mendez, the situation hits close to home. Mendez is the child of Yadiira Susseth, a mother of seven who is also facing a no-cause eviction. With her eviction being slated for October, the pressure for her comes not just from finding a new place to live — but from making sure she can provide for her family.

"Seeing what my mom has had to deal with has been really, really rough," they stated. "Seeing [her] go through daily anxiety attacks, daily crying because she doesn't know where she's going to place her family isn't right ... seeing my siblings going through anxiety because they don't know where they're going to [live]." Rochester's Good Cause

protections have sat on the Neighborhood, Jobs & Housing committee since June with the alleged lack of support necessary to bring the bill to a vote. The current proposed legislation stands at odds with pro-tenant organizers, who claim that the bill is too lenient on property owners and does not do enough to protect tenants.

'Because Rochester's legislation makes landlords with up to 10 properties exempt from Good Cause, LLCs can split their properties up, evading protections altogether.'

At the top of their concerns includes the alleged "LLC loophole": that because Rochester's legislation makes landlords with up to 10 properties exempt from Good Cause, LLCs can split their properties up among landlords to appear as though they were small, evading protections altogether.

At the City Council's Speak to Council session, organizers took their concerns directly to their legislators.

"I live at Pinnacle Place, and there are so many code violations there," stated Esther Rivkin, a speaker from the East District. "I'm paying [more than] 30% of my income ... We're struggling here. We just want to survive. Rochester is a poor town. We could do so much better."

Mickey Przepiora, speaker from the South District, stated that "Over 63% of people rent their homes in the city. Rochester's 2023 homeless count was 803, and 30% of those were youth under 18 years old ... Good Cause is a brunt of what the public deserves."

Though it is unclear what the future of the legislation will entail, the struggles of tenants who have faced no-cause evictions become more evident by the day. With the City-Wide Tenant Union continuing to host rallies and public forums to promote their support for Good Cause, the question now lies in the hands of legislators who have the power to enact it.

Nathan is a member of the Class of 2025.

Promoting Voter Outreach With The Committee For Political Engagement

BY NARM NATHAN
DATA EDITOR

In the ebbs and flows of college life, students often forget the power they hold to affect civic and community engagement. With the upcoming presidential election this November, removing the barriers for those on campus to cast their ballots is extremely important.

"We understand [the] work of community engagement and social change to be systemic in nature," Glenn Cerosaletti, Assistant Dean and Director of UR's Center for Community Engagement, said. "Policy change is an important aspect of that, and that requires working together with others to identify common ground, working through differences, and pursuing a common vision [...] through being active and engaged and informed members of the democratic process."

The Center for Community Engagement encompasses the University's efforts to promote community outreach among its students, and with the Committee for Political Engagement, promoting voter participation has become second nature. Partnering with Tufts University's National Study of Learning, Voting, and Engagement allows the University to further examine the metrics by which students register and participate in their elections.

Midterm election data shows that eligible students are registered at an average rate of just over 70%; yet of those registered to vote, approximately 36% actually did.

'In the last six presidential and midterm elections, students who were eligible to both register and vote at the University did so at a rate of just over 40%.'

Although these numbers rise considerably for presidential elections — with 78% of eligible students being registered to vote on average and 54% of those voting — they signal a need for greater voter advocacy. In the last six presidential and midterm elections, students who were eligible to both register and vote at the University did so at a rate of just over 40%.

"The University of Rochester has that obligation to ensure that all students who vote are given the opportunity to do so [through] information and resources," Cerosaletti further explained. "The value in having students involved in that work through our Committee for Political Engagement is really to be a hub of activity, [with] boots on the ground and energy and ideas to make this happen."

'The first step in ensuring you're set to vote is checking your voter registration status. UR students can use TurboVote.'

The first step in ensuring you're set to vote in this election is checking your voter registration status. To do so, UR students can use TurboVote, an online portal designed to assist with registering to vote, requesting an absentee ballot, and receiving election updates via text or email.

The decision to register comes with a series of choices for students to make about where they'd like to make their impact. Some have already registered in their hometown and can request an absentee ballot to send their votes in by mail. Others can choose to re-register in Rochester to make a difference in local elections. Some individuals may have never registered to vote before, and are making that decision for the first time while at school.

"The important thing for us is to ensure that they have the information available to navigate that [process]," Cerosaletti said. "These are people who are often first-year or second-year students newly eligible to vote for the first time, so they're navigating that process for the time."

Depending on what state you're from, the deadline to make that decision may come relatively soon. In states like Florida, Texas, and Georgia, registration deadlines fall as soon as the first week of October. Other states like New York and California allow voters to register right up to a few days before the general election on Nov. 5.

Using TurboVote allows each student to receive a personalized roadmap to voting this November. They can input their home address to view information on the upcoming election, issues on

the ballot, and ways to find an early voting location, request a mail ballot, or verify registration all on the website.

By choosing to select a campus address in the dropdown menu, UR students can select their place of residence on campus to make registering even simpler. The polling site for all UR students independent of registration is Plymouth Gardens Apartments, located across the Riverview Bridge at 1400 South Plymouth Avenue.

For the Committee of Political Engagement, their work doesn't stop at getting students ready to vote — it means supporting them all the way to the ballot box. "We'll be planning on leading a stroll to the polls to encourage students to make the journey over there on Election Day if it's snowing," Cerosaletti further explained. In the event of harsh weather, "we have a van reserved through student activities to be able to provide rides to the polls."

National Voter Registration

"Those things have been fought for to be able to stand here, come out to register to vote, and then go out on Election Day."

Day saw members tabling across campus in the push to get students registered as swiftly and easily as possible. "Whether you're a person of color, whether you identify as female, those things have been fought for to be able to stand here, come out to register to vote, and then go out on Election Day," said Andrew Gold, Associate Director of Community Engaged Learning and co-host of a registration table outside Library Road.

"At the end of the day, it's up to you and up to the student body to decide [what they want, and where] they see themselves in a democracy," Gold added. "I hope that they see themselves participating in it. I hope they see themselves trying to shape it in the way that they see fit for a greater future."

Data visualizations can be viewed online at www.campustimes.org.

Nathan is a member of the Class of 2025.

CT Eats: South Wedge Staple Voula's Greek Sweets

BY EMMELY ELI TEXCUCANO
FEATURES EDITOR

BY ALYSSA KOH
ENGAGEMENT COORDINATOR

Of all the things that are hard to adapt to for college students, the simple issue of figuring out how to get a good meal can be incredibly destabilizing to the grindset. After hours of pouring over textbooks and problem sets, it can be easy to miss the days of something home-cooked and full of love. Enter: Voula's Greek Sweets.

Founded in 2012, Voula's (run by namesake Voula Katsetos-Garwood) has blossomed from a tiny three-table shop to a bustling melting pot of both Rochesterian and Greek culture, perfect for vegans and vegetarians looking for something beyond the Dougie pasta line.

Upon entering the restaurant, you are immediately embraced by the clinking of ceramic dishes and a homey, warm atmosphere that rivals only the comfiest of coffee shops. Every corner of the restaurant overflows

with trinkets, ranging from stacked teacups to soda bottles that boast a patriotic pair of Greek flags.

As is common in the South Wedge neighborhood, local businesses keep the fridge freshly stocked with Happy Gut Sanctuary and Kat-boocha drinks. Voula's merchandise — aprons, hats, and house-made sauces, to name a few — neighbor the fridge, alongside stickers and flyers for upcoming events that sprawl across the walls.

Handwritten signs denote pricing for evil eye bracelets, earrings, and 50-cent candies, as well as an abundance of Greek sweets, which immediately catch the eye from the front door (and stay in your sight — for better or worse — at every angle in the restaurant).

Accompanied by a couple of friends, our staff at the CT rolled up to Voula's at the only possible time that worked for everyone's packed Google Calendars (10 a.m. on a Saturday). The patronage was relatively light due to our

early arrival, so it was easy to find seating and get the orders rolling.

We ordered a variety of breakfast and lunch items, including some vegan alternatives to classic Greek cuisine. Some notable picks included the vegan spanakopita, which was dense but hearty — and more filling than its flat appearance would initially suggest — and the Mt. Olympus Plate, which was chock-full of perfectly lemony potatoes and eggs with a gravy-like lentil topping.

The Greek palate shines through the entirety of Voula's menu, and as a result, the flavors are unapologetically olive and lemon-forward. Many of the options also include fresh lagana flatbread, which has an airiness that complements the natural heaviness of the oil and dairy present in many of the dishes.

All of the elements in Voula's cuisine are delightfully basic, so for those used to sauces that obscure the natural flavors of spinach, tomato, and more, a meal at

this establishment may take you by (hopefully) pleasant surprise. For example, in reference to the Mt. Olympus Plate, CT alumnae Sarah Woodams mentioned that the dish “might not be the best option for people that are lentil averse.”

Voula's also does baked goods, which they do irresistibly well. A simple glance at the pastry display proves to be a nut lover's dream. The majority of the pastries are riddled with walnuts, almonds, and pistachios galore. People with nut allergies beware.

For those who like staying in their confectionary comfort zone, the baklava is equal parts flaky and sticky. Due to the rosewater syrup, it also contains just the right amount of sweetness to make it easy to devour a whole piece without thinking. There is also a vegan baklava option, which is more of the same (so, utter deliciousness).

The galaktoboureko (a milk custard pie) was worth every penny. The sweet farina-based filling was lightened

up by its flaky phyllo dough exterior, which was accompanied by a shining hint of lemon. For a gluten-free and nut-free option, the rizogalo (a rice pudding), which was sprinkled with cinnamon and served cold, was equally hearty.

Fully sated and equipped with leftovers — courtesy of the large serving sizes — we left Voula's with immediate plans for another visit in the works.

So, take it from us: Making that hundredth when2meet (or, using ours to find a friend to go with) might be worth both the full heart and stomach you'll gain from stopping by.

Texcucano is a member of the Class of 2025.

Koh is a member of the Class of 2025 (T5).

This Fall, The Little Theatre is Opening its Doors to Beavers, Quilters, and More

BY ALYSSA KOH
ENGAGEMENT COORDINATOR

The best ideas often strike when you're not expecting them. Sometimes, they come as the result of a tangentially-related conversation, or as a lightbulb moment in the middle of a shower. However, for Shelby Przybylek, owner of Little Button Craft, and Matt DeTurck, Artistic Director of The Little Theatre, epiphany hit in the form of hundreds of Instagram notifications.

Przybylek, who has been running a self-proclaimed “funky little craft shop in the heart of the South Wedge” for nearly a decade, is no stranger to working alongside local businesses. From hosting crafting meetups at neighbor Abundance Co-Op to partnering with the Free Art Collective to celebrate the Global Day of Art with free in-store activities, Little Button has been a consistent collaborator and facilitator in the Rochester artistic community. However, it never occurred to Przybylek to reach beyond the confines of her local space and create a public craft event until she got spammed with an abundance of tags in an Instagram reel.

The reel was about a lights-on movie theater experience; where crafters could come and work on their projects while enjoying a movie with their peers. “It got sent to me about 100 times,” Przybylek said, referring to the viral video. “I watch a lot of

movies while I craft as well.”

The Little Theatre and Little Button Craft both had their accounts flooded with notifications, asking for the same thing to be done downtown — and on Sept. 4, the “Little” Craft Night was born.

Prospective moviegoers were welcome to bring their own crafts or buy supplies from a table Little Button Craft staffed at the theater entrance. On the big screen, the Emma Stone comedy classic “Easy A” provided accompaniment to the art, which ranged from felted animals to hand-knit sweaters and full fiber looms.

Despite only about two weeks of promotion, the craft night was well-received, garnering 75 attendees from a variety of backgrounds and demographics. Among them were University alumni Tiffany Nicholas '22, Sarah Murphy '20 (T5), and Abbie Dracon '12/'16W, who met through the Rochester Youth Year program and rolled up their sleeves to work on various crocheting and knitting projects.

Nicholas was one of the many who “shared the reel with [The Little], obviously,” and was thrilled with the event. “Roc Cinema also did a craft night last week,” they said, “and so I'm glad more places around here are making this happen.”

According to Little Theatre Director of Communications Scott Pukos, events like this

are only the beginning for the cinema's season, which the team hopes will engage with parts of the Rochester community who became less connected with the Theatre as a result of the pandemic.

In particular, Pukos noted an excitement for this upcoming Friday's Student Night at The Little. For students with a valid student ID, The Little will be showing both the live-action Scooby Doo (2002) at 6:45 p.m. and a Little Theatre April Fool's showing smash hit, Hundreds of Beavers (2024), at 9 p.m. for \$5 apiece.

Other initiatives that The Little Theatre have bubbling up this fall include their Spooky Season showings in October — including the cult classic Jennifer's Body — as well as the ImageOut LGBTQ+ Fall Film Festival and the member-only 95th anniversary of the theater.

For students interested in these offerings, a \$40 student membership provides members with \$6 discount admission tickets, six free popcorns throughout the year. Student tickets with a valid ID cost \$7.

“I used to love going to the movies when I was in college,” said Pukos, who went to St. John Fisher for his undergraduate degree. “I'm hoping that we can bring that same love to the students of today.”

Koh is a member of the Class of 2025 (T5).

TRENDS FROM PAGE 1

Despite concerns about housing, behind them lies a sense of pride in seeing the ways the student body has grown, whether it be in the interest the freshmen take in their school, or the diversity they've embraced in being here. “I'm part of this club that's for African students, and I feel like this year has more [than my year],” Kasapo explained. “I feel like that's a good thing.”

22% of students in the Class of 2027 were first-generation students. Over time, those who have historically been underrepresented in college admissions have seen themselves grow at UR, with individuals from Latinx, multiracial, and international backgrounds seeing consistent increases in University data.

‘Despite concerns about housing, behind them lies a sense of pride in seeing the ways the student body has grown.’

“As a first-gen college graduate myself, a critical component of my own interest in applying for my position at Rochester was the commitment to access for students traditionally underrepresented in U.S. higher education,” Alexander said. “As we make admissions decisions, we set the highest standards to ensure our community is a place where all are welcome and respected, and where all

can pursue and achieve their highest objectives for themselves, their community, and the world.”

For Randone and Kasapo, getting to know the new classes symbolizes not just a source of pride, but personal growth. “I [would have] enjoyed my freshman experience a little bit more if I'd known that it would be much [harder] in the upcoming years [...] I definitely would have gone out more [and spent] more time with a lot of people,” Randone stated. “Most of the time, the friends you make in your freshman year are going to be the friends you make for an entire four years [...] those are] the strongest connections you have.”

“I think just being in a class with the first-years is kind of exciting because some of them are really excited for school,” Kasapo stated, who's taking BIO 110 this semester. “Even the questions that they're asking, it's like ‘oh my gosh, I used to be like that’ [...] I think it's pretty good.”

Data visualizations can be viewed online at www.campustimes.org.

Nathan is a member of the Class of 2025.

OPINIONS

Add-Drop That (Cl)ass

EDITORIAL OBSERVER

BY EVA NAIK
OPINIONS EDITORBY MAYA BROSNICK
NEWS EDITOR

On the surface, UR's add/drop period allows for academic freedom and flexibility. In reality, however, taking advantage of the full length of time is next to impossible.

This academic year, classes started on Aug. 26, and the last day to add or drop a class with instructor approval is Sept. 23. That's almost a month of time in which you can join a new class, but many classes across most departments have exams and major assignments due before that period has ended, making joining a class more than a week late an endless game of catch-up.

We appreciate the length of time in which to figure out if your classes are working, but with the exam schedule the way it is now, adding new classes past syllabus week isn't feasible — you just miss too much.

Of course, for less structured credit hours, a longer add/drop period works well. Research opportunities and independent studies can take a while to secure, so having just a little bit of extra time to account for late responses and scheduling conflicts is useful. For structured classes though, add/drop is a nightmare.

To make adding new classes a month later work for students and professors, exams and major assignments need to be pushed back. Right now, there isn't enough space to accommodate multiple large-class exams in a week.

Most intro-level STEM classes have hundreds of people, and have to hold exams in large auditoriums. Large classes can be split up into smaller sections, but not into more groups than there are proctors. Since sections can each have around 100 people, the registrar has to stagger exams over the majority of the semester to ensure that everyone has space. This means exams can end up very early or late in the semester, as there are only so many spaces large enough to accommodate the amount of students. It isn't feasible to add a class where a major exam has already passed, often without the opportunity to make it up.

The month-long add/drop period isn't compatible with how early exams have to be; the process to add classes after more than a week needs to change.

More than just large lectures, joining a small class poses its own set of challenges, especially any later than a week or two in. Small classes tend to set their vibe quickly, and being the new person is always uncomfortable. Smaller classes also don't have

recorded lectures that you could use to theoretically catch up, so you have to rely on notes from friends or strangers.

If UR wants to keep a month-long add/drop period, there needs to be a more streamlined process of providing support for students trying to add new courses. That means recorded lectures, more examination facilities, and reasonable accommodations for missed work.

It is entirely reasonable to expect some sort of makeup assignments and exams to keep things fair from a grading perspective. As it stands, resources, such as recorded lectures and accommodations or alternate assignments are not guaranteed to students; it's on a case-by-case basis, depending on the class and professor. Students should not be in an absolute panic trying to catch up and keep up at the same time even though they added a class during the allotted time.

So if adding a class three weeks in is untenable, what do you do if it takes that long to figure out that it just isn't working?

If you meet the course overload requirements, it's probably a good idea to sign up for more classes than you're planning to take. That way you have a backup built into your schedule — if you like all of your classes but don't have the bandwidth to continue with a chock-full schedule, you can put one in your back pocket as a guaranteed good class next semester.

If you can't overload to get the vibe of the class, most professors are totally cool with you showing up for syllabus week. It's a great way to get more information about an extra class in case you have to drop one of your official ones, even if you can't register for it yet.

Another good idea is to check out the AS&E Syllabus Repository, which you can find on the institution page of Blackboard. There are folders of syllabi from the last few years which you can use to get a better idea of the class than just the paragraph descriptions on Workday. Although a bit disorganized, spending a few minutes digging through the folders yields pretty promising results.

While those strategies can help you make sure you're taking good classes, the fact that adding new classes in the add/drop period involves a lot of hard catch-up work isn't ideal for students. If UR wants to keep a month-long add/drop period, there needs to be a clear process to support students who add classes further into the semester.

Naik is a member of the Class of 2026.

Brosnick is a member of the Class of 2027.

Letter to President Mangelsdorf

LETTER TO THE EDITOR

BY IZZY CRACCHIOLO
CONTRIBUTING WRITER

Dear Madame Mangelsdorf,

My father's father was a seemingly wonderful man, who planted cherry trees for his sons and brought his wife flowers in the spring. But I was 18 before I ever saw a photo of his face. My family burned all the photos of my grandfather.

Because my grandfather was a Nazi and there is a wall of names of the people he killed.

There are also names missing from that wall, of the people he saved. He had Jewish friends, colleagues, and acquaintances, and as the highest ranking Nazi in his town he would warn them before the Gestapo came to drag them away. Because of this, I don't think he fully believed in the genocide, but it was too good of a financial opportunity to pass up. To improve the finances of local farmers, my grandfather had all their creditors killed. Bankers, butchers, and moneylenders were dragged out of their homes at gunpoint because as they went up in

smoke, so too did the farmers' debts.

As we speak, children's limbs are being ripped apart by explosions. Journalists are eviscerated in the streets like hunted animals. Fathers carry the bloody rags that enshroud all that remains of a child after a bomb.

Like my grandfather before me, I profit from the slaughter of human beings.

And I stand paralyzed and afraid.

This school has made me afraid to speak out against genocide.

If I sit in, heavily armed officers will gather like navy-clad vultures. If I camp out, I will be suspended and tossed into academic limbo. If I speak or write, I know that nothing will happen because the call of money is louder than my words. So let me say something that might reach your ears.

Mangelsdorf, you remind me of my grandfather. You remind me of a Nazi who didn't believe in the ideology backing genocide, but nevertheless found a way to profit from it.

I understand that like the protests, this comparison will make you feel uncomfortable,

anxious even. But you have more power than I could ever dream of, more money in the university endowment than I could spend in a hundred lifetimes. You could make change and you chose to make profit.

But we are not stupid. We will not forget how your administration silenced our voices, lied to protestors, even removed flags from the quad on the first day of the semester. We will not forget the new policies that make protest almost impossible, requiring University approval for any gathering, and even prohibiting prior publication of events.

For now, I am powerless, but someday, I'll likely be rich.

And I cannot, will not, support an organization that silences its student body like this. Nor do I think I am alone. So, this is my promise. Lift the restrictions. Let us speak, and let us make you uncomfortable. Or, in the future, we may choose to support an institution that respects and values its students' voices.

Cracchiolo is a member of the Class of 2026.

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The Status Quo Has Got to Go

BY AUSTIN DE LORME
CONTRIBUTING WRITER

American politics is a war of attrition: a constant push and pull, leading to the breakdown of one side, and the victory of the other. People often complain about this electoral system, constantly asking for reform from our elected officials. Yet, we continue to re-elect the same politicians, who continue to threaten our democratic institutions. So, this begs the question: Why are we supporting this war of votes?

‘Yet, we continue to re-elect the same politicians.’

However, the answer to this question is a bit more nuanced than what strikes the naked eye.

Congress has always been an institution highly scrutinized by the American public. Excluding exceptional circumstances like 9/11, Congress has never polled above 50% for public approval polling. In fact, they tend to barely reach 25% most of the time. As of August of this year,

Congress was receiving a meager 19% approval by the American people.

It is striking that in a world filled with division and divisive rhetoric, three in four Americans agree that they do not trust or have confidence in arguably the most important branch of our Federal government: Congress. The irony being that the very same system that the public distrusts is directly elected by the people.

With all this in mind, we have to ask ourselves: what the hell are we doing?

Often, our distrust in government is related to our representatives’ inability to perform necessary tasks: writing legislation, engaging in community, and bridging gaps in society that naturally would not be filled. Instead of this, we have a divided Congress more concerned about discussing alien invasions and making personal attacks about eyelashes and body types than solving problems for the American people.

This behavior is certainly shocking and abnormal. In fact, 2023 was a year with

the fewest number of bills passed in modern recorded history, with only 20 passed by both houses and signed by the president. The first year of a new session is always slow when it comes to passing legislation, but this term provided a scary yet ever present reality: Congress doesn’t care about us. They would rather argue amongst themselves over trivial matters than actually pass meaningful legislation. And who can blame them? Many voters are ignorant enough to keep them in power.

‘In fact, 2023 was a year with the fewest number of bills passed in modern recorded history.’

The best point to highlight here is that both parties in Congress are guilty in their lack of accountability to the public. Let’s take an example of this right here in Rochester: Congressman Joe Morelle, who assumed power after the passing of highly popular and respected congresswoman Louise Slaughter.

Joe Morelle has virtually accomplished nothing during his three terms in office. He has not been an original author or sponsor of a single piece of legislation which was passed and signed by the president. To give credit where it is due, he did act as a co-sponsor on hundreds of bills. Many of these co-sponsored bills, however, have been stalled indefinitely.

So, if even the people of Rochester can’t elect meaningful representatives, how can we expect the same nationally? And how could we expect that these representatives will remain accountable to us when it is essentially a guarantee that we will re-elect them? In fact, nearly 95 percent of incumbents in 2022 were re-elected to congress.

‘If even the people of Rochester can’t elect meaningful representatives, how can we expect the same thing nationally?’

I guess what I am trying to scream from the rooftops is this: Respectfully, we are screwed. And it is entirely because of voters’ electoral choices. People have two options this upcoming year, and every year. Vote for the same status quo politicians and their nonsensical policies, or vote for meaningful change. Whether that change is Republican or Democrat is irrelevant. We just need representatives that see our true struggles again.

So, here’s a message to the status quo politicians such as Representative Joe Morelle — instead of emerging from the shadows for photo ops before an election to increase your vote count, actually enact meaningful change. Reach across the aisle, listen, and do good for the community, not your pocketbook or election chances.

De Lorme is a member of the Class of 2028.

Black Studies at UR: Exploring the World From a New Perspective

BY STEVE SUN
CONTRIBUTING WRITER

Growing up in a traditional Asian household, I have no connection whatsoever to the African continent or its diasporic history. I first came into contact with the continent from the United States Academic Pentathlon, which exposed me to the nuances of West African cultural traditions. Years later, at the Civil Rights Museum, I found myself immersed in Frederick Douglass and Martin Luther King’s speeches. Their resilience and unwavering spirits are of great inspiration. My interest continued to grow as my Kenyan high school history teacher introduced me to the complexities of the early interactions between Africans and Europeans and how the enormous profits from the Atlantic slave trade were one of the significant contributors to the industrial revolution that shaped our world today. At UR, I decided to enroll as a Black Studies student, and the experience has been truly enriching. Delving deeply into the Black experience in America and beyond allowed me to see our society and the world from a new angle.

Every Tuesday and Thursday at 9:40 a.m.,

I arrive at the Frederick Douglass Commons, immersing myself in the Black Drama course. Reading August Wilson’s “Joe Turner’s Come and Gone” brings us back to the Great Migration period during which many African Americans rediscovered their identities and purpose in the North after decades of displacement. It also reminds us how “each individual’s life is incomplete until they find their true purpose.” Charles Fuller’s “A Soldier’s Play” enables us to visualize the one million African Americans who broke free from segregation and valiantly sacrificed themselves during the Second World War, contributing to the freedom and democracy that many of us take for granted. At 11:05 a.m., I explore global Black speculative fiction. Delving into Sofia Samatar’s “An Account of the Land of Witches,” we follow Arta — a servant in bondage — in her journey in her imaginary world where people are oblivious to pain, warfare, and discrimination. Through Arta’s perspective, we reflect on the meanings and challenges of living in the 21st century while reimagining a better future. At 12:30 p.m., I

am prepared for my last course of the day: Policing America. The examination of centuries of the Black experience, from the plantations in Charleston, South Carolina to early 20th century New York City, unveils the complex and often saddening connections among race, class, and criminalization. It also brings people a new understanding of the intricate internal dynamics of the criminal legal system, which are pervasive yet often overlooked in our daily lives.

‘See our society and the world from a new angle and through new ways.’

While the courses are of much enjoyment, challenges exist. As a history student, Black drama and speculative fiction were fairly new concepts, and it took time for me to familiarize myself with theatrical terms and rhetorical devices. Ultimately, the essence of learning wholly unfamiliar material lies in venturing into new possibilities and actively engaging with the class; indeed, growth will naturally ensue. Oftentimes, I receive questions from friends who ask, “How

can you relate to these experiences?” The answer they receive is simple: While specific experiences may vary among social groups and individuals, the overarching themes that arise from these experiences — resilience, identity, community — are universal. It is also unsurprising that I used to stumble around questions related to my future with a Black Studies degree. Gradually, I realized that the skills acquired through my studies such as critical thinking, the ability to interpret diverse forms of information — from drama and literature to visual and auditory mediums — and discover their implications, as well as a mindset of curiosity and open-mindedness when

encountering new ideas are of most importance. Such adaptability and flexibility are invaluable qualities for individuals to navigate the rapidly evolving landscape of the modern world.

Engaging with Black Studies goes beyond mere acquisition of knowledge; it offers transformative perspectives through which one can see the world in a new light and imparts lifetime skills that can result in profound personal and communal change.

Sun is a member of the Class of 2027.



SUBAAHSYED / ILLUSTRATIONS EDITOR

International Student Rights Are Workers' Rights

BY MOHAMMAD YASSER ABDELSHAFY
CONTRIBUTING WRITER

In February of this year, I developed a toothache. While this would typically resolve itself through a quick visit to the dentist, I found myself in a distressing situation. I had recently visited Egypt, my home country, which had depleted my savings account. Without savings nor dental insurance, I had no idea how I was going to address the growing pain in my mouth. As I waited, the toothache worsened, and the situation became dire. In a last ditch effort, I reached out to an Egyptian dentist I knew in the Rochester area. Thanks to her kindness and goodwill, she quickly fit me into her schedule and addressed my toothache at no cost.

This situation was only one instance of many where my status as an international Ph.D. student at the University left me in a vulnerable position. This is why I joined the Organizing Committee to build a graduate worker union at UR, and also sought leadership of the International Students and Scholars Association, where I serve as President. Through these roles, I have learned that issues such as these are widespread within the international student community, impacting us continuously from the moment we arrive in the U.S. onward.

For instance, the majority of graduate workers here at UR do not make a living wage. Not only does this lead to significant day-to-day hardship, but for international students, low wages make it very hard to travel home and visit family and friends. Even if we had the financial freedom to travel home, our contracts do not guarantee us enough time off to make the trip.

There is a perpetual lack of support for international students at the University. Since we do not receive a W-2, many of us cannot receive a Social Security Number, thus restricting our ability to rent an apartment, secure a credit card, or get a driver's license. We also do not receive sufficient assistance and support for complex tax filing requirements or reimbursement for immigration fees.

We need a union. With a union, Ph.D.s at UR would have the power to collectively fight for better conditions. At other universities, unionized grad workers were able to negotiate contracts with administration that provided international students increased support and protections. For example, at Syracuse University, unionized grads were able to achieve in their contract fully subsidized access to tax preparation programs, up to five days paid leave for immigration



MOHAMMAD YASSER ABDELSHAFY / CONTRIBUTING WRITER

proceedings, reimbursement of SEVIS fees, and the creation of an International Graduate Assistants Healthcare Dependent Fund. At the University of Michigan, Washington, and Massachusetts-Amherst, grads were able to achieve increased protections against bullying and harassment of international students. At Georgetown, the graduate workers achieved a guarantee that the university would rehire international students who experience an interruption in their job authorization or visa status.

The benefits of unionization are undeniable. We would get a seat at the table to negotiate for the things most important to us. But it is also clear that unionization comes with questions, and some of us international students may have concerns. I would like to address some of those questions, and reassure you that your support and participation in the union effort is protected.

'We would get a seat at the table to negotiate for the things most important to us.'

One common question that I hear is whether or not international graduate workers on a student visa are allowed to unionize. According to federal law, international graduate students have the same legal rights and protections as domestic students regarding unionization. Under the National Labor Relations Act (NLRA), unionization is classified as a protected activity, and it is illegal for our employer to retaliate against us. Furthermore, the administration has instructed

faculty not to surveil, interrogate, or make threats to graduate students in regard to our unionization effort.

Another concern I have heard is whether taxes will change when we unionize. International students will continue to pay their taxes the same way they currently do after unionization, since it won't affect our visa or residency status. And, for the many of us who are frustrated by the way we currently have to pay taxes, unionizing will give us an avenue to bargain to change that.

Lastly, I would like to answer a few questions regarding dues. Union dues are 1.9% of our annual salaries, which goes toward growing the labor movement and supporting workers. For example, facilities and food staff workers on campus are already unionized and part of their dues go toward supporting our campaign! It is important to note that we will not begin paying dues until after we negotiate and vote on a contract. I, for one, will not vote for a contract unless the stipend increase significantly outweighs dues.

International students are 56% of the graduate workers on this campus. Our voice and support are critical to building this union and we need to be involved to fight for the changes we would like to see. I encourage you to support the unionization effort by signing a union card today, and sharing this information with your coworkers.

Abdelshafy is a graduate student in the Hajim School of Engineering and Applied Sciences.

Pirate Your Books, Blame The University

BY JOANNA LEE
CONTRIBUTING WRITER

Syllabus week is now past us, and I'm sure most of your syllabi had a section titled something like "Books You Need" — a section which likely included detailed guidance on how these books are available for purchase at some bookstore, e-retailer, or secondhand. While your professor was going through the syllabus, they probably explained why this bordering triple digits book required your imminent purchase for optimal success in the class. You're sitting there listening to this convincing speech, rapidly searching for these books and adding them to your cart so they can arrive before the next class. Well, before you click checkout, let's think for a second. Why is material, specifically information we need for class, pay-walled and thus not freely accessible?

Yes, sometimes the school provides the books we need for free through the Rush Rhees Library (whether this resource is truly free given the ever-increasing tuition to go here is debatable, but I digress). However, with the one to two hours limit for reserving such books, it becomes a chore as the semester goes on.

'Why is material, specifically information we need for class, pay-walled and thus not freely accessible?'

Some students simply cannot finish the required reading within that window of time, and if another student also needs that book at the same time, access becomes even more difficult. Some books are available digitally through the library for students to access anywhere, but why is this not applicable to all class-required books? With e-libraries, like Libby, online availability increases accessibility. Why is that same system not being brought into the University on a larger scale so students are not burdened by exorbitant textbook costs? An electronic system is much more feasible than buying hundreds of copies of the same books so every student can get one for the semester, and it removes the issues of losing or damaging the books. The University has sufficient means to make this a reality.

Now, I get it. To support authors and their work, you need to buy their books. However, when buying and reading these books is imperative for getting a good grade or even having a chance at passing the class, is it a reasonable expectation for students to have to choose between doing well in a class and paying hundreds of dollars?

It doesn't make sense that college, and any educational institution for that matter, makes learning inaccessible and relies on means outside of a person's ability to learn.

'If a textbook is pricing itself at 80 dollars and their main demographic is clearly broke college students, who's being unethical now?'

This is where piracy comes in. I believe college students have a "Get Out of Jail Free" card when it comes to pirating books. If students cannot afford books, the choice is between pirating and not learning. The choice is clear — pirate those books. People do it for various mediums throughout the world, and especially students when it comes to books. Despite the Internet growing rapidly, companies and organizations hold academic literature behind paywalls that prevent information from public access. Which leads to people turning towards piracy.

Piracy is not without ethical concerns, especially when the works in question are those of small independent authors (although textbooks rarely are). Regardless of these concerns, however, piracy is largely impossible to stop. If the school is concerned about textbook companies getting paid, the best way that can assure that is by paying them. If a textbook is pricing itself at 80 dollars and their main demographic is clearly broke college students, who's being unethical now? If your moral compass is spinning even thinking about pirating your books for class, just blame the University. If they can't provide materials that we need for the classes we pay for, then honestly, it's their fault.

Lee is a member of the Class of 2026.

CULTURE

Dancing with the Stars? More Like Dancing with Scam Artists

BY ISABEL DOSHI
CONTRIBUTING WRITER

Now, don't get me wrong — I have loved "Dancing with the Stars" for years. It has become an annual tradition for my friends and I to crowd around the television eating popcorn every Tuesday to tune into what we deem one of the best reality television shows.

However, when the cast list for season 33 came out, I was shocked to see that amidst the Olympians, Bachelor Nation leads, and actors was none other than the con artist and faux German heiress, Anna Delvey. Known for scamming upper-class New York socialites, Delvey made her "DWTS" debut on Tuesday, Sept. 7 at the season 33 premiere.

As a whole, the famed dancing competition consists partially of scores by the judges, Derek Hough, Bruno Tonioli, and Carrie Ann Inaba, and partially of fan votes. Over 11 weeks, contestants work with professional ballroom dancers to learn routines of different styles, competing for the Mirrorball Trophy. And each week, someone is sent home.

So what happened on Tuesday?

The season premiere introduced the new celebrities to fans. Each contestant chose a song they think of as their personal anthem, and their assigned professional dancer choreographed and taught them. Here are the highlights:

'Each contestant chose a song they think of as their personal anthem.'

The first pair to perform was the Bachelor Joey Graziadei and professional dancer Jenna Johnson. They danced a Cha-Cha to "Dancin' in the Country" by Tyler Hubbard. Sporting a cowboy hat, Graziadei scored a 21 out of 30, with the judges saying he had good confidence and musicality, but needed to work on arm placements and hip movements.

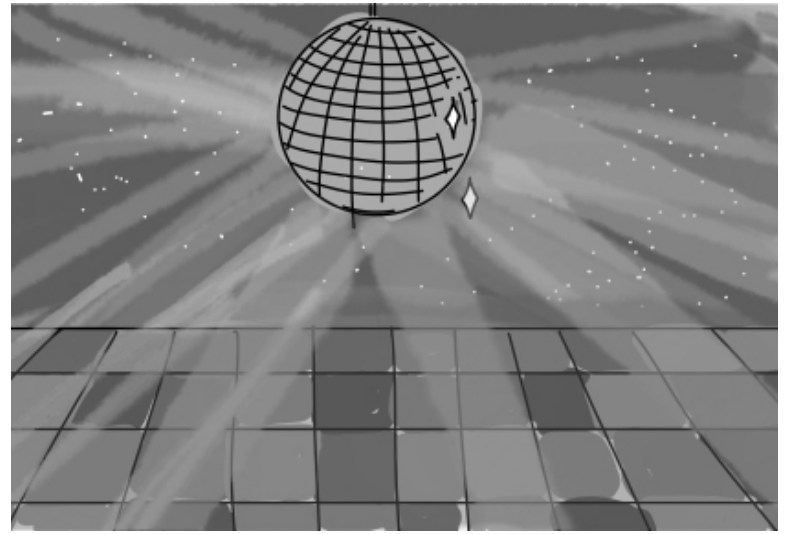
Ilona Maher, Olympic women's rugby medalist and social media sensation, was arguably one of the most anticipated contestants this season. She and her partner, Alan Bersten, performed a Cha-Cha to "Man! I Feel

Like a Woman!" by Shania Twain, highlighting Maher's reasoning for accepting a role on the show: to express her femininity and inspire young girls. The pair scored an 18 out of 30, which I would deem low for the quality of their dance.

After a devastating on-air heartbreak, the Bachelorette Jenn Tran partnered with Sasha Farber and danced a Cha-Cha to "Flowers" by Miley Cyrus. Tran expressed that she wants this experience to be empowering and allow her to regain her independence. The judges, though praising Tran for her liveliness and potential, noted that her lines need to be straighter. The judges gave the two a 19 out of 30.

Actress Chandler Kinney and her partner Brandon Armstrong wowed with a tango to "HOT TO GO!" by Chappell Roan. With Carrie Ann Inaba saying the pair set the standard for this upcoming season, the two scored a whopping 23 out of 30, with two eights — an unheard-of score on night one.

Stephen "Pommel Horse Guy" Nedoroscik, the Olympic gymnast, made his debut with youngest pro Rylee Ar-



SUBAAHSYED / ILLUSTRATIONS EDITOR

nold. The pair performed a lively Jive to "Don't Stop Me Now" by Queen. Nedoroscik hopes to make his mark on "DWTS," since many female gymnasts have competed on the show previously, but no male ones have. The judges gave the pair a 21 out of 30, asking them to work on the details.

Lastly, the long-awaited Anna Delvey made her appearance with first-time pro Ezra Sosa. Sporting a bedazzled ankle monitor, Delvey stated that she wants to show America a different side of herself. In her Cha-Cha to "Espresso" by Sabrina Carpenter, however, Delvey seemed unenthusias-

tic. Carrie Ann Inaba noted an energy shift in the crowd, imploring the audience to give Delvey as much love as they do to the other contestants. Ultimately, the judges gave the two an 18 out of 30. When asked how she felt about the score, Delvey said she was happy she did not have to do the dance again.

At the end of the night, it was revealed that no one would be eliminated. However, next week there will be a double elimination — only time will tell who.

Doshi is a member of the Class of 2027.

String Quartet Theatre at Fringe Fest was 'Nothing Short of Magical'

BY ADDIE ORACION
CONTRIBUTING WRITER

Imagine a live performance that allows you to choose your own adventure and see different perspectives on the same story. An immersive show with beautiful music, vibrant acting, and storytelling. What sets it apart is the freedom the audience holds to move around the room and select which characters to follow as the story is told. This spectacular show was The String Quartet Theatre, co-created by Evan Meccarello, the production's music director, and Tanner Efinger, the writer and stage director.

'An immersive show with beautiful music, vibrant acting, and storytelling.'

My recent experience at the Fringe Festival, where I witnessed the String Quartet Theatre in action, was nothing short of magical. The performance was a collaboration of acting, storytelling, and music-making. Despite

the traditional set-up of a string quartet with two violins, a viola, and a cello, the performance was anything but traditional.

When my friends and I walked into the theater, the usher handed us a program and informed us that we could sit anywhere in the auditorium. We were intrigued, and when we entered the auditorium, we noticed some people sitting on the stage. Hesitant at first, we debated whether to sit up there under the bright light. "Why not?" we decided, and nervously walked on. Cool shades of blues, purples, and greens shone on our faces. There was suspense amongst the crowd. The only description of the show we read online when buying the tickets used words like "experimental" or "immersive." There was a droning sound, people were whispering, and programs were shuffling. Finally, the quartet emerged from the back of the theater, plucking their strings, improvising, and playing short melodies. The musicians wandered around the the-

ater, playing an assortment of soft harmonies. One by one, they found their way to the stage to play a short, beautiful piece together.

As the show progressed, the musicians began to act. The performance unfolded, telling a story of a couple falling in and out of love, dealing with loss, and moving on from a relationship. As actors left the stage, the audience was invited to follow them into different rooms of the building. You could hear "his" or "her" point of view, allowing you to see different sides of the story. What an extraordinary thing to see done live. This intriguing aspect of the show might invite listeners to attend multiple nights to hear a different story every time.

I spoke with Meccarello, who gave me more insight into how he and his team put the production together. Meccarello said he was interested in giving the audience some freedom to move around the space, which is such a different concept in the classical music world.

"I was aiming for audiences who like classical music, but also aiming for audiences that don't know classical music but like theater," he said. This idea draws in a more extensive and diverse audience, which is vital for an evolving music world. Lastly, Meccarello wanted music mainly from living composers. It was a diverse selection of pieces, from Tessa Larks "Jig and Pop" for solo violin to more traditional works like "Borodin String Quartet No. 2." For the performance, Meccarello even commissioned a piece from a graduate of Eastman School of Music, Sean Calhoun, '19.

The whole performance showed the possibilities of music performance. Music can be diverse, ranging from the New York Philharmonic to a Taylor Swift concert. Each of these performances brings in two very different kinds of people. Why can't aspects of these concerts fall under the same roof? Why can't we play a pop song and an orchestra piece in the same show or have theater

mixed with classical music? The String Quartet Theatre reaches a crowd different from an orchestra or pop music concert, showing that there can be a blend of both.

'The String Quartet Theatre reaches a crowd different from an orchestra or pop music concert, showing that there can be a blend of both.'

There needs to be more options. We need more music productions that break the fourth wall between the audience and the performers, more collaboration of the arts, and more beautiful and strange art in this world. The String Quartet Theatre encompassed all of these aspects.

Oracion is a member of the Class of 2028.

“Memoir of a Sparklemuffin” is (Maybe a Little Too) Fresh and Fun

BY ALEXIS COSTAS
CONTRIBUTING WRITER

“Let me be your gateway drug,” Suki Waterhouse chants in the opening track of her newest album, “Memoir of a Sparklemuffin.”

If you’re looking for a pop artist who can fit into different styles and sounds as if they’re tailor-made, you may want to take her up on the offer and get acquainted.

Actress, model, and singer-songwriter Suki Waterhouse has been making music since 2016, though “Memoir of a Sparklemuffin” is only her sophomore project. Of its 18 tracks, most are on the shorter side — coming in at around three minutes or so — but what Waterhouse’s songs lack in length, they make up for with sonic diversity and catchy, personal lyrics.

Nothing on the album strays too far from the boundaries of traditional pop music — song structure is consistent, vocals are solid but nothing revolutionary, and themes of heartbreak, young love, and self-discovery dominate most of the narrative. But Waterhouse uses the large tracklist of the “double album” format to try out a variety of sounds within the genre, resulting in an entertaining sampling of styles and vibes that are, for the most part, executed splendidly.

For me, the easy standout is “My Fun,” a playful, ’60s-inspired song about the joy of finally finding someone who loves you in a “fun” way. The song’s lyrics — “Take off my shoes and put yours on / They feel heavy, but I feel strong / Take a hike up to the top of the sun / God, it feels good to find someone / Who loves me” — twirl over a tastefully

dated instrumental, featuring a rare welcome use of the recorder. Assuming Waterhouse was purposely experimenting with different sonic aesthetics on “Memoir of a Sparklemuffin” to find the one that fits best, the summery, smiley styling of “My Fun” is undoubtedly a winner.

Other noteworthy songs include “Could’ve Been A Star” and “Model, Actress, Whatever,” which resemble the style of Waterhouse’s previous releases. Echoey, amplified guitars emulate the floatiness of “Good Looking,” the artist’s most successful song to date, but pack more of a lyrical punch, making for versatile tracks that will likely score well with old and new fans alike.

“Waterhouse is able to pull off one of the most egregiously late-2010s-core instrumentals I’ve heard in the past five years.”

Waterhouse is even able to pull off one of the most egregiously late-2010s-core instrumentals I’ve heard in the past five years on “Blackout Drunk,” letting her catchy, bantering vocals distract from the fact that the song itself sounds like it was released at the beginning of the COVID epidemic.

Still, the great strength of “Memoir of a Sparklemuffin” is also its greatest weakness, as some of its tracks come across as little more than unimpressive cosplays of bigger artists.

“Lawsuit” is a lackluster homage to Taylor Swift’s own most lackluster era (TTPD) — easily the album’s most forgettable song — while “Helpless” is a Lana Del Rey-esque

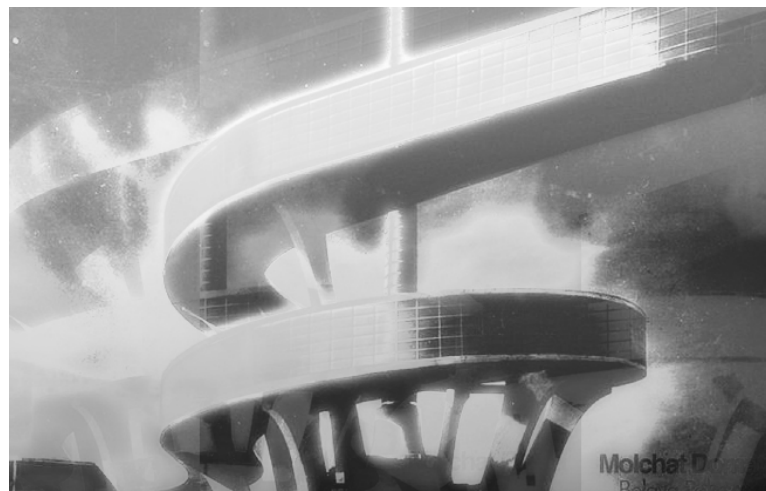
ballad minus the smoky vocals and syrupy lyrics: So basically, bad. “Faded,” which does try to mimic del Rey’s lyricism, does so without the poetic flair that makes her songs appealing: “You used to call me Yoko / ‘Cause I made a joke that all your friends are leaving / And I’m your lover / ...You look just like James Dean from the internet” — it takes more than name dropping celebrities and being sad to write a good Lana ripoff!

There are also a few instances of songs simply not being long enough to reach their full potential or exhibit Waterhouse’s grasp over the style. “Lullaby,” for example, is pleasant, but could greatly benefit from being longer than two minutes, as it barely gives listeners time to decide how they feel about the slow, somber tone that contrasts most of the album.

Overall, however, I’m not too concerned with “Memoir of a Sparklemuffin” being a little bit messy and experimental. It’s refreshing to see artists releasing bodies of work — that they’re likely aware aren’t perfect — for the love of the craft; this idea ties neatly into what is quickly becoming Waterhouse’s brand: feminine, intimate, and a bit rough around the edges. Despite its flaws, “Memoir of a Sparklemuffin” makes for easy listening, with enough artistry and emotion mixed in to keep it from feeling repetitive or uninspired — and if you don’t love it as a whole, you’ll probably be able to find at least one song that taps into something you like.

Costas is a member of the Class of 2027.

‘Belaya Polosa’ and the Beauty of Post-Punk



JOY LU / ILLUSTRATIONS EDITOR

BY CINCY CHENG
CONTRIBUTING WRITER

If you’ve ever listened to one of those “doomer playlists” on YouTube, then you’ve definitely heard at least something from the Belarusian post-punk band, Molchat Doma. This month, they return once again after four years with their newest album, “Belaya Polosa.”

Consisting of 10 tracks that sum up to 48 minutes, “Belaya Polosa” has a brand new style, compared to Molchat Doma’s previous albums, such as “Monument” and “Etazhi.” These previous albums lean towards a more disco-esque feel, as the band was greatly inspired by the English electronic band, Depeche Mode, and such synth-pop composed much of the songs. However, for “Belaya Polosa,” the band experimented quite a bit — especially with the ambience — which gave the album a much more unique and recognizable twist that stamped the name Molchat Doma all over it.

“The colossal building hovers above, showing how despite the harshness of life, we, as humans, go through it all, adding to the post-punk feelings of the album.”

Like their other albums, the cover of “Belaya Polosa” is a uniquely shaped building in duotone colors. The strangeness of the shape is almost uncanny, adding to the cold, industrial feeling that lurks in society, which is what the band is trying to describe with their music. The colors, orange and black, looked just as if the sun was about to set and the darkness of the night was seeping in. However, though a bit hard to see, there are still people beneath the architecture. The colossal building hovers above, showing how despite the harshness of life, we, as humans, go through

it all, adding to the post-punk feelings of the album.

Each track ranged from four to six minutes, a bit longer than songs from other albums, but for a good reason. Even though they all belonged to the synth-pop and post-punk genres, the tracks took their time in setting up the mood and transitions into the lyrical parts (with the exception of “Beznadezhnyi Waltz,” which didn’t have lyrics). Some of the tracks were rather ambient and haunting due to the usage of reverbs and electrical guitar notes, such as “Son” and “Ne Vdvoem.” Others were more futuristic-sounding, as if they came straight from retro sci-fi movies, such as “Belaya Polosa” and “III,” a result of the band’s clever usage of synthesizers.

Molchat Doma incorporated short yet effective lyricism to accompany the instrumentals, which unified the overall style of the album. The lyrics, translated into English, featured lines such as “You don’t look at me, you don’t know who I am / You don’t hear me, you can’t imagine me,” “It is too late to do the sign of the cross: we can’t be saved,” and “We will not return / To forget.” The depressing feelings given off by the lyrics surpass the language barrier — even if you didn’t understand Russian, the sense of emptiness would still reach you through the music. This is also what makes Molchat Doma such a classic yet special post-punk band — the cold emotions never leave your side even if the instrumentals sound so vibrant.

Overall, “Belaya Polosa” was yet another beautiful creation by Molchat Doma, following their previous albums. If you’re into the mixture of synth-pop with a side helping of depression, you should definitely try it out.

Cheng is a member of the Class of 2027.



SUBAAH SYED / ILLUSTRATIONS EDITOR

Miranda Lambert Did Not Die in 2009: “Postcards From Texas” Expands Her Repertoire



RACHEL KAMATA / SENIOR STAFF

BY EMILY ENGLISH
CULTURE EDITOR

It is hard to create after you release what's roundly considered your best work. “Revolution” is frequently regarded as Miranda Lambert's best record, earning three platinum and one gold certification. Despite such a categorization, Lambert has continued to release records, regardless of the amount of awards that have followed her along the way.

The recent resurgence of country music and Southwestern aesthetics is difficult to ignore. Indeed, it has never been easier to find someone wearing cowboy boots, cowboy hats, large buckled belts, and denim jackets. This resurgence can also be seen in film and television, like with the release of

“Twisters.” Large artists are moving towards country, like Beyoncé with her 2024 release of “Cowboy Carter,” Post Malone's “F-1 Trillion (Long Bed),” and of course, Taylor Swift re-releasing her country albums. Not only are big artists embracing the country genre, but alternative artists who don't frequent the radio can be heard dipping their toes into the country sound as well, like Wednesday on their 2023 release “Rat Saw God,” produced by alt-country artist MJ Lenderman.

Alongside this resurgence of country, artists that have been holding down the genre for years maintain releasing albums, like Miranda Lambert with “Postcards from Texas.” Listening to her 2024 release the sweet taste of guitars and the warm scent

of home immediately washed over me. Country music is typically made up of soft acoustic instrumentation, like calming guitar, banjos, and airy harmonica. Lambert fully incorporates these characteristics in every single song, stripping down to the basics — similar to her work on the “Marfa Tapes” — and building up from there.

Lambert's work is mainly considered Tennessee country since her music is frequently played and curated for the radio. This is seen with one of her most famous songs, “Mama's Broken Heart,” which departs from her typical softer sound through the use of electric guitars, bass, and clasy drums. “Postcards from Texas” maintains this similar pattern, adding a poppier sound to her work. Even so, the first track, “Armadillo” doesn't match this pattern, instead fully embracing the traditional country genre. It incorporates a longer, slower sound, with random upticks in pace — qualities found frequently in Americana music.

“Armadillo” has a bouncy sound, taking the listener on a journey through the country and painting a storybook scene of an armadillo with a grayscale past, with a beer in one hand and a gun in the other. Storybook-like lyrics are typical of classic country music, with rich tales thoroughly portrayed within four

minutes. The song feels like walking through a switchgrass field on a sweltering day, while the hot air visibly bounces off a late sunset in the distance. “Armadillo” isn't the only storybook song, as Lambert also made an extended version of “Wranglers,” which has a similar angry energy that “Mama's Broken Heart” is cherished for, discussing a woman who can't be broken down.

Lambert doesn't let down contemporary country fans either, as “Postcards from Texas” contains a few radio-targeted emotional ballads. They are songs about love and loss that put feelings of gray days and bruised purple nights to words. These are generally shrouded in electric guitars used like they're acoustic, keeping a sense of softness in the song, and maintaining its country home grounds. She never strays too far from this path; even when aiming for these crowd-wooing songs, she always returns to the album's base. “January Heart,” and “I Hate Love Songs” both embody these pop-based ballads, casting scenes of distant country grounds late at night, and reflecting on the times past.

Yet, Lambert's sound has matured over the years. She started in the industry at 17, and now, at 40, you can hear how time has passed and shifted her tastes. Revisiting

her most well-known album and comparing it to “Postcards from Texas,” there is a fullness to her voice that, although present before, has now been fine-tuned. One can hear Lambert's recurring pop-rock inspiration in “Revolution,” but it's an inspiration that she has tempered out with this new rhythmically shifting, mandolin-strumming, harmonica-blowing, mountain-living sound.

“Postcards from Texas” was released at the right time, during this major attention shift to country and Americana. Miranda Lambert balances the radio-seeking songs with her more classic-sounding songs that incorporate Americana characteristics. If you are seeking an album to join the country wave, “Postcards from Texas” is a great way to start. She reminisces on old country releases and Americana classics, using classic tactics found in both, like a gentle character and storybook telling. This album shows Lambert's artistic growth and her horizons expanding for her music despite being in the industry the majority of her life. Lambert proves that just because someone has made their “best” work doesn't mean they have hit their ceiling.

*English is a member of
the Class of 2027.*

A 10-Year Reflection into “Transformers: One,” Michael Bay's Cautionary Tale

BY BRENNAN PRICE
STAFF WRITER

When I think of “Transformers,” I associate the franchise with cringey, Michael Bay-directed movies with not enough plot and too many explosions. Never did I think a “Transformers” movie would not only exceed my expectations but be one of the most beautifully animated films I have seen this year.

“Transformers: One,” directed by Josh Cooley, perfectly shows the origins of iconic Transformers, like Optimus Prime and Megatron, while including nods to older media for long-time fans. The film's stellar voice actors — especially standouts Brian Tyree Henry and Chris Hemsworth, who headline the cast — and gorgeous animation made the film engaging and immersive, even if its plot felt somewhat predictable.

The film follows the bro-mance between Orion Pax (Chris Hemsworth) and D-16 (Brian Tyree Henry), as they work to mine energon

to keep their city, “Iacon,” alive. Unlike the rule-following D-16, Pax wants to help his hero, Sentinel Prime (Jon Hamm), by finding the Matrix of Leadership which will bring unlimited energon back to the planet, Cybertron. Through an accidental chain of events, the two are dragged along a journey of epic proportions to find the Matrix, while recruiting the talkative B-127 (Keegan-Michael Key) and stubborn Elita-1 (Scarlett Johansson).

“Transformers: One” is a cautionary tale about the consequences of being power-hungry. Although the villain of the film is predictable, it still manages to be a somewhat refreshing take on an overused story because of Megatron's descent into villainy.

Read more at www.campustimes.org.

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the Class of 2027.*

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SPORTS

UR Football Defeats Alfred State on the Road

BY NIKOLAS DIPALLO
CONTRIBUTING WRITER

The Yellowjackets blanked Alfred State College on their opponent's gridiron 28-0 in their Saturday night bout.

Junior Aidan Papantonis (#4) served as the vanguard of the Yellowjackets offense, rushing for 59 yards and a touchdown as well as tallying six catches, 96 yards, and a receiving touchdown on top of that. UR quarterback senior Ryan Rose (#9) collected 209 passing yards on 19 completions.

'Papantonis was the first to hit paydirt with a 42 yard touchdown run five minutes into the game.'

Papantonis was the first to hit paydirt with a 42 yard touchdown run five minutes into the game. Yellowjacket running back junior Jake Adelman (#31) punched another touchdown from one yard out early in the second

half. By halftime, Papantonis and junior Jay Zheng (#24) added two more touchdowns, a 68 yard reception and a one yard rush, respectively.

The second half saw the UR defense stand tall. Over the entire night, the team forced seven punts out of the Alfred State special teams unit. The Yellowjacket defense also picked up three turnovers (two interceptions and one fumble).

UR's defensive dominance combined with the quick strike ability of the offense led to a dominant win. Shutouts in favor of UR are a rare occurrence as of recent years. UR has not shutout another team in the regular season since 2015.

As for Alfred State, they'll look to pick up their first win of the season against MIT in Cambridge, Massachusetts. UR moves to 2-0 in the season, picking up pace in the race to win the Liberty League.

DiPaulo is a member of the Class of 2028.

UR Women's Soccer Loses Undefeated Record to William Smith

BY AENEAS WOLF
SPORTS EDITOR

UR's women's soccer team lost their undefeated record to William Smith College on Saturday in Fauver Stadium.

William Smith struck first in the 26th minute when senior Lindsay Ringbloom (#20) scored her second goal of the season, assisted by junior Ruth Hotaling (#24).

Just over a minute later, William Smith's Kaleigh Darby (#7) also scored her second goal of the season.

In the 40th minute, a trio of shots from UR's senior Syd Coggins (#9) and first-year Alyssa Doody (#21) failed to find the net; two were saved while the final one missed wide.

William Smith's junior Anna Nichols (#11) attempted a shot in the 44th minute, which was blocked.

The game would break for halftime with UR down 2-0.

UR's first-year Natalie Santangelo (#10) attempted to score in the 48th minute but the shot was saved by William Smith goalie graduate student Kirsten Nelson (#0).

'UR's first-year Natalie Santangelo (#10) attempted to score in the 48th minute but the shot was saved by William Smith goalie graduate student Kirsten Nelson (#0).'

Santangelo scored her fourth goal of the season just minutes later, halving William Smith's lead in the 55th minute.

UR and William Smith traded shots over the next

30 minutes but neither team scored.

In the 88th minute, William Smith increased their lead when senior Marjorie Plants (#8) scored her fifth goal of the season.

Over the course of the game, UR took three more shots than William Smith (11 to 8).

'Over the course of the game, UR took three more shots than William Smith (11 to 8).'

The Yellowjackets will look to rebound with a game against SUNY Geneseo Wednesday.

Wolf is a member of the Class of 2027.

UR Men's Soccer Draws Clarkson University at Home

BY AENEAS WOLF
SPORTS EDITOR

The UR's men's soccer team came back from an early 1-0 deficit to force a draw Saturday at Fauver Stadium, their second tie of the year.

Clarkson's sophomore Jay Jezioro (#11) scored his first goal of the season just five minutes into the game off an assist from senior Remi Ufheil (#2).

Two minutes later, UR fired two shots on goal from graduate student Kamal Ibrahim (#9) and sophomore Alessio Cristanetti-Walker (#19), respectively. Clarkson goalie junior Carter Kladstrup (#13) saved both attempts.

Cristanetti-Walker would try again in the 21st minute, only to be thwarted by Kladstrup again.

UR and Clarkson would each get one shot on goal before the end of the half; neither were successful.

Overall, despite outshooting Clarkson 10-2 in the half, UR entered their locker room down one.

The Yellowjackets would

strike back in the second half, however, as first-year Johnny Makula (#32) scored his fourth goal of the year 11 minutes into the final period. Makula was assisted on the goal by senior Nick Swanger (#14) and sophomore Ben Kaufman (#31).

'While UR completely stopped Clarkson from shooting the ball in the second half, they were unable to convert any more of their 10 other shot attempts in the game.'

While UR completely stopped Clarkson from shooting the ball in the second half, they were unable to convert any more of their 10 other shot attempts in the game.

UR's record fell to 4-1-2 whilst they await their next match against SUNY Geneseo at Fauver Stadium on Tuesday.

Wolf is a member of the Class of 2027.

Crossword, Bringer of Vexation

BY CALEB OSHINSKY
STAFF PUZZLER

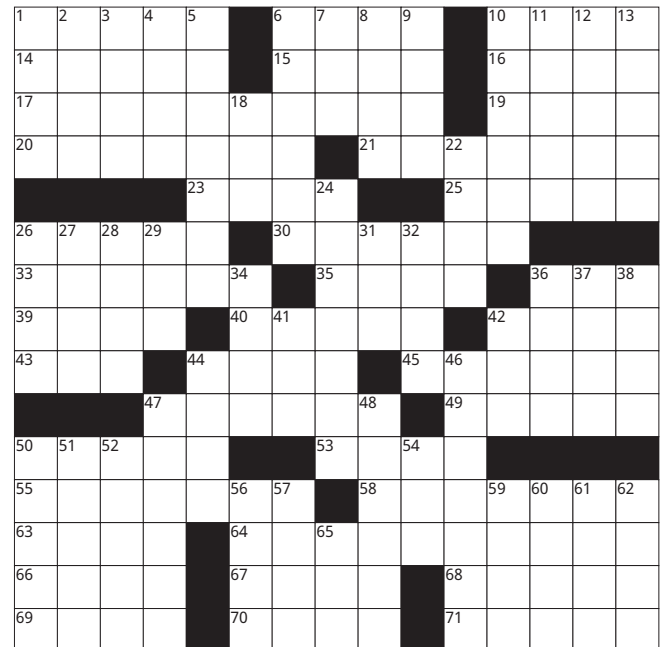
ACROSS

- 1 Tennis star Serena's sister — the Bringer of Peace
- 6 Picket-line crosser
- 10 Big name in bars — the Bringer of War
- 14 "Am not!" retort
- 15 Dabbler's camera setting
- 16 Texter's qualifier
- 17 Gustav Holst's famous astrology inspired orchestral suite, and a hint to the italicized clues
- 19 Pork cut
- 20 Foamier, as soap
- 21 2002-04 Haitian Prime Minister turned political prisoner — the Mystic
- 23 Flex-able clothing
- 25 Tender spots
- 26 Ludicrous
- 30 Barack, by birth
- 33 Infamously \$399, dual-CPU Sega console — the Bringer of Old Age
- 35 Round Mongolian tent
- 36 Crash site?
- 39 Novel idea
- 40 Let up
- 42 Nincompoop
- 43 Sweet potato
- 44 Smack, as a fly
- 45 Eponym of nuclear element 92 — the Magician
- 47 Developer platform with 420 million repositories
- 49 Discombobulate
- 50 "___ to recall ..."

- 53 Tap on the schnozzle
- 55 Thermometer element — the Winged Messenger
- 58 Nickname for Mozart's 41st and final symphony — the Bringer of Jollity
- 63 The pecker of woodpeckers
- 64 Position statement?
- 66 Prefix with second, meaning one-quintillionth (pulses generated of this timespan won 2023's Nobel prize)
- 67 Guitarist Clapton
- 68 Laundry units
- 69 Whoop-de-___: frenzied activities
- 70 Hide-and-___
- 71 Sound of a tomato impact

DOWN

- 1 Distillery tubs
- 2 Chinese two-string bowed instrument
- 3 More than a want
- 4 Mail letters?
- 5 Like a brick house vis-à-vis stick and straw houses
- 6 Hello Kitty company
- 7 Pool shark's stick
- 8 Abbr. at the top of a memo
- 9 Speaker of the house?
- 10 Empty-headed economist Friedman
- 11 Love, in Lyon
- 12 River of Cologne



- 13 Perceived loudness units
- 18 ___ Lingus (Irish carrier)
- 22 H.S. Jr's exam
- 24 Paycheck's attached report
- 26 Road trip game
- 27 "The Lion King" lioness
- 28 Small matter?
- 29 Pistachio or pecan
- 31 Shade
- 32 Language of Lahore
- 34 Semiaquatic salamander
- 36 Koi container
- 37 Blue, in Bolivia
- 38 Healthy amount?
- 41 Ooh and ___
- 42 Rotten
- 44 Liu who played a Ken
- 46 Descends, as a rock wall

- 47 Sticky-toed tropical lizards
- 48 ___ Horseman (title character)
- 50 Jackson's boast of '87
- 51 Take care of
- 52 Lyre-playing Muse of poetry
- 54 "___ Town" (UR production of last fall)
- 56 Some loaves or whiskeys
- 57 The days of old
- 59 Waffle house alternative
- 60 Greenish blue
- 61 Earth goddess of Wagner's "Der Ring des Nibelungen"
- 62 Take five
- 65 180° turn, informally

Answers to this crossword can be found at <https://www.campustimes.org/2024/09/22/crossword-answers-9-25-2024/>

Oshinsky is a member of the Class of 2027.

**It's never too early to start planning
for Spring Semester 2025!**


MHB 431U - Clinical & Translational Ethics
Tues. 2 - 4:30

MHB 410U - Clinical Bioethics
Tues. 5 - 7:30

MHB 421U - History of Modern Medicine
Wed. 5 - 7:30

MHB 420U - Stories in Healthcare
Thurs. 5 - 7:30

MHB 430U - Visual Arts, Values & Healthcare
Fri. 2:30 - 5



For more information
send an email to
hhbe@urmc.rochester.edu

HUMOR

Campus Times: UR Lifeline

BY GABRIEL JIANG
CONTRIBUTING WRITER

I love Love LOVE *Campus Times* so much! It's imperative that you experience the joys *CT* brings to your life — that is, if you can even consider your existence a “life” at all without *Campus Times*. It's gotten me through the toughest days and nights of my life.

Before *Campus Times*, my life was a dead end. It was dark and confined; I didn't know the way. I didn't see the light. I didn't live. At least, not until that fateful day when I was introduced to *Campus Times*. It found me in the depths of my despair. *Campus Times* descended from the heavens as it shined brightly, lighting up the dark corners of my dismal prison

cell. Holy trumpets sounded as *CT* descended into my feeble grasp and changed my life forever. It showed me the way, and the light. It showed me life.

Now, I'm spreading the gospel of *Campus Times*. The rejuvenating, invigorating properties of *CT* of which we all crave. You need to try it. Your life will be changed forever. Once you experience the glory of *Campus Times*, you'll find yourself perpetually in need of more. Every issue will be your saving grace, descending from the heavens to remind you of your purpose in life, the euphoria lasting just long enough to stagger onwards until the next publication. Every issue will cure all things. Every issue will release more dopamine than

methamphetamine and some more.

Campus Times is everything, man. You gotta believe me. Trust me on this one. Everything is *Campus Times*. I eat, breath, and sleep *Campus Times*. Soon, everyone will need it to live. Everyone will know of the magical, mythical *Campus Times*. It's already everywhere. It's too late. It's your classes. It's in your dorms. It's in your food. It's in your fridge. It's under your bed. It's in your bed. It's watching. It's waiting. It knows. Through *Campus Times* everything will be okay.

Jiang is a member of the Class of 2028.

Not Loss

BY CADEN DILLON
STAFF WRITER



Flying Without Wings: The Box Kite Dilemma

BY BRYAN BURKE
HUMOR EDITOR

Imagine, if you will, a strange object sitting still in the sky. No wings, no engines, no sound. Just a single fabric-covered frame, floating in the sky, mocking the laws of physics. It's not a bird, not a plane even, but a box kite, challenging everything you thought you knew about flight. As you gaze upward, you're forced to confront a burning question: How does it stay aloft? Welcome, dear reader, to a dimension where logic bends, equations fail, Bernoulli rolls in his grave, and the impossible dances on the breeze. You've just entered... the Box Kite Zone.

'A single fabric-covered frame, floating in the sky, mocking the laws of physics.'

Have you ever seen a box kite? Box is a bit of a misnomer, as the “boxes” in question are just rings of fabric stretched over a square frame: A box without the top or bottom. This is a form of kite that can allegedly fly. Apparently it has distinct advantages over other flavors of kite, such as being simple, strong, stable, and efficient. But I'm looking at this alien skeleton of an aircraft, which clearly does not have any form of wing whatsoever and all I can wonder is how it can stay in the air.

I googled it and the brilliantly useless AI generated primary result blessed me with the following wisdom: “Box kites fly by using the wind to create lift, which

overcomes the force of gravity.” Thank you AI. Very cool. I never would have thought something that flies, by definition, has a lift component.

The second result, from an actual website, was slightly less useless: “When wind, or air, moves around the kite's structure it causes a difference of air pressure!” The phrase “difference in air pressure” sounds suspiciously like a wing, otherwise known as the thing that box kites clearly do not possess! So what in the blackmagic antigravity sorcery is going on here?

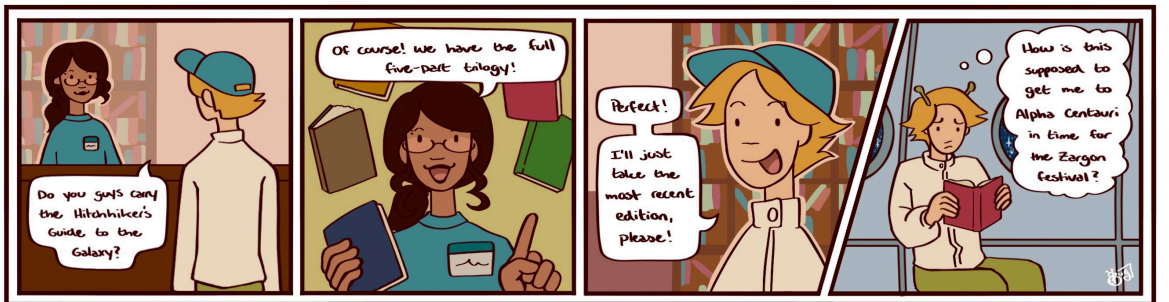
To answer this question, I cornered my mechanical engineering major roommate the second he emerged from his room. He was not at all surprised by my confusion (although seemed concerned by my bloodshot eyes and recent sleeping habits), citing how the Bernoulli equation (the equation that's supposed to explain exactly how planes and kites and whatnot fly) is only just a theory and does not do a great job at explaining exactly how planes and kites and whatnot fly.

Circling back to my initial question regarding the specifics of the lift generated by a box kite, the official answer is that the box kite as a whole somehow functions as a wing, but that sounds like a coping mechanism for the systemic failings of aerospace engineering. I believe the real answer to be somewhere between “wind makes large stiff light fabric go up” and “?????????”

Burke is a member of the Class of 2025.

A Hitchhiker's Mishap

BY BUG CARTWRIGHT
STAFF ILLUSTRATOR



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