thetech.com

Volume 140, Number 05



WEATHER

THU: 52°F | 33°F

FRI: 46°F | 27°F Cloudy.

SAT: 44°F | 27°F Partly Cloudy

Thursday, March 05, 2020

New Vassar floor plans, dining, and rooming details released

Lobby will contain welcome desk, security desk, mail room, art installation, and gathering space

By Edwin Song ASSOCIATE NEWS EDITOR

The Tech toured New Vassar's (NV) in-construction ground, mezzanine, and second floors Feb. 27. The residence will open in August.

As of the tour, the inner walls of those floors appear to be up, along with some piping and electrical wires.

According to floor plans and the tour, the ground floor of NV will contain a dining hall, an Athena cluster, vending machines, a yoga studio with no exercise equipment, a fitness room with exercise equipment, a game room, a makerspace, and public restrooms.

A rendering of the game room sent by Zachary Tsetsos, communications manager in housing and residential services, advertises that the "flex game room" will contain a pool table, ping-pong table, modular seating, meeting rooms, and lounge space. In addition, the ground floor will also contain a country kitchen with six cooking stations.

NV's lobby will contain a welcome desk, security desk, mail room, art installation, and gathering space, according to a rendering sent by email to The Tech by

None of the first floor rooms have been furnished as of Feb. 27. Team members are looking at other makerspaces on campus, including that of Next House, in order to determine what equipment to obtain.

New Vassar, Page 2



The New Vassar dorm under construction, scheduled to open to

BC discusses transition in community meeting

Residents express concerns about meal plan, housing, and culture preservation

> By Kristina Chen EDITOR IN CHIEF

Members of the Burton Conner transition team held a community meeting March 4 to discuss the housing timeline for residents, as well as concerns about subscribing to the meal plan and preserving groups of BC residents in new

David Friedrich, senior associate dean for housing and residential services, and Judy Robinson, senior associate dean for residential education, BC heads of house, and BC president Sarah Aaronson '23 were at the meeting, along with other members of the BC transition team.

BC is scheduled to be closed for renewal June 2020 and to reopen

August 2022, according to the transition FAQ.

Friedrich guided discussion at the meeting, which focused on the housing lottery and potential switches to the meal plan. After statements by Aaronson, Friedrich, and Director of Campus Dining Mark Hayes, BC residents posed questions about transitioning.

Hayes presented changes in the meal plan that could become relevant to residents moving to dining hall dorms during the transition. Because BC is a cook-for-yourself residence hall, residents expressed concern about being required to pay for the meal plan if they chose to move to a dining dorm.

Burton Conner, Page 2

Meal plan forum held on March 2

Students raise questions about meal swipe minimums, BC transition, and addition of New Vassar dining hall

By Evan Denmark STAFF REPORTER

The Meal Plan Working Group held a forum to discuss recentlyannounced changes to the meal plan March 2. The changes include raising the meal plan minimums for incoming classes and making dining dollars optional.

About 40 students and administrators attended the forum.

Mark Hayes, director of campus dining, said at the forum that the updates address the overall dissatisfaction with the quality and variety of food options across campus and MIT Dining's high operational costs.

MIT Dining operates at a cost of \$11 million, but only receives \$9.4 million in revenue each year, Hayes said. The New Vassar (NV) dining hall will increase the dining deficit from \$1.6 million to \$2.2 million due to its operating costs.

Hayes said the meal plan changes will allow MIT Dining to operate at or near cost by the year 2024.

When a student raised the concern that increasing meal swipe minimums decreases student flexibility, Hayes said that MIT inherently has flexible dining options by making dining dollars optional and allowing students to choose their dining plan. Hayes noted that other peer institutions require all students

According to Harvard's Dining

The last day to add a full-term

The last day to drop half-term

subjects offered in the first half

subject is March 6.

of term is March 6.

Several classes switch away from Piazza site

Lecturers Hartz and Dourmashkin name student privacy concerns as main cause

By Whitney Zhang

This semester, 6.0001/2 (Introduction to Computer Science Programming in Python and Introduction to Computational Thinking and Data Science), 6.009 (Fundamentals of Programming), and 8.02 (Physics II) have switched away from Piazza, a

ee third-party discussion platform,

for their class Q&A forums.

6.0001/2 switched to Ed Discussion, an alternate third-party platform. 6.009 switched to "the forum," a site instructor Adam Hartz '11 built using the platform Discourse, an open-source software. 8.02 switched to a MITx discussion forum hosted on the MITx Residential platform.

All three platforms allow students and instructors to discuss questions and allow anonymity between students and their classmates. Unlike Piazza, the platforms do not categorize posts into "student," "instructor," and "follow-up discussion" spaces, instead simply displaying the post, author, and author's position.

Ed is similar to Piazza in look and use, with questions on the lefthand side that can be clicked on to bring up a question and comments that follow it. Unlike Piazza, instructors can also prefill the question box to make it more form-like and easily download all usernames and posts to examine class data Additionally, code can be run within the platform itself for easier debugging.

The 6.009 forum is more message-board-like. Students can sort by latest and top posts, as well as by categories, such as "Labs," "Lectures," and "Announcements." Unlike Piazza and Ed, the forum is a single panel interface: students cannot see both the list of all questions and the thread corresponding to a single question at once.

8.02's MITx discussion forum is built into its MITx site and categorizes forum posts by problem set and

Piazza, Page 8

to be on the same meal plan.

Services website, "Harvard Col-

Meal Plan, Page 2

 $\textbf{Fall 2020 housing forms} \, \text{open} \,$ March 9, including fall housing intention, fall housing switch lottery, ninth/tenth term housing requests, and undergraduate return from study abroad housing requests.

Graduate PE registration opens March 10, undergraduate PE registration closes

The MIT Excellence Awards and Collier Medal Ceremony will take place March 12 from 3 p.m.-4 p.m. in Kresge.

The deadline to submit a nomination for the 2020 MIT Awards is March 20.

Interested in joining The Tech? Stop by for dinner Sunday at 6 p.m. or email join@ tech.mit.edu.

Send news and tips to news@ tech.mit.edu.



Chamber Players (from left to right) Sasha Callahan (violin), Leo Eguchi (cello), and Alexander Vavilov (viola) perform Bach's Goldberg Variations.

BODY TEXT

Art in the digital age. ARTS, p. 7

DOCTOR WHO SERIES 12

An enjoyable blend of old and new. ARTS, p. 7



BURDEN A reformed Klansman? ARTS, p. 6

EARTH

Floating in a tin can. CAMPUS LIFE, p. 5

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2 THE TECH
THURSDAY, MARCH 05, 2020

Burton Conner residents to receive priority during spring housing lottery

Burton Conner, from Page 1

Robinson said that the Division of Student Life would work with Student Support Services and Student Financial Services to address financial concerns on an individual basis.

Alex Quach '23, BC treasurer, wrote in an email to *The Tech* that he "and many other residents are actively avoiding dorms with dining halls" so that they do not have to be "coerced into the larger meal plan." He wrote that the mandatory meal plan might prevent BC residents from moving to dorms whose cultures they fit well with.

In an interview with *The Tech*, Aaronson said that BC residents were concerned about the meal plan requirements. She added that "people tend to stay in cookfor-yourself dorms longer, so there probably won't be all the spaces that we need, especially with New Vassar being a dining dorm. The numbers don't work out."

The housing switch lottery will be open March 9 to March 23. The results of the lottery will be sent to students April 6. BC residents will have priority in the housing lottery over students switching from other dorms and first years in the Class of 2024.

Friedrich said that BC residents will be allowed to request moves in groups of up to eight people, compared to the typical group of four. In addition, two groups of eight people can indicate connection, so that housing assignment staff can work to move that larger group to the same residence.

Aaronson told *The Tech* that because BC culture is closely tied to its nine floors, "some are worried about losing physical access to people they've built strong ties to and are comfortable with" through the renewal.

Once BC residents are placed in new residence halls, room assignments will be determined according to internal house processes. Students who are switched to New Vassar will be able to selfselect their rooms from April 13 to April 16.

Aaronson said that internal room assignment processes have

been discussed with leadership of other dorms during DormCon meetings. She added that dorm presidents should have the specific plans for moving into their residences available at the March 5 DormCon meeting.

Friedrich said that BC residents moving off campus during the transition would "be absolutely guaranteed to return" after the renovations.

Both Aaronson and Quach identified preservation of community as an important goal during the renewal. Aaronson said to *The Tech* that she is "really interested in having a continuity of community during and after transition" and hopes to establish spaces and funding for BC community events even while the building is under construction.

Quach wrote that he is "concerned about the amount of funding BC will have during its transition."

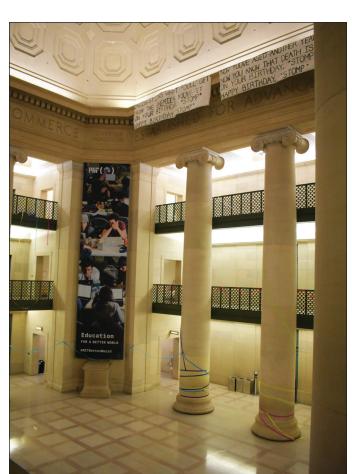
"Having the funding to be able to hold Burton Conner and campus-wide events... is important to preserve our culture and a worthy investment for MIT to provide during the transition process," Quach wrote.

Aaronson said during the meeting that two resident-led committees were being created for the transition process, one to help document existing BC murals and another to manage the storage of community items. Three types of storage will be available: summer storage, short-term storage that can be accessed during the renewal period, and long-term storage to be stored until the reopening of BC.

These committees will be determined March 18. The mural preservation selections are due in early May and storage will be finalized in late May, according to a transition calendar passed out at the community meeting.

Members of the New Vassar founders' group were also present at the community meeting so that BC residents could ask about moving into the new residence hall.

Residents with questions or concerns about the transition process can email burtonconner-renewal@mit.edu.



ARUN WONGPROMMOON — THE TECH

Residents of Random Hall hack Lobby 7 Saturday, putting up banners and decorations to commemorate the anniversary of the hall's founding.

New Vassar expects a '40-30-20-10' split of first years, sophomores, juniors, and seniors

New Vassar, from Page 1

The mezzanine floor sits halfway between the ground floor and second floor. Most of the space will be a large lounge with couches, TVs, and chairs. Two music rooms split off from the lounge. The mezzanine will be open to the ground floor lobby and separated by a pane of glass from the dorm's laundry room on the second floor.

The second through fifth floors comprise the residential area of the dorm. There will be three GRA areas per floor, each with their own lounge, study, and kitchenette. Kitchenettes will have two large refrigerators, cabinets, sinks, a microwave, and a kitchen island. The studies, described in renderings as "p-set friendly," will have a quiet space, white boards, and group seating.

NV will contain ten cooking pods, called "Tim's Kitchens." The pods will offer cooking classes and smoothie stations

There will be two communal restrooms for each GRA area, each with four toilets, three showers, and three sinks. Residents will be free to keep them as mens' and womens' or to designate them as genderneutral. There will also be two private full bathrooms for each floor.

Rooms at New Vassar will be entirely singles and doubles. Singles will be about 90 square feet and doubles 180. Rooms will be furnished with a desk, chair, dresser, short bookshelf, bed, and wardrobe for each person.

NV will also contain a grocery market, called "Tim's Market." Founders' group member Tingyi Lu '23 said at a NV info social March 1 that because the NV dining hall will serve only brunch and dinner, the store will serve as a "breakfast marketplace" similar to the pick-a-lunch program in Walker Memorial.

NV head of house Steven Hall ScD '85 said during the info social March 1 that "certain rooms" will be "designated as first-year rooms" and students "won't be able to squat those rooms." Rooms reserved for first years are "completely spread out" throughout the dorm, Hall said.

Hall explained that NV expects a "40-30-20-10" split between first years, sophomores, juniors, and seniors, respectively.

Naomi Carton, the NV associate head of house, said during the info social that "first-year assignments" were "blocked off" first. As for the split between years, she

said that the heads of house and founders' group looked at Maseeh and Simmons historical housing data as a basis for their estimates. Carton explained that Maseeh had about 40% first years when it opened.

There will be two elevators at the east and west ends of the building. Three stairwells also run the entire vertical height of the building.

Outside the dorm, there will be an enclosed social courtyard with a patio and an overhang deck. Bike storage will run along the entire length of the north side of the building.

Lu said that the founder's group was not able to influence the physical design of the building, as the group was not formed until Fall 2019. However, the founder's group Interim Report says that "the founders' group was able to provide input on fabric selections for furniture in the common space on the second floor of the residence hall."

Lu said that the founder's group consisted of three first years, two sophomores, and one junior who met every other week.

Another NV info social will be held at the Coffeehouse Lounge in the Student Center from 2:30 p.m. to 4:30 p.m. March 6.

New Vassar dining hours aimed toward reducing lunchtime crowding at Maseeh

Meal Plan, from Page 1

lege requires all undergraduates living on campus to have an unlimited meal plan."

Addressing the financial deficit, Graduate Student Council Vice President Alex Joerger G said that "the only way to make this work is to increase the number of [meal] swipes sold." Joerger said that either students with a meal plan will have to pay more or students not on a meal plan will be forced to purchase one.

When asked if the working group had considered requiring all students to be on the meal plan, Peter Cummings, executive director for administration at the Division of Student Life (DSL), said that "there's a healthy respect for cookfor-yourself communities" and that with "more people on the plan, it is less expensive for everyone... but that isn't MIT"

Hayes said that minimizing the deficit will allow MIT Dining to "strategically update equipment."

According to the working group plan, no current MIT undergraduates will be affected by the changes in meal plan minimums.

Burton Conner residents raised the concern that, due to the tem-

porary closing of BC, residents may be forced onto a meal plan when they do not want one. The concerns arose amid speculation that there will be insufficient room in non-dining hall dorms and surplus room in NV for displaced BC residents.

Senior Associate Dean for Residential Education Judy Robinson responded that the DSL "won't know how many beds will be available until there is movement," which will be determined by the housing switch lottery.

A student asked if BC residents who move to NV would get be exempted from the meal plan. Cummings responded that the New Vassar community wouldn't "get off to a good start" if some students were exempt. In response to a student's concern about cost, Cummings said that he could take the idea of a temporary meal plan subsidy to other administrators.

McCormick Head of House Raul Radovitzky said that dining halls can act as a "glue" for the community, recalling a time when McCormick did not have a dining plan to be "pretty sad."

The conversation also addressed NV and its role in the meal plan up-

dates. Specifically, students wondered why the new dorm was decided to be a dining dorm.

NV Head of House Steve Hall ScD '85 said that due to the building size requirements, the new 450-bed dorm could not fit multiple kitchens to support a cook-for-yourself community.

Naomi Carton, NV associate head of house, wrote in an email to *The Tech* that the energy required for multiple cook-for-yourself kitchens throughout the building presents "significant challenges to fulfilling MIT's sustainability goals."

Hayes also said that opening NV for lunch will reduce overcrowding in Maseeh

Other students expressed dissatisfaction with the food quality at dining halls.

"A bad experience day after day shouldn't happen," Hall said. Both Hall and Hayes recommended that students email foodstuff@mit.edu to report poor food quality.

Hayes added that students will be sent a comprehensive dining survey next week so that "we will know by house... where we need to focus."

Rujul Gandhi contributed reporting.

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To Democratic voters registered at SidPac, Ashdown, and pika:

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monwealth of A ESIDENTIAL PR DEMOCRATIC PAI OFFICIAL SPECIMEN BALLOT

Tuesday, March 3, 2
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To vote for individual candidates fill in the oval after each name

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The Coronavirus Czar by Jaeho Kim

The Coronavirus Czar







by Jaeho Kim 20

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WENBO'S WALKS

The waffle is a lie

The Earth in a tin can

By Wenbo Wu

EDITOR

As I pass Zinneken's, "indulge" fills my mind the same way a deliciously creamy syrup fills the wells of a fresh Belgian waffle. Simultaneously, guilt swoops in like an owl closing in upon its unsuspecting prey. My English teachers in middle school said I had a knack for conceiving nonsensical similes. I don't know if that's *still* true, but I suppose that's not for me to judge.

"After the hook must come the thesis," they said.

Do I have a thesis? Nope. Is it as #deep as how I ended my last column? Absolutelynot.Nothing will ever beat overthinking an egg. Haha... beating an egg... get it? I know — I'm just *too* doggone funny.

Look, I just don't want to pick the path that sends the universe spiraling toward a Big Rip.

Anyhow, feeling guilty is a complicated matter and poses more questions than answers. For instance, on a most fundamental level, where did this guilt originate?

Maybe nature is guilting me because I'm increasing my carbon footprint by listening to Carly Rae Jepsen as I walk. Or maybe my sweet tooth is guilting me because I'm not immediately handing this wonderful culinary establishment all of my money. Or even worse — maybe it's something more meta, something only the reader of this column can appreciate.

What I mean, of course, is that the word "indulge" did not *actually* fill my mind the way deliciously creamy syrup fills the wells of a fresh Belgian waffle. I'm feeling guilty for lying about what I truly think. I know novelists and poets use figurative language all the time, but I'm no author.

I'm going to rectify that mistake by being com-*plete*-ly truthful from now on. I *refuse* to accept inaccuracies, even in the slightest.

But what if my heart says otherwise? My love of sarcasm and hyperboles extends beyond the confines of this world, and it'll *literally* feel like the end of the universe if I were forced to give them up.

Actually, you know what? Forget that I just promised you that. Empty promises make me go into moral-existential crises: I'd rather not make that promise than be unable to follow through with it.

Anyways, as I discovered the other day, I lack an internal monologue. What I'm trying to confess is that the premise of this whole column is a lie. Maybe this *isn't* purely a train-of-thought but rather an approximation of what my thoughts *could be* if they were actually processed in English.

Also, as it turns out, my friends with internal monologues tend to amuse themselves quite verbally about this when they could've just as easily done this with their inner voices instead.

Like, I can't put my judgement of others into words *unless* I vocalize or write them down. But can y'alls who *can* at least try? I'm kidding. I love my friends too much — please don't change your wonderful ways.

Don't get me wrong — I've tried to explain this phenomenon myself. I hypothesize that it's because I grew up with both English and Mandarin. Maybe my brain couldn't decide which language to stick with, so it just did the next most irrational thing: giving up on both. Ugh, I'm so indecisive.

As expected, just when I'm contemplating my own indecisiveness, the road before me branches into two and I'm confronted with the most important decision of my life. The butterfly effect dictates that the course of history could change drastically based on this singular choice.

Look, I just don't want to pick the path that sends the universe spiraling toward a Big Rip. Whatever, I guess I'll just take the rightmost one. I apologize to the universe in advance if I chose incorrectly.

I'm slowly approaching Harvard Square. "Indulge, indulge, indulge," I mutter to myself. That reminds me of another word. Ah yes, "indulgence." How unexpectedly religious of me!

"As soon as a coin in the coffer rings, the soul from purgatory springs," Johann Tetzel once said, accidentally kick-starting the Protestant reformation with his rattling tin cans. I have absolutely no idea why *that* came to mind — I haven't thought about Tetzel since *middle* school.

As I approach the T station, I hear the sound of rattling tin cans.

Wait. Did I unknowingly hear the tin cans first, which then caused me to think of Tetzel, or did I think of Tetzel, consequently becoming more aware of the cans? Taking psychology is truly changing my life... however you wish to interpret that statement. What an un*can*ny coincidence either way. Okay; I'll stop.

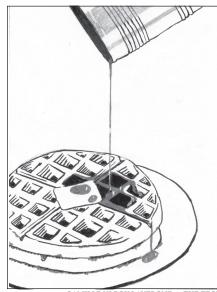
I see a few students dressed in heavy coats collecting donations to fund climate change solutions research. I toss in a few coins, for whatever it's worth.

Although both Tetzel and these students come bearing tin cans, I can't help but notice the stark contrast in their intentions. Tetzel wanted money but used a false premise in religion to obtain it. These students want money too, but they're collecting it for a cause that will actually benefit humanity.

Let's be clear: climate change is not a false premise.

What a shame that an issue like climate change, so fundamentally threatening to our livelihoods, has become a polarizing argument of truth. Let's be clear: climate change is *not* a false premise.

It's paradoxical to me how some people can value scientists in specific fields,



Is there a situation stickier than syrup

filling the wells of a fresh Belgian waffle? such as healthcare and drug discovery, yet trample on good research when their

beliefs don't line up with other scientists'

I wonder if many MIT students are just too preoccupied with problem sets and other activities to take more active roles in the issues they care about. Specifically with regard to climate change, I'm sure there are plenty of students who have organized events on or off campus and that there are many more who are passionate about the issue. Yet, as scientists, why

I'll be the first to admit that I haven't *exactly* been a saint about environmentalism. I don't carry reusable utensils, and I forget to bring my own bag sometimes when shopping. But I promise that I'll do better. A promise *is* a promise, after all.

aren't we taking more charge?

Next time, I plan to walk in the direction of Memorial Drive to see where that leads me... I'll end this with the biweekly #deep question: what happens when our values collide with societal beliefs?

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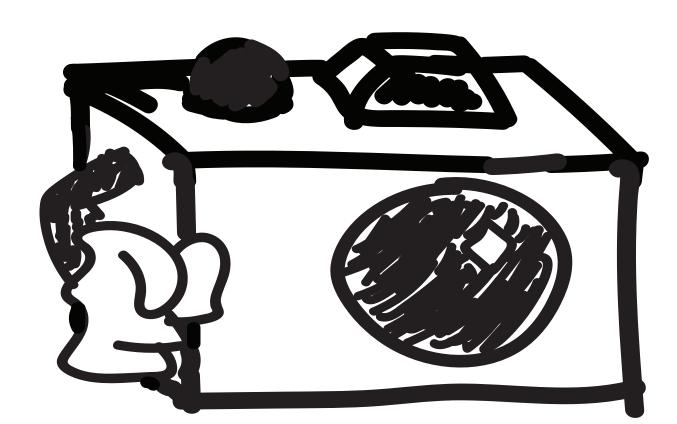


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6 The Tech

TS ARTS ARTS ARTS ART

MOVIE REVIEW

Burden takes on the weight of a story too heavy for one film

Unpacking the complexities of the film with director Andrew Heckler

Burden

Directed by Andrew Heckler

Screenplay by Andrew Heckler

Starring Garrett Hedlund, Forest Whitaker, Andrea Riseborough, Usher

Rated R

Now playing in select theaters

By Lulu Tian

ASSOCIATE ARTS EDITOR

A lot of things have changed since 1996, but some stories remain strikingly relevant. In 1996, even when some parts of the country regarded the KKK as a thing of the past, the Klan was still alive and thriving in towns like Laurens, South Carolina. While a headline announcing "The Redneck KKK Museum Opens in Small Southern Town Square" was already enough to catch the attention of then-actor Andrew Heckler, the even more striking story that would launch Heckler into his first directing role came one year later: "Klansman Sells Redneck Shop and KKK Museum to Black Baptist Minister." This stupefying transaction, involving ex-Klansman Mike Burden (Garrett Hedlund) and Reverend Kennedy (Forest Whitaker), served as the basis for Heckler's film Burden.

Appropriately named for both the main character and the weight of the story, the film follows Mike as he is forced to deconstruct a life's worth of racist beliefs when he leaves behind the Klan, the only family he has ever known. His girlfriend Judy (Andrea Riseborough) is a rare voice of acceptance in their small town in South Carolina, and with her urging, he leaves the Klan. This decision leaves Mike, Judy, and Judy's young son isolated and endangered, giving them a glimpse of the kind of hardships black people in their area have to suffer through everyday because of the Klan. When they meet Reverend Kennedy, the leader of the black congregation in their town, he extends unprecedented kindness to them, abiding by his morals but going against the people around him.

Director Andrew Heckler and I spoke through the phone to unpack the film's complex themes of reconciliation, understanding, and race. Although the story may seem like a response to current racial tensions, Heckler emphasized that the film is "a simple story about love overcoming hate" rather than a political stance. His goal, from the point when he began the script for *Burden* in 1999 to when he started filming much later in 2016, remained to create a story whose characters were humans, not labels. "We're so fast to be a headline society and not really read the article," Heckler remarked.

Even going beyond simply "reading the article," Heckler's film was powered by his urge to understand the story behind the "Redneck Museum" on a deeper level. After discovering those headlines, he immersed himself in South Carolina, where he interacted with the black community as well as the white supremacists who were affected by the story. "It really required me to put aside all of my personal beliefs and to try to not judge anybody," Heckler reflected, "but to understand them and try to figure out where they were coming from."

With this understanding, the movie certainly does not excuse any of the racist, violent behaviors of Mike and the Klansmen, but it highlights the long-term effects of the mob mentality and deep-rooted racism that the Klan instills in its members from a young age. The film tries to find complexity even in such established belief systems, playing with the idea that humans have inconsistencies that do not fit into general stereotypes. Mike's trajectory is especially nonlinear — one moment teaching a young black child to fish, and the next, beating up a black teenager in his car. While this imperfect progression speaks to the nonbinary nature of prejudice, it is difficult at times to be convinced of the changes in Mike's

The setting in which these events take place contribute to the authenticity of the film. The coloring of the shots, with gray tones, dusty browns, and muted greens, harkens back to almost the palette of Western films, evoking a rurality and sense of a past era. The scenes of the characters' daily routines remind audiences of Heckler's realization that even in strained environments, "it's not all just hate." Family dinners and pastimes like basketball or car racing help establish the different communities in the film without always referencing racial tensions. At the same time, Burden does not gloss over the crude, violent, and degrading actions of Klansmen, with white supremacists taunting black citizens through verbal and physical abuse as an established part of the film's landscape.

Being realistic was important to Heckler, especially considering the true story behind the film. The actors in the film were able to meet and interact with the real Mike Burden and Reverend Kennedy, as well as other people in the story. The detailed performances by the main cast prove the significance of the opportunity they had "to breathe [the real people] in, to sort of get these guys under their skin and pick up nu-

ances, accents, and the flavors of who these characters are." With the burden of accurately depicting the real people, Heckler and the cast felt "an extra obligation to put in 100 % effort" for these "real heroes of the movie."

Hedlund's performance characterizes this flawed protagonist with a slow, uneven gait and slouched head, making it slightly uncomfortable to watch Mike. Through this motor dissonance alone, Mike's inner emotional conflicts become visible, and Hedlund successfully conveys the overwhelming discomfort that Mike feels in his own skin. The Reverend is spotlighted as well, and Forest Whitaker's quiet control works perfectly to play a man whose morality and spirituality are strong enough for him to act against the wishes of his family, community, and even himself. Whitaker is charismatic and smooth as the virtuous preacher in striking contrast with Hedlund's awkward, mumbly portrayal of Mike Burden, creating a dichotomy around which much of the film revolves.

The strain that Kennedy's relationship with Mike puts on his family creates charged moments that present the taxing, emotional challenges behind the glossy visage of acceptance and forgiveness. Heckler is ambitious to tackle many themes in the film, but unfortunately, the pain of the black community and the anger of the black youth with the Reverend's message of love even in the face of hate, remain largely unresolved and unexplored. Giving more attention to the conflict within the black community about how to respond to Mike and the Reverend's actions could have been an opportunity for *Burden*

to fulfill the goal of being "able to look at someone else's point of view," but the film falls flat there. Heckler's goal to expose different sides of the story falls strongly on Mike and the Klan's side, with the occasional deep but mostly disappointing role of the black residents. "The whole experience was a challenge," Heckler said, acknowledging the difficulty in writing about racial tensions in a way that did justice to the real story.

By focusing heavily on the characters of Mike, Judy, and Reverend Kennedy, Burden's main fault is that it neglects its other characters. Many of the supporting roles feel like they are there only to quite literally support Mike's journey. The script's convenient usage of Clarence (Usher), a black man who grew up with Mike, and Judy's son, with whom Mike is always caring and playful, create relationships that feel obviously concocted rather than organic. The way in which Mike's interactions are staged and paced along his road to change makes what is a true story seem unnaturally forced at certain points. Overall, the message of the film is delivered in a way that is clumsily straightforward rather than

Burden's themes of racism, reconciliation, and love are undoubtedly fascinating, especially considering that the events of the film occurred in real life, but in its focus to get these ideas across, the film loses some finesse. However, the idea that "if we're all willing to look at each other, we can maybe effect some change" rings loudly and passes on the necessary burden of continuing and improving this discussion.



Tom Griffin (Tom Wilkinson) and Reverend David Kennedy (Forest Whitaker) face off in Andrew Heckler's film *Burden*.

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Thursday, March 05, 2020 THE TECH 7

ARTS EXHIBITION REVIEW

Bezos, bodies, and backprop

Jonathan Zong's BODY TEXT exhibition is more than meets the eye

By Gloria Lin TECH STAFF

A blank keyboard. A box of receipts. The name "Jeff Bezos" stickered onto the wall. At first glance, Jonathan Zong's BODY TEXT exhibition intrigues with its deceptively innocuous exterior. But for observers who care to read between the lines, BODY TEXT navigates the boundary between bodies and machines, lamenting both the aggregation of identity and invasion of the individual in the digital age. Told through visual media as unbounded as its message, BODY TEXT is a search for self within an increasingly impersonal world created by technology.

Situated opposite the gallery entrance, the "Jeff Bezos" display mentioned earlier immediately greets my arrival. Upon closer inspection, I realize that the letters are composed of partially erased outlines of recognizable faces: celebrity faces taken from a facial recognition training dataset. It's a commentary on how these datasets are mined from the internet, often without consent, and fed into artificial neural networks programmed to decompose faces into features and aggregate them, denying individuality and amplifying bias. "Jeff Bezos" offers a human perspective on machine learning, told from a side we don't usually consider. We love training our ML models to perform neat tricks, but where does the data come from? What do the outputs mean for the individual? Stare too hard at the words and you miss the faces.

Like "Jeff Bezos," other pieces in the room convey complex messages of identity and tech that aren't immediately obvious from the elegantly simple displays. The blank keyboard mentioned earlier is part of "Biometric Sans," an interactive typewriter which preserves the personality of handwriting lost in the regularity of typeface by elongating letters based on typing speed. The "box of receipts" actually contains a printed record of every "sorry" sent by Zong via Facebook Messenger from 2008 to 2018. Though the content of the messages is personal to Zong, "A Box of Apologies" speaks to any user of social media, a testament to the duality of our perfectly curated online personalities and not-so-perfect selves, with regrets buried beneath inbox notifications and exaggerated smiles.

The rest of BODY TEXT addresses topics ranging from public surveillance to violent masculinity to food scarcity, sometimes through the lens of humor. I was surprised by "jeff bezineo's amazine dream" (made in collaboration with Kathleen Ma), a collection of zines — printed booklets with an organic, MS Paint feel. But hidden within the flippant text, jokes, and meme imagery of the zines are angry, rational criticisms of Amazon's business practices and their consequences on individuals. Passive-aggressive in the best way, Zong and Ma's zines are a woke comic form which delightfully defied my expectations.

In fact, defying expectations seems to be one of the only common threads encapsulating BODY TEXT, as Zong himself attests, "[no one thing is] going to completely index 'all this." The final piece in the exhibition catalog, "Messages and Means," is displayed in the center of the gallery. The piece leaves us with insight into the "headspace" that produced such works and anchors us back to reality, "Messages and Means" is a photographic self-portrait of the artist which depicts not only longing for his undergrad days in the Visual Arts Program at Princeton but also his desire for a stronger graphic design commu-

Wiesner Student Art Gallery

BODY TEXT

Jonathan Zong G

On display until Feb. 27,

Echoing this last sentiment regarding MIT, BODY TEXT embodies its own theme in a very meta style. For starters, the exhibition is tucked away in the Wiesner Student Art Gallery on Stud 2, one of the least frequented corners of the bustling Student Center, speaking to a broader message about the secondary (or even ternary) position of art and design at an institution which prides itself on technicality. We reduce building names and majors to numbers, punt HASS classes like chores, and pigeonhole humanities into Course 21. I myself am no less guilty, walking into Wiesner to view BODY TEXT at 10 p.m. on a weekday night, preoccupied with thoughts of the 18.06 pset due at 12 a.m. Even this article is the first non-technical writing I've done in too long, and my neglected, half-finished artwork continues to pile up, casualties of the firehose.

But how can an institution which disregards design and humanities produce the engineers and scientists building systems to be used by people and impact lives? In that sense, BODY TEXT is a nuanced reminder to step back and consider the social implications of the systems we create and to question the whys, not only the hows, of the problems we solve. To take BODY TEXT at face value would be to miss the entire point of the exhibition, designed to provide food for thought with an aftertaste which lingers long after stepping out of the gallery.



COURTESY OF JONATHAN ZONG

Jonathan Zong's exhibition BODYTEXT on display in the Wiesner Student Art Gallery from Jan. 15 to Feb. 27.

TV REVIEW

Doctor Who Series 12: masterfully thrilling

An improved if not overcompensated effort

By Wenbo Wu

Chris Chibnall's second series as Doctor Who's showrunner features its actors' strongest performances. In contrast to the disjointed Series 11, Series 12 had tension, tears, and terror wrapped neatly into an epic series arc, albeit not without its flaws.

The most marked improvement from the previous season is in the writing. Series 11 featured ten standalone stories, but they were inconsistent in tone and poorly executed. On the other hand, most of Series 12's episodes were engaging. Each story managed to retain its uniqueness while also being expertly weaved into the series arc.

Furthermore, whereas Series 11 featured no villains from prior *Who* canon, Series 12 showcased the return of some of the show's most notorious, the Master (Sacha Dhawan), Cybermen, and Judoon. Of course, returning monsters always risk treading all-

★★★★☆

Doctor Who: Series 12

Directed by Jamie Magnus Stone, Lee Haven Jones, Nida Manzoor, **Emma Sullivan**

Screenplay by Chris Chibnall, Ed Hime, Nida Metivier, Vinay Patel, Pete McTighe, Charlene James, **Maxine Alderton**

Starring Jodie Whittaker, **Badley Walsh, Mandip** Gill, Tosin Cole

BBC One

too-familiar territory, yet Series 12 balances the old-school with novel twists to keep audiences on the edges of their seats.

For instance, while "The Haunting of Villa Diodati" begins like a standard ghost story, it shifts focus when a Cyberman abruptly appears halfway through the episode. Suddenly, what seems to be a standalone mystery becomes an apocalyptic crisis, leading directly into the two-part finale. Yet, the transition is masterfully done and the Cyberman's presence makes sense.

Jodie Whittaker's portrayal of the Thirteenth Doctor is impeccably nuanced. From the moment the camera pans to her expression at the end of "Spyfall," the fiery ruins of Gallifrey before her, one can already feel the tension between her usual cheeriness and her newfound disillusionment. Series 12 attempts to remedy Series 11's overoptimistic and bland Doctor by spotlighting her inner con flicts. Here, the Thirteenth Doctor truly excels.

Indeed, the tension only escalates. In "Orphan 55," she dodges questions from her companions, Graham (Bradley Walsh), Ryan (Tosin Cole), and Yaz (Mandip Gill). When Queen Skithra (Anjili Mohindra) asks the Doctor whether she's ever seen a dead planet ("Nikola Tesla's Night of Terror"), she rages. In "Fugitive of the Judoon," she is defensive in response to her companions' questions, and finally in "The Haunting of Villa Diodati," she snaps and rebukes her companions for questioning her judgement. Over the course of the series, the companions grow disgruntled. Ryan, in particular, converses with Yaz at the end of 'Can You Hear Me?" to express his doubts about continuing to travel with the Doctor.

Moreover, recurring elements throughout the series highlight the Doctor's internal conflict. The Timeless Child, the centerpiece of the series finale, appears in both "Spyfall" and "Can You Hear Me?" The motif of planetary destruction starts in "Spyfall" and continues for the remainder of the series, particularly in "Orphan 55" and "Praxeus." Finally, the Dregs, seemingly one-off monsters in "Orphan 55," reappear in Ryan's dream sequence in "Can You Hear Me?"

Dhawan's Master is thrilling with his exaggerated and childlike glee for his evil plans. He feigns cooperation with the Doctor as a secret agent in the series premiere, but quickly descends into insanity when he is revealed to be her long-time nemesis in the final minutes of the episode. In "The Timeless Children," he is at his most sinister, manipulating the Doctor's psychology while creating a new Cybermaster race to conquer the universe.

The companions get more developed this series too. In many stories, they split away from the Doctor to carry out different tasks among themselves. Consequently, they just have a lot more to contribute to the stories. Walsh, Cole, and Gill portray their characters with such emotional range that it's difficult to get through the series with a dry eye.

comic relief above his sorrow undertones. After the events of Series 11, he seems to have gotten over his past, but, as seen in "Can You Hear Me?" he still reels from the death of his wife, Grace (Sharon D. Clarke). He provides occasional wisdom, and it is he who comes up with a lifesaving plan in the finale. Even though he changes the least throughout the series, he was already the most characterized heading in and can afford to take a back seat.

Ryan, on the other hand, is continuously tested this series. When the Doctor is unable to save Bella (Gia Ré) at the end of "Orphan 55," he begins to question how his life in the TARDIS is affecting him and those around him. Furthermore, in one of the most vulnerable moments of the series, he advises his friend Tibo (Buom Tihngang) to seek help for his depression ("Can You Hear Me?"). As a more subtle development, Ryan starts the series being unable to aim a basketball due to his dyspraxia, but it's his accurate bomb-throwing that saves his life in "The Timeless Children."

Yaz, arguably the most underdeveloped companion last series, finally uses her police training in "Spyfall," "Fugitive of the Judoon," and "Praxeus." First hinted at in "The Woman Who Fell to Earth," her daring attitude is finally fleshed out, especially when she spearheads an impromptu mission in "Praxeus" or runs into a dangerous portal in "The Timeless Children." Notwithstanding her recklessness, however, Yaz is endearing. While her family served as a plot device in Series 11, her relationship with them this series underscores her growth. This comes to the forefront after exploring her most vulnerable moment: running away from home ("Can You Hear

Where the series shines is in its diversity. It casts a black Doctor (Io Martin) for the first time in the show's history and contains the first episode that places a gay couple ("Praxeus") front-and-center. Representation in media is indubitably important, but often such attempts feel forced. The show handled this well by not side lining any of these characters. Jo's Doctor plays a central role in her episodes, and the positive representation of the LGBTQ+ community is commendable. "Praxeus" is thus far the only Doctor Who episode to make me cry three times or more and is one of my favorites of the series.

Yet, despite the plethora of amazing things this series has to offer, it falls short in two major ways. One issue is that too much of the series feels like buildup and the payoff in the finale cannot live up to the hype. Chibnall penned four of the ten episodes and co-authored an additional three. It's no surprise, then, that even the stories by some of the other writers had the series arc embedded within them. Unfortunately, the audience is left with too few clues leading up to these frequent cliffhangers, making their resolutions rushed and too-convenient. One can only handle so many surprises before they start to feel overused and ineffective. Secondly, although the show has its heart in the right place with some of its messages, it feels preachy at times. The primary offender is the monologue that ends "Orphan 55."

Nonetheless, the show continues to awe,

even going into its 58th year.

8 The Tech
Thursday, March 05, 2020

Bell: Piazza student-facing user interface 'cluttered' with advertisements

Piazza, from Page 1

weekly course material. The platform does not support private posts.

Hartz and 8.02 lecturer Peter Dourmashkin '76 both said in interviews with *The Tech* that student privacy was the main cause of switching away from Piazza.

Hartz said, "First and foremost, the biggest concern I have, not only with Piazza but any kind of third-party cloud-based system, is who are we sharing our student data with and what are they doing with those data?" Hartz was especially concerned because students on Piazza not only ask questions about class material, but also often post privately about personal concerns or medical issues.

Dourmashkin echoed these concerns, adding that even if Piazza's current terms of service protected student privacy, if Piazza were acquired, student data then be owned by a different company that could be less protective. As an example, Dourmashkin pointed to Gradescope, a commonly used grading software at MIT that was acquired by Turnitin in 2018.

Several years ago, MIT "added language to central Procurement's vendor and independent contractor forms to protect any disclosure of information" to "ensure that third party developers have appropriate safeguards in place and adhere to Section 11 of the MIT Policies and Procedures and with any applicable federal and state law," Vice Chancellor Ian Waitz wrote in a statement emailed to *The Tech*.

However, Vice President and General Counsel Mark DiVicenzo wrote in an email to *The Tech*, this only applies when MIT engages "at an institutional level" with vendors. "There is no required approval process for class administrators when choosing third-party learning systems"

Furthermore, the Office of Open Learning only supports in-house systems like the Residential MITx platform and has "no role in dealing with third party platforms like Piazza," wrote Krishna Rajagopal, dean of digital learning, and Sheryl Barnes, director of digital learning in residential education, in a statement emailed to *The Tech*.

In 2014, Piazza announced its new corporate recruiting service based on selling student data, Piazza Careers. In 2016, a blog post on educational publication site e-Literate noted that although Piazza claimed that the Piazza Careers was opt-in, the sign-up page to Piazza included a pre-checked box for signing up for the program. Companies could then see student profile information and their performance in courses.

Additionally, several universities, including UC Berkeley, UC Davis, and the University of Toronto, voiced their concerns.

Piazza responded by stating that they "made a mistake by not engaging and responding to a way befitting of the trust placed in us" and reiterated that Piazza Q&A is FERPA compliant. Piazza also entered formal agreements with several universities.

MIT does not have a contract with Piazza, DiVicenzo wrote. Di-Vicenzo also wrote that the Office of the General Counsel is "not aware of any recent complaints regarding third-party learning providers."

Piazza's current privacy policy states that it collects a variety of data, including account registration information, course information such as announcements and syllabi, user profile information, posts and messages, user service requests, IP addresses, general location information, clicks, and internet service provider.

Piazza uses this data for notifications, user communication, and service provision. Piazza also anonymizes and aggregates such data for research and marketing purposes. Additionally, Piazza states that in the case of a business transfer, it may disclose information to another company.

Hartz said that he had been thinking for years about the student

privacy issue, but until now had not had the time to set up a new system where students would only have to share data with the instructors. He selected Discourse because he was familiar with the platform, understood that it had the necessary features, and knew that it was relatively easy to set up. After speaking with fellow 6.009 instructors, Hartz set up Discourse on an MIT server.

In addition to addressing privacy concerns, Discourse can be easily modified, making it possible to integrate CAT-SOOP in the future, Hartz said. CAT-SOOP is a "programmable learning management system" originally developed for 6.01(Introduction to EECS via Robotics) and used by many Course 6 classes.

Hartz also appreciates the more forum-like user experience of the new system, as it promotes more discussion and problem guidance, rather than simply providing answers. Lastly, Discourse allows Hartz more control over who can see certain posts. With Piazza, classes could differentiate between instructors and students; with Discourse, Hartz can distinguish between instructors, LAs, and students, such that some private notes will only be seen by instructors.

Tomasik wrote that privacy came to instructors' attention around 2017, and instructors talked with a few vendors for discussion platforms "before deciding that the safest way to protect student data was to just use the MITx in-house one."

Dourmashkin said that he recognized that MITx, compared to a private company, is much slower at adding features, and the discussion software is much less sophisticated than Piazza's.

Dourmashkin said it was beneficial that moving discussions from Piazza to MITx reduced the number of websites that students needed to access for the class, as students must already use both Stellar and MITx.

Ed, like Piazza, is another third party platform. 6.0001/2 instructor

Ana Bell said that "a while ago" she became aware of how "cluttered" Piazza's student-facing user interface was, with its front page ads for job searches. Then, this semester Ed reached out to her, pitching a "Piazza-like" but more customizable platform. Harvard's CS50 class had also used Ed with success.

Bell said that student privacy briefly arose in her choice to select Ed, as she realized from the Ed salesperson that Piazza was profiting in more ways than just showing ads. She is also an instructor in 6.009, which discussed student privacy and Piazza in instructor meetings.

Ed's privacy policy states that it collects a variety of data, such as student posts and IP addresses, and is FERPA compliant. Ed states that it only uses such data for notifications, service maintenance and improval, and customer service and does not sell the information to third parties. However, it states that if its business assets are acquired, user information may also be transferred to the acquiring company.

Hartz said he was originally concerned about students being less likely to ask questions, as the platform was less familiar than Piazza. In actuality, the number of weekly posts this semester has been higher than in the fall.

Emma Wang '23 said in an interview with *The Tech* that she found the forum and Piazza to be equally functional, although the forum is prettier.

Dourmashkin said students have posted less on MITx than they did on Piazza. Tomasik wrote that 8.02 "had never promoted the discussion platform in class when we used Piazza, so we didn't expect that when we switched we would have to do so much more promotion."

"As a response to the poor use last semester, we are making more of an effort this semester to alert students to the existence of the discussion section and promote its use," Tomasik wrote.

Niki Kim '23 wrote in an email to *The Tech* that MITx questions seem mostly to be about technical aspects of MITx, such as when a submit button is broken, rather than about course content. Kim wrote that she has not posted on MITx and does not feel inclined to, as there is little activity on the discussion forum, especially compared to Piazza.

Shan Shan Huang '22 said that she finds Ed and Piazza to be functionally the same and has no preference between the two. She said, however, that she would prefer classes to require fewer websites.

None of the students were concerned about student privacy. Huang and Wang said that they had not given much thought to the issue. Kim wrote that she is not "particularly concerned with third parties like Piazza having my student data," as "students don't utilize Piazza enough for them to do any harm with the information of us that they have." In addition, Kim wrote that she believes "all the harm that can be done ... has already been done," pointing, as an example, to the scam emails she already receives.

Hartz plans to continue using Discourse for his classes; in addition to 6.009, he has taught both 6.01 and 6.003 (Signals and Systems). While he plans to continue discussing student privacy concerns and alternatives to Piazza with other instructors, he said he does not plan to be an "evangelist" for Discourse.

Bell plans to try Ed for the EdX version of 6.0001/2. She hopes that it will be better, "especially for community TAs," students in the EdX class who elect to help fellow students, "since they have many issues with EdX forums as they are now." She pointed out that private posts are not allowed in the EdX forums, which makes it difficult for community TAs to debug, as students cannot paste their code into questions without all students seeing their code.

DID YOUR MIT ESSAYS GET YOU IN?

The Tech is collecting successful application essays (hint: yours!).

Email your pieces to cl@the-tech.mit.edu!

Fifth Week Flag

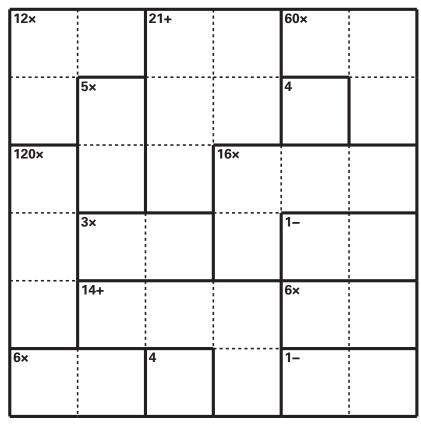
Solution, page 3

		4						
					4	3		7
		9	7	3			5	2
7		6	3		5			
	8		1		7		9	
			8		9	7		5
1	2			7	3	6		
9		7	6					
						5		

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

Super Tuesday

Solution, page 3



Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

17

13

25

35

40

60

65

68

71

45

Beat It by Brad Wilber

Solution, page 3

ACROSS

- 1 "Fool's Day" mo.
- 4 Make a sound of shock
- 8 Untidy person
- 12 Hawaiian dances
- 14 Latch (grasp)
- 15 How take-out orders are placed
- 16 Grouchy one
- 17 When trains are due: Abbr.
- 18 Coin in Spain or Italy 19 Shaken instrument that
- jingles
- 21 Adam and Eve's paradise
- 22 Utensil for oatmeal
- 23 Political thinker Marx
- 25 __-in-the-blank 28 Opposite aspects of an
- issue 31 Try to persuade
- 35 Either baseball game squad
- 37 Purple jelly flavor
- 39 Overly skinny
- 40 Doctor's "Open wide" request
- 42 Finds a purpose for

- 43 Witch's hex
- 45 Local sandwich shop
- 46 Prescriptions, for short
- 47 Plunge suddenly, as a hawk
- 49 Payment to a landlord
- 51 Walk wearily
- 53 Distance below the surface
- 57 Session in the tub
- 60 Orchestra section for 19 Across, plus 8 and 34 Down
- 64 Sandwich cookie brand
- 65 Urgent request
- 66 Florida city near St. Pete
- 67 Low in fat, as meat
- 68 __ so (nevertheless) 69 Take a snooze
- 70 Taunter's challenge
- 71 Nimble-fingered
- 72 Title for some wives

DOWN

- 1 Mysterious glows
- 2 Well-padded, as a turkey 3 Stallone's commando
- character

- 4 "Attendee" suffix for movie
- 5 Prefix for freeze
- 6 Offended the nose
- 7 Pretend to be
- 8 Metal calypso instrument
- 9 Noisy
- 10 Fairy tale villain 11 Unexpected benefit
- 12 Mtn.'s elevation
- 13 Good-natured parody 20 __ of measure (miles and hours)
- 24 Oil-drilling structure
- 26 Act as a guide
- 27 Birthday cake's horizontal part
- 29 Ill-at-__ (nervous)
- 30 Went very fast
- 31 Network with an eye logo
- 32 "How clumsy of me!"
- 33 From square one
- 34 Marching-band instrument hit with small mallets
- 36 Rooster or bull
- 38 Double-curve letter
- 41 Typical pious person of India
- 44 Text message "Very funny"
- 48 Exploded, as a bubble 50 Exams

16

19

39

43

70

31 32 33 34

- 52 Investigate in detail
- 54 Old Testament song
- 55 Oven countdown device 56 Optimistic feelings
- 57 Typeface like this
- 58 Vicinity
- 59 __ apart (rip up) 61 Lagoon's coral barrier

15

18

21

46

54 | 55 | 56

24

50

66

69

41

53

- 62 Isn't able to 63 Brief snooze

miscellany #15: long weekend blues





FUNFUNFUNFUNFUN

FUNFUNFUNFUNFUNFU

Mardi Gras

Solution, page 3

4			1				6	
	3	1			6		8	
	8			7		4	1	
				6	2			
8			5		1			7
			5	8				
	7	8		8 2			5	
	2		7			9	5 4	
	4				9			6

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

March Madness

Solution, page 3

480×			6×		
	6×			30×	
2-	12×		48×		
	12×		1-		
1		23+			2
2÷				1-	

Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

Blursed Riddles #1

What has two A's, two S's, and is a concrete structure usually inhabited by cars?

New Vassar (a.k.a. West GARAGE).

MIT Doodles #10 by Raphi Kang



Welcome to I-had-a-4.0-in-high-school-and-now-I'mnot-on-PNR-and-my-grades-matter-AAHH-Anonymous.

Daylight Savings

Solution, page 3

17+	!	; ; ;	 	22+	 	 	1	7
15×		 	- 1-	84×		144×		
								1
26+	; ; ;	; ; ; ;		5–			112×	; ; ; ; ;
	224×	1	1-	-	35×		-	1-
		21×	-	216×		4÷		
5–	2	-	10+	-	1	22+		6
	3÷		-	40×		3	┪	5×
8	-	60×		1–	63×		4	-
63×		-	- 		21+			
	1		! !				1	

Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–9. Follow the mathematical operations for each box.

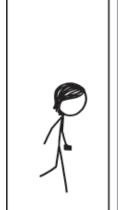
Blursed Riddles #2

What is like pizza but gives you intellectual sustenance?

Piazza

A WEBCOMIC OF ROMANCE, SARCASM, MATH, AND LANGUAGE by Randall Munroe

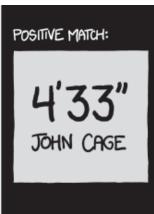
[1199] Silence











All music is just performances of 4'33" in studios where another band happened to be playing at the time.

BASKETBALL

MIT Women's Basketball finishes second in NEWMAC Championship, loses 70–56 in final

Engineers defeat Babson College 78-72 in semifinal but lose to Smith College in final

By Suleman Thaniana

SPORTS EDITOR

Women's Basketball played the semifinal and final of the NEWMAC Championship over the past week. The team successfully defeated Babson College 78-72 in the semifinal, played at the Staake Gymnasium in Babson Park on Friday, Feb. 28, advancing to the final. The final was played Sunday, March 1 at the Ainsworth Gymnasium in Northampton against Smith College. The final featured a 70-56 defeat for MIT. Over the two games, Christina Antonakakis '22 and Jocelyn Luizzi '21 displayed excellent performances.

The game against Babson College began with MIT in the driver's seat as they started the game with a 15-4 run and ended the first quarter with a 22-12 lead. In the second quarter, MIT kept up their defensive walls and maintained their lead, ending the first half with a score of 38-31.

The Beavers featured a comeback in the third quarter, which they began with an 18-6 run, claiming a 49–44 lead with 4:15 remaining in the third quarter. The Engineers did not fall back, thanks to a three-pointer by Annika Sougstad '22 and a back-and-forth scoring spree, bringing MIT to a 56–55 lead by the end of the quarter.

The same competitive backand-forth scoring continued between the two teams in the fourth quarter, with five ties and four lead changes. Towards the end of the quarter, the Engineers eventually sparked a 6 point scoring spree to get them a 72-68 lead with 1:04 remaining. Babson College attempted a comeback in the final minute, but excellent free throw shooting under pressure by Antonakakis, who shot 6-6 free throws, sealed the win for MIT. Antonakakis was the best performer for the Engineers, as she tied the program record for points by scoring a stellar 33 points. Winning this game, MIT Women's Basketball reached the NEWMAC finals for the third consecutive

The match against Smith College started on the wrong foot

for MIT as the Pioneers began the game with eight unanswered points. Their momentum continued as they began a scoring spree to end the quarter with a 21-4 lead. MIT tried to cut the deficit in the second quarter, but could only reduce the lead to 14 points to end the quarter at 34-20. MIT continued to chip away in the third quarter, putting together an 11-3 run, credit to a six-point rally by Kylie Gallagher '21 to end the quarter at 47-38. Smith brought back its first quarter momentum to the fourth quarter as they embarked on a 6-1 run to start the final frame. With 6:15 to play, MIT tried to spark another comeback with two consecutive three-pointers within a minute. Despite these, MIT could not get back into the game as the Pioneers responded with an 8-3 run to get back to double digits. Smith College kept this doubledigit lead to end the match at 70-56. Luizzi, with her 16 points and career high fifteen rebounds, was the best performer for Engineers.

This game ended an excellent season for MIT as they were declared NEWMAC runners-up.



ROBERT KRAWIT

MIT Women's Basketball player Christina Antonakakis '22 dribbles around a defender in Sunday's NEWMAC Championship game against Smith College.

Upcoming Sports Events

Men's Volleyball vs. SUNY New Paltz Friday, March 6

Rifle

7:00 p.m.

MAC Championship Saturday, March 7 1:00 p.m.

Men's Volleyball vs. Bard

Saturday, March 7 12:00 p.m.

Men's Tennis

vs. Colby Saturday, March 7 1:00 p.m.

Men's Volleyball

vs. Milwaukee School of Engineering Saturday, March 7 2:00 p.m.

Rifle

MAC Championship Sunday, March 8 9:30 a.m.

Men's Lacrosse

vs. Curry Tuesday, March 10 2:00 p.m.

Women's Lacrosse

ws. Endicott
Wednesday, March 11
4:00 p.m.

Meet your fellow tech staff.

(aka, your new 3 a.m. pset support group)



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SPORTS BLITZ

- Women's Basketball (15-12) competed in the NEW-MAC Tournament, earning a 67-53 win against Wellesley College in the first round and a 78-72 win against Babson College in the semifinal before falling to Smith College in a 70-56 championship game Sunday.
- Men's Volleyball (15-3) earned five wins this week, defeating Lasell University twice in 3-0 matches, along with Vassar College (3-2), Sage Colleges (3-1), and Rivier University (3-1).
- Women's Lacrosse (1-2) opened their season last Wednesday with a loss against Roger Williams University, but earned a 17-12 win against Johnson &

- Wales University Saturday. On Wednesday, their game against Tufts University ended in a 19-9 loss.
- Men's Lacrosse (2-1)
 claimed a 15-5 victory
 in their season opener
 against Lasell University
 last Wednesday. They lost
 against Rensselaer Polytechnic University in a
 14-6 game and fought for a
 double overtime 8-7 victory
 against UMass Dartmouth
 Wednesday
- Wednesday.

 Women's Tennis (3-2) traveled to Kentucky this week for the ITA Division III National Women's Team Indoor Championship, losing 7-2 to Pomona-Pitzer in the opener, winning 9-0 against Brandeis University on day two, and losing 5-1 to University of Chicago Sunday.
- Men's Tennis (2-1) won against Holy Cross with a final score of 5-2 in their match last wednesday. This Wednesday, they claimed victory over Colby-Sawyer College in a 9-0 match.
- Sailing opened their spring season with two invitationals Sunday, placing fifth at the Women's Team Race Regatta at Boston University and sixth at Brown University's Sharpe Trophy.
- Squash faced three losses this week, with a close 5-4 match against Dartmouth College on Friday, a 6-3 loss against Franklin and Marshall on Saturday, and a 6-3 loss against George Washington University Sunday.
- Women's Track and Field traveled to Vermont for the New England Division

III Indoor Championship, defeating three nationally-ranked programs with three event wins for an overall second place finish.

THURSDAY, MARCH 05, 2020

- Men's Track and Field competed in the New England Division III Indoor Championship this weekend, claiming overall victory with seven event wins.
- Women's Swimming and Diving (8-2) divers Blake Zhou '20 and Deborah Wen '21 competed in the NCAA Division III Diving Regionals this weekend, earning top-four finishes on the 3-meter board the final day.
- Men's Swimming and Diving (9-1) diver Jay Lang '22 earned the runner-up position in the 1-meter board in the NCAA Division III Diving Regionals this weekend.



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