



# The College Reporter

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THE INDEPENDENT STUDENT NEWSPAPER OF FRANKLIN & MARSHALL COLLEGE

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## Diplomatic Congress announces sophomore, junior, senior class president winners

BY BRIDGET JOHNSTON  
*News Editor*

Last Tuesday, April 12, the Diplomatic Congress (DipCon) hosted its annual elections for the rising sophomore, junior, and senior class president positions. Christiana Jueng '17 was elected senior class president, Ryan Tabris '18 was elected junior class president, and Jacquie Koob '19 as sophomore class president.

Amongst their other responsibilities, the class president is ultimately "charged with planning events and activities for their class," says Molly Cadwell '16, current vice president of DipCon. "They also have a vote on DipCon, though, and are responsible for representing their class on the congress."

Koob explained that she intends to utilize her position as president, in part, by "working with the Ware Institute in order to plan events for



photo by Steven Viera

**Class president winners, Christiana Jueng '17, Ryan Tabris '18, and Jacquie Koob '19, were elected on April 12th, after elections in the College Center.**

the class involving community service." She believes that through working with the Ware Institute, the sophomore class could take further advantage of the expansive opportunities to reach out and get involved

within the Lancaster community.

In preparation for the elections, DipCon altered the pre-existing Elections Committee by changing it from an ad-hoc committee to a standing committee. This change

gives committee members the means to operate and organize for the election year round. This action was taken as a result of the sheer amount of logistical planning that is typically involved in orchestrating the electoral event.

In addition, DipCon also took steps to emphasize student outreach and advertising for the election. In doing so, their goal was to ensure that F&M "would have lots of students running and voting in both officer and class president elections," said Cadwell. "Student government is the best way that I know to communicate student need and desire to the administration... In this way, student government can really try to make changes on campus by advocating for students."

As the Vice President of DipCon, Cadwell also believes that student

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## Decision to adopt premium pay for new professors has implications for faculty

BY JULIA CINQUEGRANI  
*Editor-in-Chief*

Approximately eight years ago, F&M changed its salary policy and began paying professors in select departments higher starting salaries than other newly-hired faculty. Before this change, all newly-hired professors in every department were paid the same salary.

The higher pay, referred to as premium salaries, was made in response to the struggles the College was having in hiring their preferred job candidates. Before premium salaries were established at F&M, many similar colleges had enacted policies like this. As a result, other colleges were able to offer job candidates in specific fields higher salaries than F&M was offering, and consequently, F&M was losing some of their preferred professorial candidates to other colleges.

The original salary policy, which established equal pay for all new-

ly-hired faculty regardless of their field, was meant to emphasize the unity of the College and its academic departments.

"The philosophy that entry-level faculty would be hired at the same wage seemed consistent with the notion that we are one faculty," said Alan Caniglia, vice president for planning and vice provost. "This philosophy is still very strong."

However, as other colleges began to increase the pay for professors in select fields, F&M's administration was faced with market forces that came into conflict with this philosophy.

"About eight years ago, it became apparent that there were a small number of departments where this [equal salary policy] was getting in the way of us being able to hire the people we wanted to hire," Caniglia said.

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## F&M students, alumni earn prestigious scholarships, fellowships for coming year

BY STEVEN VIERA  
*Senior Editor*

As Commencement inches closer, a number of F&M students—a mix of seniors, underclassmen, and alumni—are the winners of several prestigious fellowships.

Morgan Kincade '16, Gabrielle Woods '16, and Benjamin Martin '16 are the recipients of English Teaching Assistantships (ETAs) to Turkey, Mexico, and Germany, respectively, via the Fulbright Program. Three F&M students have been named as Fulbright Alternates, meaning that they will earn a spot in the program if another student does not accept it: Rachel Abramowitz '16, alternate for the Fulbright Academic Award to Denmark; Sarah Wheaton '16, alternate for the Fulbright English Teaching Assistantship to Turkey; and Emily Hawk '16, alternate for the Fulbright Academic Award to the United Kingdom. Additionally,

Caitlin Stanton '18 won a UK Fulbright Summer Institute award.

AJ Koikoi '16 won a Princeton in Asia Fellowship to Japan, and he discussed his accomplishment in this article. Christina Kapalko '16 won a Teaching Assistant Program in France (TAPIF) fellowship, and Shuping Deng '16 won a Critical Language Scholarship with Sheldon Ruby '17 designated as an alternate.

Akbar Hossain '13, currently working toward a law degree at the University of Pennsylvania, won a Paul & Daisy Soros Award, which grants \$90,000 for graduate study. The award is for "New Americans," and Hossain was born in Bangladesh and raised in Saudi Arabia until coming to the U.S. at the age of nine. Notably, during his time as an undergraduate at F&M, Hossain won a Truman Scholarship.

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## ON THE HUNT FOR CRIME

**Friday, Apr. 8, 5:31 p.m.** – The Department of Public Safety (DPS) received a report from an employee of the theft of a bike from College Square.

**Friday, Apr. 8, 11:31 p.m.** – A noise disturbance was reported at Kappa Sigma Fraternity.

**Saturday, Apr. 9, 2:58 p.m.** – A liquor law violation was reported at the Tylus Field parking lot.

**Saturday, Apr. 9,** – Sometime between April 7th and 9th a student's credit card was used for fraudulent purchases in China.

**Saturday, Apr. 9, 11:30 p.m.** – A drug violation was reported in College Row.

**Sunday, Apr. 10, 2:48 a.m.** – DPS responded to a noise complaint in Thomas Hall.

**Sunday, Apr. 10, 7:45 a.m.** – A student was issued a citation for a fake ID.

**Sunday, Apr. 10, 1:00 a.m.** – A student reported a jacket and keys stolen from a party at Chi Phi Fraternity.

**Monday, Apr. 11** – DPS received a report of a student being harassed by another student. This harassment has been ongoing since the fall semester.

**Tuesday, Apr. 12, 6:53 p.m.** – A noise complaint was reported in Ware College House.

**Wednesday, Apr. 13, 1:20 p.m.** – DPS found a fake ID and the student was cited.

**Thursday, Apr. 14, 1:55 p.m.** – DPS responded to a noise complaint in Schnader Hall.

**Thursday, Apr. 14, 11:00 p.m.** – A drug violation occurred at New College House.

### Hunt's Advice

Signing off on my last Crime Watch, and it has truly been a pleasure to have been "on the hunt" for crime this past year! Shout out to Officer Schuman and the rest of Public Safety for meeting with me every week! Final note – Public Safety are friends, not foes.

#### The College Reporter Corrections Policy

The College Reporter welcomes comments and suggestions, as well as information about substantive errors of fact that call for correction. Contact us via email at [reporter@fandm.edu](mailto:reporter@fandm.edu) or at (717) 291-4095.

#### The College Reporter Story Idea Submission Policy

The College Reporter welcomes story ideas from the college community. If you have or your organization has an idea for a Reporter story, email it to us at [reporter@fandm.edu](mailto:reporter@fandm.edu) with the subject heading "Campus Story Idea" by Monday at noon the week before publication. Story ideas will be accepted at the discretion of the Editorial Board.

## Sexual Misconduct: Questions and Answers

**Question #22:** Mandated Reporters are required to provide names of alleged perpetrators and victims when reporting; why is this?

**Answer:** In order to simplify the procedure, but more importantly, to ensure the safety of our students, all employees became mandated reporters, including student employees... The reported information is treated with great regard for privacy and the utmost care is taken to preserve the relationship between the reporter and the victim. Without the names of the victim and "respondent" there is no recourse to remedy the situation. The College is obligated by Title IX to: 1. Stop the offensive behavior 2. Takes steps to prevent it from happening again and 3. Restore the victim, as much as possible, to their pre-offense state. When the Title IX Coordinator meets with the victim, their wishes are given every consideration. Only in the rarest of incidences such as when the perpetrator is a repeat offender or a danger to the victim and/or campus does a notification to the respondent occur without the consent of the victim. It is important for students to be aware that the Title IX Coordinator receives all reports of sexual misconduct and therefore is aware of patterns of predation and repeat offenses that are not known to the College community.

## Fellowship: Cable explains students may still be named fellowship winners

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Monica Cable, director of post-graduate fellowships and scholarships, said that a number of students are still waiting to hear back from certain programs, so

F&M may have more winners in addition to the students listed above.

Senior Steven Viera is the Senior Editor. His email is [sviera@fandm.edu](mailto:sviera@fandm.edu).

## Elections: Jueng '17, Tabris '18, Koob '19 elected as class president

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government, and in particular the class president, operates both as a focal point for campus-wide discussion and as a means for student opinions to come to fruition. In particular, the weekly DipCon meetings and their F&M Forum series allow the student government to host discussions though which passionate students can make a difference.

Similarly, Koob believes that the effect of increased student involvement and discussion through student government is ultimately a positive one at F&M.

"The more ideas that are expressed on campus allows for more discussion and ideas in order to

## Salary: Caniglia notes premium pay enacted to make F&M more competitive

continued from page 1

"People were being hired by other places at higher salaries. And so we were not able to recruit the type of people we wanted to recruit, to have the most excellent faculty and programs."

In response to this situation, the College's administration researched the salary policies at other schools, and decided that offering premium salaries in specific departments was the best way to attract their preferred faculty members. Caniglia would not disclose which departments were offering newly-hired faculty premium salaries. He explained how various departments were selected to offer professors higher starting salaries.

"What we're looking for is evidence that something seems to be holding us back in recruiting the faculty that we want [in specific departments]," Caniglia said. "Sometimes job candidates will tell you what they were offered by another college. Sometimes the faculty within that department will know what is being offered at other institutions."

Since implementing the new salary policy, Caniglia said F&M has had increased success when hiring faculty in departments with premium pay. The pool of applicants has been stronger, and when F&M offers a candidate a faculty position, he or she is more likely to accept the job.

The majority of academic departments are not offering professors premium pay, and these departments are all paying their newly-hired professors the same starting salary. Among departments offering premium pay, the salary offered to job candidates can be higher or lower depending on the department. How-

ever, each newly-hired professor within one department will be paid the same salary as the other new professors in that individual department.

Once professors are employed by the College, every department has the same structure for promoting faculty and granting tenure. Increases in professors' salary are determined by their seniority, promotions, and merit evaluations. F&M has approximately 200 tenured or tenure-track faculty and 30 other full-time faculty. Between 45 percent to 50 percent of the faculty is female.

The establishment of premium pay policies has raised concerns about gender and wage inequality. Nationally, male and female faculty tend to be concentrated in different fields, and areas that are dominated by men are often paid more highly than fields that are primarily female. Caniglia said he and other members of the College's administration are aware of this, and have processes in place to ensure increases in salary and promotions are given equally regardless of a professor's gender or race.

Caniglia predicted that premium salaries will continue to be offered in the future, and said they have been successful in helping to attract the best professors.

"Our ultimate value is to provide the best education we possibly can for our students, and that involves hiring the best faculty," Caniglia said. "At this point, I don't imagine we'll change this policy in the foreseeable future. I think these pressures are pretty strong and it's hard to see them changing anytime soon."

Senior Julia Cinquegrani is the editor-in-Chief. Her email is [jcinqueg@fandm.edu](mailto:jcinqueg@fandm.edu).

### Staff Writer Commentary

## Writer discusses upcoming Pennsylvania presidential, senate primaries

BY NICK RIEBEL

Staff Writer  
[nriebel@fandm.edu](mailto:nriebel@fandm.edu)

As you may know, the Pennsylvania Primary is coming up soon. On the 26th of this month, PA voters will be able to potentially choose your next president and senator. On the Republican side, the candidates for president include Donald Trump, Senator Ted Cruz, and Governor John Kasich (who is, for some reason, still in this race). For the Democrats, the candidates include Senator Bernie Sanders and former Secretary of State Hillary Clinton. For the Senate election, incumbent Senator Pat Toomey does not appear to have any significant primary challengers. All the action for the Senate primary will be on the Democratic side, in which former Admiral and Congressman (and 2010 Democratic nominee) Joe Sestak, former Pennsylvania Secretary of Environmental Protection, and John Fetterman, the mayor of Braddock, are all fighting one another for the right to defeat Senator Toomey this November.

Looking at the Republican primary, it would seem as if Donald Trump is favored due to his perceived strength in the northeast, where Kasich and Cruz have both done poorly thus far. And, personally, I suspect that Donald Trump will win decisively here. Pennsylvania has been hit hard by unfair and unwise free trade policies such as NAFTA and will likely dominate in the blue collar and coal country middle and western parts of this state (including York county and the areas around Pittsburgh). Perhaps Kasich will do well in the Philadelphia suburbs, and Cruz may win the socially-conservative but more white-collar areas in the state, such as Lancaster and Lebanon counties.

There has been some discussion of either Cruz—or perhaps more likely, Kasich—upsetting Trump here. While I think it is very possible, I also think

it is very unlikely. There is an old—somewhat unfair—adage in politics describing Pennsylvania: politically, Pennsylvania has Pittsburgh in the west, Philadelphia in the east, and you have Alabama (or Texas) in between. While politically-aware Pennsylvanians know that there are bastions of liberalism in the middle of our state (such as Lancaster City, Harrisburg, and Scranton) and conservative areas in and around Pittsburgh and Philadelphia (look at the surrounding Pittsburgh suburbs), it is hard to dispute the point of this adage. The west-middle of this state, sometimes dubbed "Pennsylvucky" in which the state GOP gets a large portion of its electoral support, is very amenable to Trump's personality, rhetoric, and views. Despite winning the Philadelphia suburbs, Kasich cannot expand into Trump's base here, nor is Cruz likely to.

Understanding who will win the Democratic primary is both simpler and more difficult and is therefore worth discussion. While I believe Hillary Clinton will ultimately prevail, it would not surprise me if she does well or extremely well in Philadelphia, narrowly wins the more blue-collar Pittsburgh and Pittsburgh area, but loses throughout most of the rural sections of Pennsylvania. Unfortunately for Senator Sanders, I believe there are not enough rural and coal-country Democrats left for him to ultimately prevail. If he were to, though, it would be a similar situation to his upset win in Michigan, in which Hillary Clinton only (somewhat) narrowly wins the Philadelphia and Pittsburgh areas, with Sanders dominating almost everywhere else. I will hope to contribute to his victory under those circumstances, though.

As for the Senate Democratic primary, I have personally been trying to determine who I should support. Ideologically, I believe I am closest to Fetterman. Personally, I have met

and like McGinty. But as for whom I believe the best candidate is, I would have to say Joe Sestak. I believe that, amongst these three candidates, the way the primary race has gone on, that Joe Sestak must be the winner.

I really like John Fetterman. I think that he will be a great future addition to Congress. Just not this year. Because, while I personally like Katie McGinty, I am concerned about the support for her from the Democratic Establishment. For those who don't remember, then-Representative Joe Sestak beat the late party-switching Senator Arlen Specter, who was

strongly supported (unwisely, in my opinion) by the Democratic Establishment. And I believe that they not only want revenge against him, they also desperately want a senator they know they can control. This is, I believe, why they got Katie McGinty to run. She is heavily dependent on support from the Democratic party establishment, who are spending hundreds of thousands, if not millions, to support her in the primary.

Simply put, while I personally like Katie McGinty, the fact is that she

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### Full Staff Opinion

## An open letter to the editors of The Odyssey

Dear editors at *The Odyssey*: we at *The College Reporter* are big proponents of open, honest dialogue pertaining to relevant social issues. We are also big proponents of welcoming voices into discussions that represent less popular, if maybe politically incorrect, opinions. After all, as the self-proclaimed voice of F&M's campus and student body, we dig that.

However, what we don't like is seeing important conversations butchered by unedited, poorly thought-through work.

We, like most of the student body, read an article on your site this week. "Don't Tell Me I That I Don't Struggle Because I'm White And Privileged." (And we hope you realize that typo was your error, not ours.) A lot of people had a lot of feelings about this article, and we include ourselves among them. We noticed that the article exemplified a deep misunderstanding of white privilege. However, to us, it also raised questions about the quality of the forums with which we chose to engage in important dialogues.

The article was unedited, for one thing. As we just joked about, the group did not even get the headline right. If this article had gone through a proper editorial process, maybe someone could have discussed with the writer the differences between personal struggles and systemic privilege. Maybe there could have been a conversation about the difference between unproductive white guilt and the acknowledgment of the existence of a very real and very repressive social structure. Maybe you could have produced something thoughtful and intelligent, and added an interesting and unique perspective to an incredibly important conversation. Needless to say, you didn't. Instead, you produced something deeply sensationalist, and it was pretty disappointing to see.

We know you can do better. It's well worth your time and effort to spend more than 500 words tackling an issue like this. These are such important conversations to be having, and it's great to see a conversation starting, but let's be responsible and intelligent about the way that we have them. And let's remember that an editorial process, a board of concerned students, a newspaper, is crucial to enabling them.



## The College Reporter

Transparency. Accuracy. Credibility.

THE INDEPENDENT STUDENT NEWSPAPER OF FRANKLIN & MARSHALL COLLEGE



<b>Julia Cinquegrani</b> Editor-in-Chief	Public Relations and Social Media	Staff Writers	<b>The College Reporter is constantly seeking to expand its staff. Contact <a href="mailto:reporter@fandm.edu">reporter@fandm.edu</a> to get involved. No experience necessary.</b> We are currently looking to fill the following positions: assistant editors (all sections), staff writers, photographers, and business managers.
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The College Reporter was formed in 1964, as a successor to *The Student Weekly*, which was formed in 1915 by the union of *The F&M Weekly*, founded 1891, and *The College Student*, founded 1881. The crest of *The College Reporter* was designed in 2004 by Kim Cortes '05.

The College Reporter is a weekly student-edited newspaper, published every Monday except during exam and vacation periods. The website was created by Tim Jackson '12, Christian Hartranft '12, Joshua Finkel '15, and Lauren Bejzak '13. The subscription rate is \$51 per year.

The Editorial Board, headed by the Editor-in-Chief, has sole authority and full responsibility for the content of the newspaper. *The College Reporter* and its subsidiaries are designated public forums. All content is selected and printed by a board of elected or appointed students. The Masthead Editorial is the majority opinion of the Editorial Board. No other parties are in any other way responsible for its content, and all inquiries concerning that content should be directed to the Editor in Chief. All opinions reflect those of the author and not that of *The College Reporter*, with the exception of the Masthead Editorial.

## F&M needs curriculum to integrate women's experiences

BY JULIA CINQUEGRANI  
Editor-in-Chief  
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At 11:59 p.m. on a cold night last November, I sat perched on my bed with my computer in my lap and a list of course registration codes at the ready. In one minute I would be able to register for classes for my last semester at F&M, and I could not have been more excited. I am a double major in sociology and government, but it was an elective history class, Women in American Society and Politics, that had me so excited. I was looking forward to taking this class so I could learn about women's involvement and changing roles in politics.

Wait a minute. I had already taken eight government and seven sociology classes in my almost four years at F&M. Theoretically, then, shouldn't I have already learned about women in society and politics? Didn't what I learned in my majors cover these topics? Alas, the answer is no. And this has illuminated a major oversight in F&M's curriculum.

I have learned an enormous amount as a government major. The problem is that I have learned almost exclusively about men. The experiences of male political leaders, male political theorists, male revolutionary leaders, and male political candidates—men are everywhere in government classes. But I have learned very little about women. Much of the material I have learned in my elective Women in American Society and Politics class is material that could be integrated into my government classes. As a government major, I should not have to take a separate class in a different department to learn about the experiences of women in politics. After all, these experiences are not marginal nor meager feats; they matter, too. What is at stake, what is lost, when we don't consider women in government as part of the whole?

Although I have the most experience with the curriculum of the Government Department, I have a strong feeling that my concerns about the minimal study of women is a problem among many other academic departments as well. Such underrepresentation is a serious problem, and I would like professors to critically reevaluate their classes. Consider whether women are fairly represented in your curriculum. If professors realize women are absent from their curriculum, I ask that they seriously consider the implications of leaving conversations about women's experiences out of their classes and work on ways to intentionally include women and their experiences into their classroom fare.

Additionally, professors should examine the gender of the authors of the papers and books they assign to their students. The vast majority of the books and articles I have read for my classes in every department each

semester at F&M were written by men. This is a problem among all of higher academia—[studies show](#) that men are cited as experts on academic topics more often than women. What's more, male scholars are less likely to cite the work of female scholars than the work of men. The underappreciation of female scholars' work and women's experiences prevent students from engaging with the full breadth and depth of an academic discipline.

Before students can graduate and receive the prestige that is associated with a degree from F&M, they should have to engage intentionally and seriously with issues of gender and the diverse and multifaceted experiences of women. Given the content of F&M's curriculum and general education requirements, I am not confident that happens for every student.

During my time at F&M, I have developed a habit of choosing to write essays in my government classes that focus on women. Oftentimes, the independent research I conduct to write a paper comprises the most I learn about women while taking a government class. Last semester, I took a senior seminar class that served as the capstone for my government major. During one class, I discussed a paper I was writing about women's experiences during war. It was clear that many of my classmates had not thought about the ways that women's experience during war would be different than men's, and had no frame of reference for discussing gendered issues that could arise as a result. The lack of inclusion of women in the curriculum of many government classes seems to have left some students without the proper framework or knowledge to discuss issues of gender and women's experiences.

This is a serious problem. Students should not be able to spend four years at a rigorous liberal arts school and have a minimal framework for understanding women's experiences, women's history, or how women's lives and experience differ from men's. Men should not be the default area of study, while women are barely mentioned. That I felt the need to take a separate class to learn about women in politics and society shows the depth of this problem. All professors need to integrate information about women and their experiences into every class they teach to ensure this information reaches all students.

I do not think the dearth of discussion of women happens intentionally. The professors with whom I have discussed my concerns have been extremely receptive and willing to talk about ways to improve curriculum in the future. So why are women and gender still an overlooked topic in many classes? Some professors speculated that the lack of women is perpetuated because of historic gender

inequalities. Throughout history, the work of female scholars and women's experiences have not been given proper attention or consideration. Professors may feel beholden to teach historically significant works, which often excluded women, and thus may perpetuate the omission of women today. It also takes significant time and work for professors to change their syllabi, and so they do not always have the resources to devote to overhauling their classes and making the material more gender-inclusive.

Thankfully, there are some encouraging signs for greater gender-inclusion in the future. I am excited that two professors in the Government Department are working to develop a new senior seminar class focused on women and political leadership. Additionally, at the beginning of the semester, the entire faculty was invited to attend a workshop on inclusive pedagogy, in which professors discussed diversity and inclusion in their classrooms.

To add to this progress, I hope professors will reimagine their syllabi to include information on women and people of color. I hope academic deans and the Office of the Provost will support professors and academic departments if they need extra resources or extra time set aside in their schedules to develop new classes or adjust their current curriculum. I also believe it would be useful to reevaluate F&M's general education requirements. Adding a new course requirement that would discuss issues of social justice, gender and racial inequality, and historical and current trends in these areas could be immensely helpful. Requiring students to take a class on these issues, which would incorporate ideas from

multiple social sciences departments, would ensure all students have a basic framework for understanding historical and contemporary issues of gender and race.

To take action right now, I am using this article to formally ask my professors and various academic departments to integrate women into their curriculum. To professors, I ask you to review and critically consider your syllabi. Does your curriculum consider the full range of women's experiences? Does it cover historical and contemporary issues of gender and integrate the theories of female scholars? To the heads of academic departments and academic deans, I ask you to encourage the faculty to take these proposals seriously. Please enable professors to make these changes by showing your support for gender-balanced curriculum, and giving faculty more time or resources to pursue an overhaul of their curriculum.

That I feel so strongly about this issue is a testament to my respect for the Government Department and the enormous amount I have learned in those classes throughout my college career. I care about the curriculum in that department and at the College overall, and I want the curriculum to continue improving. F&M prides itself on its outstanding curriculum, a point of pride I really do share. I hope that by critically examining the content of classes and reexamining F&M's general education requirements, the faculty can strengthen the curriculum and make sure it represents the contributions and knowledge of people of all genders. By doing so, I hope government majors in the future will not have to take elective classes in other departments to learn about women in politics.

## Elections: Democratic primaries feature diverse group of candidates, policies

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does not seem to have the charisma or appeal that Sestak or even Fetterman seem to have. She seems beholden to the party establishment in a way that they are not, and Toomey will take advantage of that if she wins the primary. Joe Sestak has a sort of stubborn independence that Pennsylvanians tend to like, which is why he was able to defeat Specter in the primary six years ago.

I will support any of these three candidates if they become the nominee. But even the appearance of being beholden to the Party Establishment makes me too reluctant to support Katie McGinty, as much as I personally like her. I love Fetterman and his policies, but don't think he can win the primary as it is (although I believe he would actually do very well in the general election). But

Sestak, who only narrowly lost after a tough primary in a horrible year for Democrats would be a great liberal replacement for the ultra-conservative Toomey (who, policy-wise, is actually further to the right than Rick Santorum). Ultimately, he is the smart choice for Democrats voting in the primary. Whether you just want to win this seat for the Democrats, or you want someone who will be a progressive champion in the Senate, Joe Sestak is your guy. I hope that the Democratic party is not so blinded by the desire for revenge and control that they refuse to support him if he does win the primary. Failure to do so, I think, would be catastrophic to our party in terms of not only taking the Senate, but in preventing a fracture within between the status-quo Establishment and Progressive Reformers.

## Campus Life

### Robert Shibley addresses students' First Amendment rights in higher education

BY CHRISTA RODRIGUEZ  
Campus Life Editor

The last Common Hour of the semester was held this past Thursday, with Robert Shibley's talk "Liberty in Peril: The Free Speech Climate in Higher Education Today". Shibley is the executive director of the Foundation for Individual Rights in Education (FIRE).

Shibley has spent 12 years at FIRE and travels to college campuses frequently to speak about first amendment rights. In his talk, he argued against policies that restrict free speech, specifically in colleges and universities, and provides examples of cases for which FIRE has provided legal assistance.

Shibley said there is a "very serious problem of speech codes" on college campuses. According to him, the simple act of writing or saying something unpopular can get one in trouble.

FIRE reviews the speech codes of many universities and notes when they are unconstitutional, which are given a "red light" rating. The speech codes that do not violate the constitution are given

ing to Shibley, people do not like their lives regulated, and their speech codes may not be attractive to people looking to attend their school.

On the other hand, colleges are legally required to address harassment, and while many schools choose to ignore this issue altogether, Shibley feels some schools go too far. He gave examples of several obscure school codes, saying they hold "students accountable for conflicts they can't see." Saying words like "sweetie" or eating food suggestively, things that were, in Shibley's mind, clearly not harassment were in violation of certain schools' policies. Shibley asked, "How would you even defend yourself from that?"

Shibley said that FIRE uses "reasonable person standards" to assess restrictions that are intended to protect people, but may go too far. He remarked that there are two sides to controversial issues, where one side of the argument is always going to be offensive to a person opposing that side.

He believes it is hard not to offend or embarrass anyone, es-



Photo courtesy of www.thefire.org

Foundation for Individual Rights in Education (FIRE) rates college campus speech codes and provides legal help to students who experience unconstitutional speech restrictions.

a "green light," while those in between are given a "yellow light." Out of all the top schools that FIRE reviews, only 23 schools have a green light rating on their speech codes.

He highlighted the fact that students should theoretically have less restricted first amendment rights on public school campuses, but that private schools have more of an ability to restrict free speech. Shibley commented that private schools do not have to respect first amendment rights "as long as they are honest about it."

He said this means private schools can kick students out for things they do not like. Instead of giving these schools a rating, FIRE just gives a warning. FIRE tries to get private schools to be less restrictive, because, accord-

pecially over the four years one spends in college. Therefore, having too many limits on speech for fear of offending others is, to him, a violation of students' rights and also shelters them from the adult world.

He gave additional examples of restrictions of students' speech, which he believes makes them "highly discouraged" from sharing their opinions. One student posted a collage on Facebook opposing his university's president and, as a result, was expelled.

Other students got in trouble for mocking politicians with cat memes. Shibley saw this specific case as problematic in terms of students' ability to seriously critique politicians intellectually, when they could not even make fun of them in the form of a meme. Another college prohib-



Photo courtesy of www.thefire.org

Robert Shibley, executive director of the Foundation for Individual Rights in Education (FIRE) gave this semester's last Common Hour talk on free speech in higher education.

ited any e-mails about subjects such as politics, race, or even hair color.

Shibley argued that these policies represent a "condescending paternalism." In other words, colleges want to protect their students from offensive speech, which Shibley believes does not prepare them for real life.

He compared this to an overprotective parent that means well, but shelters their child too much in the process. This creates the "boy who cried wolf" phenomenon because colleges seem to "dangerously trivialize" real incidents.

He added that faculty may have some limits, too. Shibley said that many universities punish professors for using controversial materials in class, which the universities claim hurt the stu-

dents' education. While Shibley assented that institutions of higher education are allowed to have reasonable time and place limits on free speech, he believes that many times they misuse this type of judgment and take things out of hand.

Shibley concluded his talk by saying that people and institutions have to have the ability to recognize when they are wrong. He suggested that if censorship continues on college campuses, it can become more prominent in other institutions' policies, which in turn will be harmful to people's first amendment rights. Eliminating speech restrictions would give students greater freedom.

First-year Christa Rodriguez is the Campus Life Editor. Her email is [crodrigue@fandm.edu](mailto:crodrigue@fandm.edu).

## Dr. Jane Kani Edward talks gender issues in South Sudan

BY IZZY SCHELLENGER  
Staff Writer

On Wednesday, April 13, the Africana Studies department, the Women's, Gender and Sexuality Studies department, Weis College House, and the Sudan Institute for Research and Policy sponsored a talk by Dr. Jane Kani Edward that focused on her research about conflict, customary law, and women's rights in South Sudan. Edward, an assistant professor in the African and African American Studies department at Fordham University, was born and raised in Southern Sudan. She received her education in Sudan, Egypt, and Canada, including her Ph.D in Sociology in Education from the University of Toronto in 2004. Her research focuses on the experiences of women, refugees, and immigrants in South Sudan, while focusing on the issues regarding human rights and education in areas of conflict.

Edward's presentation gave an overview of her research paper that she wrote about the experiences of women in South Sudan. At the beginning of her lecture, she gave some background information about how South Sudan became an independent state in July 2011. She discussed two civil wars that occurred in South Sudan. The first civil war lasted for 17 years, between 1955 and 1972, and it ended in the same year that she started school. The second civil war is considered to be one of the longest conflicts in Africa's history, lasting for 21 years between 1983 and 2005.

The Comprehensive Peace Agreement ended this civil war, and the signing of this peace treaty also led to changing the constitution of South Sudan. These changes in the constitution included more rights for women, and it included the allocation of 25 percent affirmative action for women's representation in all levels of government. However, despite this seemingly positive

change, there were still human rights offenses being committed against women, which were enabled because of the customary law that governs South Sudan and because of the violent, two-year conflict that occurred in Juba in 2013. As of January 2016, 55,000 people from South Sudan fled to other parts of Sudan to escape famine and violence happening within their home communities.

Edward's introduction provided context into the environment that South Sudanese people are currently experiencing. She used this as a framework for her paper about the interplay of customary law, gender configurations, and civil war, as well as how women's rights affect their access to education, healthcare, and legal systems.

Edward also studies how gender is conceptualized in South Sudan. When the British came to colonize Sudan, they introduced their own, Westernized configuration of gender which re-emphasized the stereotypical and patriarchal differences between men and women, such as the man always being the breadwinner of a household. She also studies how this interacts with customary law. She defined customary law as the widely accepted and largely used traditions and social rules that govern traditional African societies. These customary laws govern the personal issues of the citizens in these African societies, such as marriage, divorce, property ownership, and inheritance. Customary law relates to the configuration of gender in South Sudan by determining how motherhood is valued and respected in these traditional societies. Women gain status by being mothers and as they age, as they become considered guardians of culture and tradition.

However, because of the value that is placed on motherhood, customary laws can oppress women because they prevent wom-



Photo courtesy of fordham.edu

Women's, Gender and Sexuality Studies department hosted a talk given by Dr. Jane Kani Edward on conflict, customary law, and women's rights in South Sudan.

en from participating in politics and affairs that are separate from their household and family. Additionally, customary law does not specify the age at which women are allowed to marry. This culture leads to young girls entering into arranged marriages. Wife-beating and polygamy are also sanctioned by customary law, which influences women's rights as well as goes against the traditional value placed on motherhood.

Edward also talked about how customary law affects a woman's access to justice. She described how the South Sudanese judiciary system is organized, which includes special courts that are dedicated to dealing with cases that concern customary law. These County Courts tend to limit or delay a woman's chances in getting legal help in domestic or even life-threatening situations.

When discussing how customary law affects a woman's education in South Sudan, Edward said that more than 80 percent of people in South Sudan are unable to read and write. Customary law contributes to this illiteracy because of how young, adolescent

women are sometimes pulled out of the education system so that they can have an arranged marriage. Additionally, women's education in general is devalued because of how women are seen solely as mothers and caregivers in their families.

Edward said that since 2005, the amount of gender-based violence in South Sudan has increased, including some more extreme cases such as murder. Edward connects this increase with the South Sudanese constructions of masculinity and femininity, where the militarization of South Sudan in times of conflict is likely to influence masculine identities.

Although the Constitution guarantees women's rights, societal reliance on customary laws means that women's rights will not fully be recognized. Edward concluded her lecture by offering possible solutions to this problem, which includes engaging men in the fight against the marginalization and oppression of women.

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## Arts & Entertainment

### The Crucible masterfully conjures empathy, profundity Latest retelling of the classic play features powerful performances

Play Review/Commentary  
*The Crucible*

by Justin Hopkins '07

The Playbill cover features a photograph of John Proctor leaning over Abigail Williams, who lies back on a table. Her mouth open, her eyes closed, one hand blurred from motion, the other lying lightly on his arm, she looks like she likes her position. His brow furrowed, his visible hand flat on the table beside, not on her, he appears more conflicted, but I wouldn't swear he hates where he is, either.

Worth noting, the picture differs, slightly, from the photo on the cover of the playbill distributed during previews. (I attended a performance early in previews, then just after opening night, and I will go once more later this month—you should too, if you can get tickets). Same moment, but different angle, and to me, the former comes across as even more sexually suggestive than the latter. I wonder why the change.

The moment is certainly a crucial one, especially in this production. It is plain that this Proctor has hardly banished Abigail from his "soft" thoughts, as he admits, in words, but also and more so in action. Observe, he does not recoil from her touch on his back, as she recalls how he "sweated like a stallion whenever I come near!" He allows her to take his hands in hers, and to hug him, and while he doesn't return the embrace, not until she speaks of his wife, "a cold, sniveling woman," does he react against her advances, not merely "shaking her" as the script indicates, but pushing her onto the table for that photo op, a portrait of passionate (erotic?) violence. She clearly relishes the contact, and even he seems to struggle to release her and retreat again. The charged exchange powerfully establishes the theme of sexual guilt, an element arguably as important to this story of the 1690s Salem witch-hunts as the more popular (and not inaccurate) reading as a parallel of mid-20th century McCarthyism.

Indeed, that element may be more important in this, the fifth Broadway revival of *The Crucible*. As shown in his earlier work, both in New York and abroad (ask me about his six-hour compilation of Shakespeare's Roman Tragedies: Coriolanus, Julius Caesar, and Antony and Cleopatra, played in promenade, and without intermission—in Dutch—some of the most fun I've ever had in a theatre), director Ivo van Hove knows how to



The playbill for Arthur Miller's *The Crucible*, which is on Broadway and directed by Ivo van Hove.

photo courtesy of Justin Hopkins '07

strip a classic script away from expectations, reducing it to its essentials, and reframing it in a way that forces its witnesses to encounter it afresh.

Here he and designers Jan Versweyveld (scene and lighting) and Wojciech Dziejdzic (costumes) dispense with all but the barest hints of period piece—only the hymns and Psalms sung to Philip Glass' relentlessly sober score evoke Puritanical New England. Instead they place the play in a more-or-less modern-day school, immediately apparent from the long blackboard that dominates the back wall, on which is sketched a tree, bare of leaves, and "A Child's Proverb," in script I cannot read. (Pay attention to that board—Tal Yarden's projected video design imbues it with a life of its own.) The curtain rises, revealing all this, and six young women sitting at desks, their backs to the audience, singing, "For thou my shelter and strong fort." After a brief beat, the curtain falls, before rising again on the first Act of the play. This prelude perfectly prepares the audience for a deconstructed, daring interpretation that deemphasizes the more traditional historical understanding in favor of a startling, searing portrayal of personal tragedy in the midst of political upheaval.

At the core are Ben Wishaw's John and Sophie Okonedo's Elizabeth Proctor, in performances every bit as excellent as their prominent predecessors, but vitally, dynamically distinct. I remember Liam Neeson and Laura Linney, the last Broadway Proctors (directed in 2002 by Richard Eyre), and they (and Daniel Day-Lewis and Joan Allen, in Nicholas Hytner's 1996 film adaptation, too) more than capably conformed to conventions: John's hot anger and Eliza-

beth's cold resentment. Wishaw and Okonedo carry the conventions, but only so far—then they surpass them. Listen to their initial conversation. The quickness of the dialogue and their near-over-enthusiasm evidence the tension in their relationship, yet there is tenderness, too. Hurt by her suspicion, he turns away, and she tries to reassure him: "I never thought you but a good man, John" she insists, then, as the stage direction indicates "with a smile" and reaching out as if to playfully poke his ribs, "only somewhat bewildered." And notice how John, after raging against Elizabeth's arrest, succumbs to a fit of shakes when she surrenders. They love each other, without doubt.

The pair finds fierce antagonism in Saoirse Ronan's Abigail Williams. The hardness in her voice immediately imposes an awareness of her implacability, her strength of purpose. In his *New York Times* rave review, Ben Brantley observes how frightening Abigail is as she sits center-stage, back straight, staring down Tavi Gevinson's quivering Mary Warren. True, but she scared me still more as she stood silently in the background, lurking by the blackboard, her arms crossed, seeming to look away, but really just waiting for her moment. Yet she is not without depth, dimensions. In an interview in Playbill, van Hove insists he wants us to sympathize with Abigail, and as she cowers on the ground after Proctor has pronounced her a whore, I do. Her face covered by her hair, her slight form shivers, and my heart goes out to the young woman who, I suppose, loved not wisely but too well. Then again, when she rises, she is resolute, her voice hard once more, ready to do what she must to prevail, and my pity flees as the terror returns.

Many others in this ensemble deserve praise for fine work: resisting listing, I simply must mention Ciarán Hinds' casually menacing Judge Danforth, Jason Butler Harner's paranoid Reverend Parris, Jim Norton's hearty Giles Corey, and, perhaps most of all, Bill Camp's increasingly harried Reverend Hale, who presents the paradox of the play as he kneels in front of Elizabeth Proctor and begs her to plead with her husband to confess and save his life: "Life, woman" his voice cracks as he stretches out his fingers to hover over Elizabeth's pregnant belly, "is God's most precious gift; no principle, however glorious, may justify the taking of it."

Of course, ultimately, John

Proctor disagrees, holding up his life-saving, but false confession to the sunlight streaming through the windows, and tearing it in half. Calmly, he walks back to his wife, and instead of, as the stage directions indicate, "lift[ing] her" he sits on the ground with her, and sings to her: "I am in bloody deeps sunk down...to deep waters I am come where floods me overflow." He leaves her, and van Hove offers one last precise and piercing adjustment to the text: the others leave too, and Elizabeth, alone, rather than "supporting herself against collapse,... and with a cry" stands, and speaks steadily and straight out to us: "He have his goodness now. God forbid I take it from him!" Her direct and decisive address refuses to release us from any attempt at distancing from the devastation.

Sure, it's fair to focus on the social commentary present in this play. Van Hove's contemporary setting necessarily prompts reflection on how the threat of oppressive and absolutist ideology continues, though thankfully diminished in the last three hundred years. Yet he also brilliantly challenges our supposedly more sophisticated perception of the hysteria in a pair of sequences whose shocking impact I will not spoil, but which made me wonder whether there weren't more things in heaven and earth than are dreamt of in our philosophy.

But finally, van Hove, with his cast, crafts a tale as potent for its individual gestures as for its grand spectacle. Watch Wishaw's foot as Danforth questions Proctor: "When the Devil came to you did you see Rebecca Nurse in his company?" Rebecca sits just behind John, and his foot, which twitched wildly while he lied for himself, goes stock still as he refuses to lie for her. Or consider the long silence between John and Elizabeth as they meet for the last time. Miller's script is beautifully poetic: "It is as though they stood in a spinning world. It is beyond sorrow, above it."

Van Hove's direction is purely practical: John walks slowly upstage, fetches a cup of water, and brings it back to her, and they share it. I, myself, make the sound Miller describes as coming from John's throat—"a strange soft sound, half laughter, half amazement"—as I attempt not to weep too loudly at this gutting manifestation of their caring, their reconciliation at the edge of the end.

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Interested in attending events on campus and writing about them? Write for Campus Life! E-mail Christa Rodriguez at [crodrigu@fandm.edu](mailto:crodrigu@fandm.edu) or come to a College Reporter Meeting, Mondays at 7p.m.

# Drive pushes speed limit, redefining action as it races forward

## Refn's unique film thrusts viewers into the plot without an exposition

Film Review  
*Drive*

by Luke Rosica

Recently, I've found that I'm less interested in movies that feature "good plots." Instead, I'm more drawn to films that evoke emotion or ideas through imagery. One of my favorite examples of a film like this is Nicolas Winding Refn's *Drive*. When you break down *Drive's* plot, it isn't that different from many other films in the "driver" genre. It revolves around a girl, money, and driving. Really, the film's plot isn't that far removed from a *Fast and Furious* movie.

Yet I believe the main thing that separates *Drive* from other action movies is that Refn is in the director's seat. Refn has a very unique style. The film is like many other Refn movies. The characters have very little dialogue and don't really do that much. The main characters, Driver (Ryan Gosling) and Irene (Carey Mulligan), don't say a lot to each other yet find themselves staring longingly into each other's eyes a lot of the time. The mellow synth soundtrack and soft lighting tell us all that can be said about these characters. We can see how happy Driver is while he's around Irene and how unhappy he is everywhere else. Refn chooses to have the actors display the characters' affections for one another, rather than by them saying so.

I believe that it's this decision, to show the relationship between the characters through visuals and sound, that makes me enjoy *Drive* and Irene's relationship more than most films because it makes it feel real. Refn's method of displaying emotion also comes in with other characters. In one of my favorite scenes, Driver runs into Irene's husband, Standard,



photo courtesy of Wikimedia Commons

Ryan Gosling stars as Driver in Nicolas Winding Refn's film *Drive*.

who has just returned from prison. Although never explicitly stated, it's clear that Irene's husband feels very threatened by the presence of Driver. Oscar Isaac, the actor who plays Standard, adds a thick layer of malice to each word in the short encounter with Driver. The lack of music and the fact that Driver never replies creates a

really tense atmosphere, one that wouldn't be possible if Standard were to come straight out and say how much he dislikes Driver.

Another piece of the puzzle as to why I like *Drive* so much is because the film features great action. The action in the film is sparse. What action there is, then, is quick and brutal. Each sequence

leaves a mark on you. The car sequences are my favorite pieces of action in the film, but even those only last for a minute or two. That being said, their scarcity really makes them have an impact. Each set piece has something happen that is key to film going forward; none are just eye candy. The scenes are rough and as realistic as a hollywood car movie can get.

One of the best pieces of action in the film is when the Driver goes to interrogate a man. There's no shaky cam or quick editing. No, we just see Driver bring the man to the ground. Driver then pulls out a bullet and places it on the man's head. Driver raises the hammer he's had in his hand, implying that he will hit the bullet, and begins to interrogate the man he has captive. It's a really quick moment, but it's brutal and gets across what's happening very well. I believe that this is because Refn chooses to show you as little as possible for the idea of a scene to get across. I feel that a lot of films try to spoon feed the audience with exposition, whereas *Drive* just places you in the middle of it. As long as you're willing to pay attention, there are enough details for you to figure everything out.

*Drive* is definitely a movie worth watching because it is a unique action film. It's also the film that got me interested in Nicolas Winding Refn, which is great! If you want a brutal action movie that stuns visually, you should check out *Drive*.

Sophomore Luke Rosica is a contributing writer. His email is [lrosica@fandm.edu](mailto:lrosica@fandm.edu).

**Review Rating:**

**A-**

*Drive* is unique, brutal action film fashioned by a skilled director.

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The NBA had a historic night as the Warriors and Kobe Bryant created memories. Read more below...



photo courtesy of NBA.com

# Franklin & Marshall Sports

## NBA has historic night as records are broken, careers come to an end

BY JOE GIORDANO  
Assistant Sports Editor

For even the most casual NBA fan, Wednesday, April 13, 2016 was a historic night that will not be soon forgotten. It is not very often that an iconic career comes to an end or that a 20-year record many people deemed to be unbreakable is finally broken. However, Wednesday provided both of those things. After a legendary 20-year career, Lakers shooting guard Kobe Bryant called an end to a career with a remarkable performance, while the Golden State Warriors officially broke the

record for the best all-time NBA time record. While both were being played during the same time, each person tuning into those games was witnessing history.

For over 20 years, if someone asked you what the single greatest basketball team was, the 1995-1996 Chicago Bulls immediately came to mind. The team was able to amass an incredible 72-10 record during the regular season while winning four championship titles in six seasons. The team consisted of a player you may know by the name of Michael Jordan and was anchored

by stars including Scottie Pippen and Dennis Rodman. For more than 20 years, the record this team had achieved was deemed one of the most unbreakable in sports, but a certain team from Oakland looked to prove everyone wrong. When comparing the Bulls team with this year's Warriors team, there are not many distinguishable comparisons. The only one I can think of is that the current head coach of the Warriors, Steve Kerr, just happened to be the point guard during the 1995-1996 title run. This Warriors team didn't have the greatest basketball

player that ever lived--their superstar Steph Curry, is a 6'3" point guard from Davidson College who was told he was too small to play point guard. They didn't have future hall of famers like Pippen, rather they had great role players like Klay Thompson and Draymond Green who always stepped up when Curry couldn't get going. This team on paper doesn't stand out like the Bulls team. However, sometimes teamwork and a will to win means more than raw talent. This is what the Warriors did: they created a team first mentality and it led them to breaking one of the supposed "most unbreakable" records in all of sports.

If you were being greedy and thought watching a 20-year record be broken wasn't special enough, then you could change the channel and watch NBA legend Kobe Bryant play in his final game. After 20 years in the league, Kobe finally decided earlier on in the year that this would be his final game in the purple and gold. During his incredible career, Kobe managed to become the third highest scorer in NBA history with a remarkable 33,643 points. He also managed to win five championships, win an MVP in 2008, was an 18-time all-star, scored 81 points in a single game, and was named to the NBA's first team 11 times. While all of these accolades speak for themselves, many expected Kobe's final game to be a novelty. They expected him to play limited minutes and just able to soak in the scene at the Staples Center in his final basketball game of his life. But boy did Kobe have one last treat for all of us.

Kobe scored an incredible 60 points while also grabbing nine rebounds as his team managed to win 101-96 versus the Utah Jazz. Because Kobe had only been averaging 17 points a game, if anyone had told you that Kobe would get to 60 you would've thought they were crazy. But as many have said over the years, "That's just Kobe being Kobe".

Wednesday had a little bit of everything for basketball fans. If you love team basketball, the Warriors put on a teamwork clinic as they reached their 73rd win, and if you like historic performances, Kobe scored 60 points in his final game. This was a great lead into the NBA playoffs and has left many basketball fans begging for more.



photo courtesy of espn.go.com

The Warriors finally finished their quest to break the 1995-1996 Chicago Bulls record of 72-10. Stephen Curry, Klay Thompson, Draymond Green, Andre Iguodala, and Andrew Bogut along with head coach Steve Kerr completed the feat on Wednesday night.



photo courtesy of Getty Images

For over 20 years, Kobe Bryant has left an impact on the NBA landscape. After setting many records and winning many championships, he finally called an end to his legendary career. Number 24 will be missed by many and is a legend of the sport.

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