thetech.com



WEATHER, p. 2 FRI: 45°F | 32°F

Mostly sunny.

SAT: 40°F | 30°F Chance of showers.

Volume 143, Number 4 Thursday, March 9, 2023



MIT Grad Student Union raises awareness about IDHR in Lobby 7, inviting community members to ask what is a fair process, Friday Feb 24.

### MIT Monologues 2023 takes place with 250+ show attendees

Ma: "The purpose of Monologues is simply a space for marginalized genders and if you give that space, beautiful things will happen no matter what.

By Eunice Zhang EXECUTIVE EDITOR

The 2023 MIT Monologues performances took place over the weekend of Feb. 24-Feb.26. Monologues (formerly Vagina Monologues at MIT) is a series of performances highlighting marginalized communities and discussing issues of gender, sex, relationships,

This year's show marked the 23rd year of performance, and is the second year featuring pieces exclusively written by the MIT students. Monologues consists of current MIT students and alumni, featuring 13 actors and 5 directors producing a total of 17 piecesfour of which were written specifically for the 2023 production.

According to Monologues producer Katherine Hahn '21, approximately 250-300 people attended the performance across the three showings.

### Variety Expressive **Performances**

The monologues featured a de breadth of topics relating identity. The pieces were split into "personal pieces" written by students and existing pieces in the Monologues repertoire. A brief list of the performances provided by MIT Monologues performers and writers is below.

"Crisp": a piece detailing the experience of chronic pain, previously featured in *The Tech*.

"In the Silence": a piece detailing the experience relating to police brutality and the experience of being an Asian woman in America.

"Let's Talk About Sex": a piece satirizing "tips" provided by female fashion magazine Cosmopolitan designed to make women palatable to the male gaze. The piece also compared Cosmopolitan to Men's Health.

"5 Distinct Memories as a Transwoman": a piece detailing the experiences and memories of a

"Tired": a piece detailing the stories of three different women and their struggle with gendered expectations in marital relationships.

Toomas Tennisberg '23 explained that they have a "habit of going to see all theatrical performances done at MIT." Upon attending the show, they found the monologues "enlightening and helpful reminders of the issues women still face in society."

Tennisberg also found the opening performance which compared MIT course numbers to sex analogies humorous, as well as the piece comparing Cosmopolitan to Men's Health. Overall, Tenisburg felt that the performances were strong, given that the "actors conveyed the emotions extremely well" and "the monologues themselves were well-paced and easy to follow."

of "Let's Talk about Sex," expressed how they enjoyed performing this satirical piece, highlighting that it was a "particularly fun role" which allowed them to express their energy and bubbliness on stage. Through performing, Miranda-Llovera was able to "tap into experiences to perform something important to [themself] and others."

Maximiliano Martinez found "In the Silence" particularly evocative—describing how the performer "immediately deter[ed] any act of indignation," in sharing their experience of "having many of these wandering eyes shot at [them]."

"In the Silence" was written and performed by Joy Ma '24, who highlighted the unique experience of having both "strangers and friends" speak to them about how the performance impacted them. "It's hard to take a step back and see the impact of [my piece] and objectively know if it creates value or not," reflected Ma.

Monologues also provided an opportunity for both the attendees and performers to reflect on issues of identity. Speaking of "Tired," Tennisburg stated that they are "at risk of being one of those lazy husbands." They reflected that the story provided a reminder to be better and improve themselves upon marriage.

### **Organizing MIT Monologues**

The process of organizing MIT Monologues involved holding auditions in November, with performance preparation taking place during IAP into late February. Hahn highlighted the importance of selecting pieces-either from the existing Monologues repertoire or newly self-written-that "actors identify with and want to tell the story of

To promote performance inclusivity, performers can perform a personal piece, repertoire piece, or both. Furthermore, the Monologues team provides support to student writers throughout the process of crafting the piece-including "writing support, directing, and performance help."

Paige Bright '24, author of pieces "Crisp" and "5 Distinct Memories as a Transwoman," stated that the most challenging aspect of the writing process "becom[ing] comfortable was enough with my identity" to share

Monologues, Page 2



MIT Sport Taekwondo teams performing their closing team chant at ECTC Princeton 2023, Sunday Feb 26.



Dragon dance performers from the Northeastern Dragon **Dance Iroupe** take the stage at the annual CSC Lunar New Yea banquet, Saturday, Feb 25.

### **IN SHORT**

Mar. 4 is the last day to add full-term subjects to one's registration or to change grading methods for those subjects.

Mar. 14 is Pi Day. It is not an institute holiday, but a great joy for the MIT

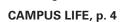
Mar. 20-24 is the final exam period for half-term subjects.

Interested in joining The Tech? Email join@tech.mit.edu.

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

### **CAMPUS LIFE**

Read our latest campus life articles on the power of em dashes, eating in, and the growth mindset.





RING DELIVERY

See photos from the Brass Rat Ring Delivery, presented by Ring-Comm '25.

PHOTO GALLERY, p. 6



### **ELLIE'S GAMING CORNER**

Read our reviews on recently released indie space/simulation and puzzle video games.

ARTS, p. 8

### **FREE SPEECH**

Read about a professor's observations on free expression as it relates to MIT.

OPINION, p. 10

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THURSDAY, MARCH 9, 2023

**WEATHER** 

# Springing, blooming, and flourishing (indoors)

### **By Rine Pan**

The predictably unpredictable weather during the transition to spring is upon us as we see sunny conditions interrupted by cloud blankets and sprinkles of rain this weekend. Expect a storm system moving through the south of Cambridge to bring along light rain and possibly even snow on Saturday; definitely keep an eye out for slushy conditions and dress in layers. We'll still be able to enjoy a scatter of sunshine be-

fore then on Friday, so make sure to get yourself a necessary dose of photosynthesis before bunkering down for the weekend.

Pi Day is coming upon us soon, and perhaps a fun indoor weekend activity could be planning out exciting CPW events with friends, living groups, clubs, and more! And in the vein of planning for the future, stormy coastal conditions further out in the bay will likely bring about more flurries and showers that create muddy smoothies on the roads, so make sure to be prepared.

### **Extended Forecast**

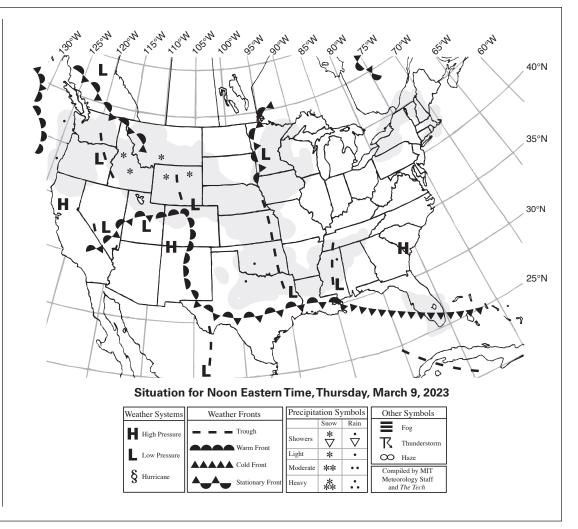
**Today**: Mostly cloudy. High around 45°F (7°C). North winds around 12 mph, with gusts ranging up to 24 mph.

Tonight: Mostly cloudy. Low around 32°F (0°C). Northwest winds around 8 mph.

**Tomorrow**: Mostly sunny. High around 45°F (7°C) and low around 32°F (0°C). Northwest winds around 7 mph transitioning into slightly stronger southeast winds in the afternoon.

Saturday: Cloudy with a chance of rain. High around 40°F (4°C) and low around 30°F (-1°C).

**Sunday**: Partly sunny. High around 42°F (6°C) and low around 30°F (-1°C). North winds around 11mph.



# Student athlete Ryan Wilson shatters 800 meter & 1-mile NCAA Division III Records

Wilson runs massive personal bests at Boston University track meets.

By Alex Tang
NEWS EDITOR

Ryan Wilson '22 obliterated the NCAA Division III Records in the Indoor 1-Mile and the 800 meter events at the meets held at Boston University. On Feb. 10, Wilson ran a 3:55.29 at the David Hemery Valentine Invite, well below the vaunted four-minute barrier and more than a full second ahead of the previous record. Two weeks later, at the Last Chance Indoor National Qualifier, Wilson ran a 1:46.61, topping a record set exactly 11 years prior by Ben Scheetz of Amherst College.

Last year, Wilson was the NCAA Division III National Champion in both the Indoor and Outdoor 800 meter event. Prior to his recordbreaking race, only two other runners in the history of Division III had run below four minutes in the mile. Wilson himself had yet to crack the four minute barrier during his collegiate career. Before the race, Wilson said that he was "focus[ed] on winning rather than the clock."

As the race got underway, he was under 4-minute pace by halfway. "The crowd was roaring and I had more adrenaline than I've ever felt in my life," Wilson said. "I gave everything I had through the line."

Wilson said breaking four minutes in the mile was "a lifetime goal that I've dreamed about for my entire running career." He attributed his success to "a commitment to a running oriented lifestyle," highlighting that "the support I got from my teammates and the crowd made it a moment in my life I'll never forget."

According to Wilson, setting the 800 meter record was "the icing on the cake." He said that the 3:55 mile demonstrated that he was in "great shape" and capable of running a fast 800 meter race. Before the 800 meter race, Wilson "felt kind of sick," and "there wasn't the same atmosphere" from the mile. Despite this, Wilson said that setting the 800 meter record "was still incredibly gratifying and showed my mile time wasn't a fluke."

Wilson, a fifth year athlete granted an additional year of eligibility by the NCAA, had to deal with significant adversity before achieving these milestones.

Wilson stated that he had "a tough freshman year due to some heart problems" that have since been resolved. In the middle of sophomore year, COVID-19 struck, resulting in the cancellation of the outdoor track season. Wilson said that the abrupt turn of events "left me with a lot of whatis," but he "chose to use the time over quarantine to hone in on my training."



PHOTO COURTESY OF MIT ATHLETICS

**Ryan Wilson shatters NCAA Division III records** in the indoor 1-Mile and 800 meter distances.

The 2020-2021 season was also canceled, leaving a one and half year gap in competition for Wilson. Regardless, Wilson remained "grateful for the seasons to come" and made him "eager to compete once the pandemic ended."

With regards to the rest of the indoor season and the upcoming outdoor season, Wilson said that he wants to "help my team win the NCAA Indoor and Outdoor team titles." He added that he is "looking to run the outdoor 800 meter and 1500 meter Division III records," and also intends to compete at the US National Championships.

Looking towards long-term plans, Wilson is still considering whether to transfer to a Division 1 school or make the leap to the professional level.

"I'll eventually put my MIT degree to use," Wilson said, but he wants to "try out this running thing while I'm

still young."
The 2023 NCAA Division III Men's and Women's Indoor Track and Field Championships will be held on March 10-11 at the Birmingham CrossPlex in Birmingham, Alabama. Wilson is entered to run in the 1-mile, the 3000 meter run, and the Distance

# Meet your fellow tech staff. (aka, your new 3 a.m. pset support group)

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### Monologues performances highlighted a diverse array of MIT experiences

Monologues, from Page 1

personal details and experiences with a wider MIT audience. Kaelyn Dunnell '25, Monologues assistant producer, reflected that it was difficult to choose one way to perform a piece that could be expressed in a multitude of ways.

### MIT and Broader Community Impact

When asked what the most valuable message they hoped attendees would take away was, Monologues participants provided a variety of responses. Common themes included the importance of listening to stories and uplifting the experiences of marginalized people.

Miranda-Llovera highlighted the student-written aspect of the pieces—that no matter how lighthearted or serious the message, each piece reflects the experience of someone within the MIT community. "You might not be aware of the life of others, even those that you would consider close friends," Miranda-Llovera said.

Through sharing stories, Dunnell hoped that viewers could form better relationships with love, sex, and gender.

"Whether we like it or not, [sex and gender] dictate how we move through the world," Dunnell explained.

Bright expressed that while people generally perceive MIT to be a "wholesome place where nothing can ever go wrong," that isn't the case, especially with regards to uplifting marginalized identities. Hahn concluded, "we all grow in discomfort and from learning from others."

In addition to promoting and facilitating discussion with the MIT community, Monologues gives back to the broader Boston community. In recent years, the production donates proceeds to the Boston Area Rape Crisis Center and the Cambridge Women's center

The organizations were selected due to the importance of their work, particularly topics regarding the production—"helping gender minorities when they need it most," explained Hahn.

### **Looking Forward**

When asked about improvements and changes to Monologues, Hahn requested that the community "continue to build a space where minority voices are listened to and supported." The Monologues are always "learning and shifting," she stated.

Miranda-Lllovera, a graduating senior, expressed how Monologues created a space to hear "stories far different than mine" and to meet "people that I never

would have met otherwise."

"Now that my time in the Monologues is over, I cannot help but sit and reflect at how lucky I am that an opportunity like this came into my life," Miranda-Llovera reflected.

Ma expressed satisfaction with Monologues, as it "is simply [to be] a space for marginalized genders and if you give that space, beautiful things will happen no matter what."

MIT Monologues 2023 was sponsored by Violence Prevention & Response (VPR), Pleasure@ MIT, and MIT Women's & Gender Studies (WGS). Attendees can send feedback regarding the event to the organizers at mitmoexec@ mit edu.

Due to the sensitive nature of the performance content, MIT Monologues was consulted by The Tech to ensure protection of the performers' privacy.



THURSDAY, MARCH 9, 2023 THE TECH 3

# Are you a gramma ninja? The Tech needs copy editors.

should say grammar



# Help us out.

(We need it) email join@tech.mit.edu



Students enjoy a meal at MINCE's pop-up restaurant collaboration with MISTI India in the BC Porter Room, Saturday.

ALEXA SIMAO—THE TECH

No Brainer from page 11													
3	5	6	2	9	1	8	4	7					
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Small Thoughts from page 11												
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"Big" Idea from page 11														
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### **AUNTIE MATTER**

### **Eating In**

### Auntie Matter on portion control and aloof friends

### Stuck in the Middle

I have been struggling with maintaining a healthy diet. To clarify, I make sure I eat enough fruits, vegetables, carbs, and proteins every day. I also exercise regularly (4 times a week). The issue is that I sometimes overeat or eat more desserts and snacks than I should, given that college has lots of free food events. During some months, I had a food tracker recording the food's calories, added sugars, etc. While this forced me to not overeat or indulge in sweets, the behavior became too obsessive and mentally

Other times, I ate a lot of foods high in sugar and fat because of how good they tasted while ignoring how bad the food was for my health in the long term. I do not have the exact reasons, but it probably has to do with stress, boredom, and using food to make myself happy. Now, I am conscious of how much junk food I am eating, though I worry I will go back to eating too many sugary and fatty foods. I feel like I am on some tipping

Is there a middle ground that I can reach instead of going back and forth between two opposite spectrums? My therapist said that the problem is that I don't trust myself with food, but I don't know how to trust myself with eating too much dessert.

Stuck in the Middle

Dear Stuck,

Something that stands out to me a lot about your letter is that you seem to focus heavily on band-aid style solutions that, although sincere and disciplined, don't seem to get to the root of the problem - your emotions surrounding these snacks and treats. You say thatg stress and boredom lead you to indulge more than you would like, but your relationship with these foods is also something that creates a lot of this stress and may exacerbate the issue.

The simple solutions you tried can help, like buying fruits and snack-friendly vegetables to eat whenever you get stressed or bored. For instance, berries and carrots seem to work for many people as an easy and healthy snacking option to have when bored. But you might find it more helpful to remove the negative feelings surrounding your eating habits by changing your thought patterns in small ways. MIT does have many free food events — even if you don't indulge in desserts at one, you could still opt in at the next one. Instead of telling yourself "No, these foods are unhealthy and wrong to eat," in your head, try to change the phrasing to "Hmm, maybe the next free food event will have a snack that I would enjoy more," or "I'm not too hungry right now — but maybe next time." Sometimes saying "maybe later" instead of "absolutely not" can sit better in a person's head and make it easier to keep things in moderation.

You should try to be less hard on your-

self, although that's easier said than done — it's not beneficial to see yourself on a tipping point where eating one dessert too many will push you into a spiral of overeating. Instead, try to be more patient with yourself. When you slip up, remember that even if you didn't eat the way you wanted to for lunch, you can still reach your eating goals for dinner.

### All Give, No Take

I feel like I'm not allowed to feel unhappy. Not that I want to feel bad, but sometimes things happen that make me stressed, or angry, or upset. And when that happens, I want to rely on my friends to at least listen to me, if not provide some comfort or second opinion. But any time I'm going through anything and they ask me if I'm fine, and I reply no, I just get pushed away and none of them talk to me about \*anything\* for a while. Obviously they're not my therapists and don't have to provide any useful guidance, but it feels like any time they check in on me when I'm obviously not feeling good it seems shallow and performative. The worst part is, any  $time\ someone\ else\ is\ going\ through\ a\ lot,\ I\ go$ out of my way to show them I care by sitting with them and listening, giving my opinion if they want it, and sometimes even baking for them. Why can I never get from my friends what I give to them? Do I have bad friends or am I expecting too much?

All Give, No Take

Dear All Give,

It's true that your friends aren't your therapists, but a big part of a friendship is being there for people in some way when they're struggling! This can look different for different people, of course, but if your friends aren't trying to make time for you, they aren't doing their part. I'm a bit confused by what you mean by them appearing "shallow and performative" when they check in on you, though — people express concern in different ways. Even their actions might not seem like much, it's possible that this is your friends' way of showing you that they care. One way to resolve this issue may be talking to your friends directly, one-on-one: they might not know what your emotional needs are, and having a clear conversation with them about how you feel might help.

Sometimes, we also might feel like we should stay close friends with others because we have been friends with them for a long time, but sometimes you might need to take a step back and try to make new friends with other people, too. There are people out there who respond the same way to a friend who is struggling that you do! It might be a good idea to try to find new friends. Go to a new club or event on your own, sign up for a class you wouldn't take otherwise, or see a show for an obscure band — you'll meet new people soon enough.

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**ALOR'S LORE** 

### **Em Dashes**

### I emulate them — maybe we all should

### By Alor Sahoo

Most students exalt the period, exclamation point, and question mark. Many respect the colon and semicolon. But students - like my high school literary magazine contributors - often neglected the em dash. Such students recognized the em dash when they read, but didn't use it themselves - or if they tried to, they incorrectly used a hyphen instead. Even MIT students are susceptible to this mistake.

This confusion arises because em dashes don't trumpet their presence and hog the spotlight — they generously share it. They're indispensable leaders that sacrifice for the greater good. Thus, I didn't just use em dashes - I emulated them as I led my high school literary magazine.

Some of our writers were like a pair of parentheses, encompassing important ideas that others often glaze over. The scientist-turned-poet was initially shy, but with encouragement, she applied her analytical mindset to produce vivid, rhythmic imagery. Like an em dash, I tried to emphasize her ideas - which were already exquisite — and helped them get the attention it

Other writers were like a set of commas — a crucial, vet often underestimated structural component. The dystopian poets feared judgment for their style and nontraditional stanza structure. However, by publishing such experimental works in various editions of our magazine, we delineated a space for their artistry — as an em dash should. Their poems commanded respect and helped our magazine appeal to a larger audience.

Even though both of these writers used their experience to help others, my work isn't over — there's plenty of punctuation left to empower. I'm at MIT now, but the magazine is led by other em dashes — ones that have learned from my mistakes. I'm content knowing that they're refining the magazine's sentence so that it remains central to my high school's paragraph and local community's essay. On the other hand, I don't want to be complacent: this em-dashwannabe is just getting started.

As a start, I still write — through Infinite Magazine, 21W.759 (Writing Science Fiction), and this column, evidently — but that's just the start. I still sometimes accidentally fragment sentences, isolating ideas instead of unifying them. Other times, I enable run-ons and generate a cacophony of voices that destructively interfere with each other. I don't mind, though — such grammatical mishaps prepare this em dash for the ventures and adventures of my MIT

Hi! I'm the new writer for Campus Life! Interested in writing for Campus Life or have comments or feedback you'd like to share? Email cl@tech.mit.edu and cc aasahoo@

### **VIVIAN'S REFLECTIONS**

### **The Growth Mindset**

### Half full or half empty

By Vivian Hir

CAMPUS LIFE EDITOR

If there was one word I could use to describe sophomore fall, it would be disappointing. There were some good things that happened: I ran my first half marathon, went to many memorable BSO (Boston Symphony Orchestra) concerts, and taught various classes for Splash.

Despite these events, I felt like I was constantly on the verge of drowning in a sea of work. I performed below average on my midterms, wrote my lab reports last minute, and didn't feel like doing my assignments until it was too late. I was simply burnt out. After many years of pushing myself to succeed, something inside of me snapped, like a rope that was stretched far too long.

During winter break, part of my mind kept cycling back to how my fall semester spiraled out of control. I was frustrated that I couldn't identify an exact reason why my academic performance was worse than my freshman year, even though my freshman spring was difficult. There were too many variables and factors to consider to account for this behavior change.

Maybe it was the constant anxiety from being uncertain about my future career and whether I would pursue higher education that made me hit a slump. Perhans I didn't detect the early signs of burnout and let this drag on until the end of the semester. There's just no good answer to my burning question of "Why, why, why?"

I had doubts about my ability to rebound from the disastrous semester. I wondered if the traits that I had been proud of growing up (persistence, hard work, etc.) were a thing of the past. But I couldn't go on like this. There had to be light at the end of the tunnel.

Right after finals ended, I decided to read Carol Dweck's Mindset: The New Psychology of Success. In Mindset, Stanford psychologist Carol Dweck discusses the benefits of the growth mindset in various settings, from parenting to education. Unlike the fixed mindset which believes that abilities are innate, the growth mindset believes that abilities can be cultivated over

Part of the motivation to read Mindset came from wanting to start the new year smoothly, but the major factor was the need for a concrete solution to propel me forward. As cliché as it may sound, I found reassurance and encouragement in selfhelp books because of the detailed suggestions and recommendations they provided,

unlike the self-affirmations that I had difficulty embracing.

While the act of reading a self-help book in one sitting may not seem like the first thing someone does at the start of their break, it was relieving and therapeutic for me. After I finished reading the book and processed what I had just read, I still did not have a definitive answer to the underlying reasons behind my feelings of burnout. However, I came to a conclusion that was more satisfying than previous ones -I had a fixed mindset instead of a growth

The truth is that my mindset wasn't that fixed before I came to MIT. I genuinely believed that as long as I constantly refined my study strategies and worked hard in school, I'd get good results. The problem was that high school was much easier, and I didn't take into account how hard college would be. I knew that I was going to be a small fish in a big pond at MIT, but imagining a situation isn't quite the same as experiencing it.

It wasn't until last year that imposter syndrome started to take over me. Gone were the days of PNR when I didn't worry too much about my grades. Instead, I wondered what was wrong with me when my peers turned in the 6.0001 problem set early, while I struggled and went to office hours all the time to complete the assignment. I was exasperated that I spent so much time studying for a 5.13 midterm, only to score below average, whereas others barely studied and performed above average.

Over time, I started questioning whether the habits I cultivated in high school were sufficient for me to do well in college. It seemed like intelligence was just as important, if not more, than effort. I wasn't sure where to find my confidence in a place where many people were already more knowledgeable and experienced than me in various fields. In other words, being in an environment that consists of top students in the world made me go from having a growth mindset to a fixed mindset over

This slow, gradual change happened subconsciously, which is what makes it disturbing. I let imposter syndrome take over and control me. The recurring thoughts I had about my inadequacy affected my mindset, which ultimately took a toll on my mental health and hurt my academic life. I always knew that your mindset can have a big impact on various aspects of your life, whether it be leadership philosophy or views on relationships.

Growth, Page 5

Growth, from Page 4

The issue at hand is that I never thought of myself as someone who would undergo a significant shift in mindset. It wasn't until things became too late that I realized the damage that I did to myself. And that is what I find to be the most tragic thing that happened to me in 2022.

Mindset provided me with bursts of optimism, but also made me want to cry internally. I couldn't believe that my mindset devolved into something that my high school self wouldn't recognize. Reading about a boy who was excited rather than scared of solving a challenging puzzle pained me. I used to embody that attitude, but I became the opposite by avoiding challenges so I could feel a little better about myself. My fixed mindset was holding me back, not moving me forward.

The passage about the boy also reminded me of what I had said to my classmate last year about having reservations about taking 6.009: I felt the class would be too difficult for me. While it is undeniable that 6.009 is not easy for someone with little coding experience (like me), what was I thinking at that time? Wasn't life

supposed to be about getting out of your comfort zone to learn new skills? The book was like a mirror, revealing uncomfortable truths about myself that I had never quite noticed.

I wished I had read Mindset the summer before entering college, though at that time I was optimistic and never saw myself as someone who would have a fixed mindset. Reading the book made me feel exposed at times, but I treated the main points as constructive feedback rather than a criticism of who I am, which helped me have a mental outline of steps to take in the future. The book may not address all the complex reasons behind my sophomore slump, but at least it has provided some sort of resolution and closure.

Now that it is the spring semester, I am trying to view academic challenges with a growth mindset instead of a fixed mindset. I have to admit that having a growth mindset requires a lot of mental energy to constantly battle the fixed mindset, but is necessary for my well-being.

Something that is forcing me to have a growth mindset is 6.009, a class that I initially didn't see myself in but ended up taking. The labs have not led to nightmarish queues

yet, but they already feel difficult. I spend hours trying to index my nested for loop or represent indices of my list correctly, yet I can't figure out the pattern. It's frustrating to spend so much time on something that seems so intuitive.

However, after a lab assistant goes over the concepts with me and things start to click, I feel good that I am stretching my limits by learning new skills that I never imagined accomplishing before. My slow progress isn't necessarily because I am dumb, but rather because I am still in the early stages of learning how to code.

Instead of comparing myself to others around me, I remind myself that some people did a lot of programming in the past, whereas I barely touched it. This will require me to spend more time in the class than the average student. I shouldn't view this as a shortcoming, but as a sign that I want to devote more time to understanding the material.

On a more general note, I realized there's no point in fixating so much on intelligence and grades because obsessing over these things only distracted me from learning at my best. I am better off focusing on the learning process and growing from these experiences because by doing so, other things will naturally come along. What's more important is developing key character traits crucial to thriving in a difficult environment like MIT, such as perseverance and resilience, instead of worrying about how dumb I am compared to others. Even if I get a B in a class, that B is not a reflection of what I gained from the class, whether it is learning to recover after a bad midterm or trying my best despite how difficult the class is for me.

If I ever notice my mind shifting from a growth mindset to a fixed mindset when I experience failure, one question that can redirect me back to the right place is, "What's the fundamental goal of coming to MIT?"

It is true that college is meant to prepare students for careers and professional goals. At the end of the day, however, the purpose of college is to foster our curiosity and love for learning. Achieving this goal is done best when one adopts a growth mindset over a fixed one. Having a growth mindset isn't easy, but in the long run, doing so will make our lives better and happier. It all comes down to how we choose to perceive a situation, good or bad.

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# Ring Premiere

Members of the Class of 2025 attend Ring Premiere, where Ring-Comm'25 presents the Brass Rat design, Saturday Feb 25.







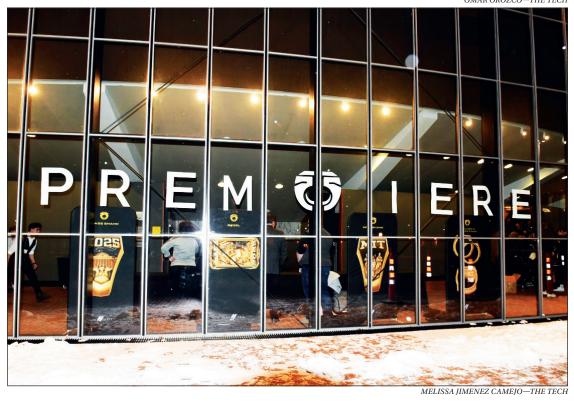








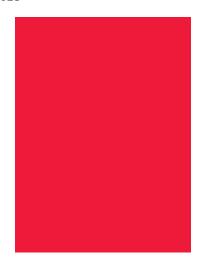




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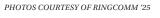
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THE TECH **7** 











# RingComm Brass Rat Premiere Ilii 2025 Feb 25th



OMAR OROZCO—THE TECH



MELISSA JIMENEZ CAMEJO—THE TECH

OMAR OROZCO—THE TECH

**Brass Rat** • **Brass Rat** • **Brass Rat** 

**ELLIE'S GAMING CORNER** 

### First impressions of February's space/ simulation-themed indie video game releases

Three indie early-access titles centered on space simulation tackle interstellar challenges like running a starship, a space agency, and an entire extraterrestrial colony — but at least it's not music theory.

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## Kerbal Space Program 2 Private Division

Private Division Feb 24, 2023

\*\*\*\*

The Last Starship Introversion Software Feb 15, 2023

\*\*\*\*

Plan B: Terraform Gaddy Games Feb 15, 2023

By Ellie Montemayor

PRODUCTION EDITOR

Space is cold, dark, and empty. So, that's exactly where we'll go!

Space is often touched on in video games, as its inherently limitless nature makes it a prime field for emergent and experimental genres. In the most recent lineup of prospective space-venturers and pioneers, three entries stand out: *Kerbal Space Program 2, The Last Starship*, and *Plan B: Terraform*. These three indie construction sim/management titles came to early access in February and have already made headways.

### Kerbal Space Program 2: A shameless CPU killer with all bark, no bite

Kerbal Space Program and its 2023 sequel are about the eponymous "Kerbal Space Program" on the fictional two-mooned planet Kerbin, with gameplay centered around assisting the planet's Kerbal inhabitants in developing and managing a space agency for interplanetary and extrasolar exploration.

The original Kerbal's claim to fame came from the interest it has garnered from the scientific community in organizations such as NASA, ESA, and SpaceX, allowing it to join the ranks of those games like Plague Inc. and catch the attention of real-world organizations for the realism of the systems they

The second installment to the franchise seeks to play on *Kerbal Space Program*'s strengths, seeking to expand the series' playerbase by simplifying and streamlining many aspects of gameplay — including attempting to level out the game's undoubtedly steep learning curve, by the sheer nature of rocket science, through expanded training and in-game guides — and doubling down on its scope with extraterrestrial colonization and new star systems ripe for exploration. Mechanics-wise, the sequel also hopes to introduce multiplayer and improved spacecraft construction systems.

However, most of these upgrades are absent in Kerbal Space Program 2's current state with its Sandbox mode being the only playable option. Kerbal 2's Feb. 24th early access launch differentiates itself from its predecessor in a few subtle ways. Its control settings, interfaces, and construction options are significantly streamlined yet not dumbeddown, boosting the quality of life afforded to its players. The second installment to the franchise has a more graphically immersive landscape with mountains, forests whose trees are rendered by the leaf, and a day-night cycle that presents the player with gorgeous atmospheric gradients. Kerbal 2 also features an expanded in-game training program to lower its barrier to entry (or reentry).

Disappointingly, *Kerbal 2* — like the first game — relies on the same Unity-based patched two-body approximations to model its orbital mechanics instead of attempting to optimize n-body techniques, preventing it from supporting complex phenomena like Lagrange points and tidal forces. There do



PHOTOS COURTESY OF PRIVATE DIVISION / INTROVERSION SOFTWARE / GADDY GAMES

Kerbal Space Program 2 (Intercept Games / Private Division), The Last Starship (Introversion Software), and Plan B:Terraform (Gaddy Games) are three space-themed construction sim/management titles that launched on early access in February and are expected to be supported with frequent content launches by their respective developers for months to come.

seem to be some limited n-body based models, such as in the binary system of Rask and Rusk, which does somewhat highlight *Kerbal 2*'s computational maturity and competence.

The main momentum-killers for the much-awaited sequel, then, come in the form of unreasonable technical requirements and flagrant performance issues.

The game has inordinately high expectations for the hardware specifications of its players' PCs. It feels almost laughable for this self-proclaimed indie title to have more extreme "recommended" specifications than notorious CPU-killing games like *Elden Ring* and *Cyberpunk 2077*. Relating these requirements to the sequel's own stated mission, it's almost counterintuitive to its supposed focus on improving accessibility as it simultaneously gatekeeps access via hardware limitations.

At its current state, *Kerbal Space Program* 2 feels like nothing more than a tampered-with tune-up of its predecessor, flaunting modernized graphics and interface options at the cost of already-unreliable performance features and promising too many post-launch gameplay elements that make the game's current release almost feel like a slight.

### The Last Starship: A unique base-building exploration game multiclassing into too many genres

The Last Starship is Introversion Software's self-described "most ambitious project" yet, heavily inspired by the mechanics of another of their construction sim titles — Prison Architect. TLS is a top-down space exploration game that meshes construction sim and survival with naval combat mechanics, featuring a procedurally generated cosmos and a player-determined gameplay experience.

The game revolves around the adventures of a spacefaring mercenary-ish crew taking on various contracts in a gig economy. The player has free reign to customize their ship to their desired specifications to suit the style of gameplay they are most attuned to. Gameplay mechanics available during its early access release are very inspired by previous spaceship sims like FTL: Faster Than Light, but TLS's developers promise a wealth of features that will make it stand out from past entries in the genre.

TLS's crown jewel is its starship-building system, though even that is at the moment not quite up to par with Prison Architect's complex construction features. It has only the barest fuel/energy-consuming systems for the engineering deck of every ship's two-deck design.

When preparing for one's misadventures in the cosmos, the player must keep track of various resource indicators to ensure their ship's and crew's survival, such as available food, water, and fuel, as well as oxygen and carbon dioxide levels. For now, this survival check feels like an unnecessary addendum to the game as its surface-level system interactivity renders it much less than essential to actual gameplay. (It's like asking a D&D party to make daily skill checks with chef's tools/cook's utensils.)

The different contracts a crew can take on feature various elements that enrich the universe the player immerses themselves in — when mining out an asteroid or directing a multi-ship fleet in a space battle, the visual detail that comes with any operation and the level of micromanagement necessary to fulfill any task makes the player just that much more responsible for their crew's welfare in real time.

While contracts are a fun way to introduce a source of income, they are currently quite lacking: in the only available game mode, where the player is on an endless race against an ever-expanding black hole (dubbed the "void collapse anomaly"), some contracts may task the crew to "collect science data", which feels too vague and handwayy to be properly immersive. Frankly, the teeth-grinding game-science featured in *TLS* as a whole is just unattractive.

I'm also hesitant about *TLS*'s lack of proper settings, inconsistent graphics, and lack of a tutorial or other explanatory guide. The developers have commented on the latter and noted that their priorities lie elsewhere — though it doesn't mitigate the fact that any beginning player would be immediately lost by the multitude of non-obvious features the game presents.

The most important element this game needs to leverage to survive in the final frontier is emergent gameplay, to allow its playerbase to define their own rules and ways of playing the game. Bits of this have already come to life with its playerbase's already-intensive engagement in community-produced ship creations through the Steam Workshop, though there is the very clear potential for much more.

The developers have discussed current plans to introduce many different game modes for *TLS*, which is significant in mitigating the gameplay loop's inherent grindy feeling. To make its "procedurally generated universe" truly worth it and fulfill the developers' "play for an infinite number of hours" vision, *TLS* has to expand its scope enough to adequately reward the unique paths that players may choose in their adventure.

### Plan B: Terraform: An aggressively relaxing colony sim with a frustratingly unclear direction

Plan B: Terraform is one of those rare slow-burner gems that perfectly blend colony sim and casual gameplay, embodying a unique genre-mash aptly described as a "build and chill." While this type of colony sim is normally defined by increasingly overwhelming progression as resource gains and expenditures skyrocket from early-game to end-game, Plan B sets itself apart in its deliberate chillness and simplicity.

The game centers on the terraforming of an uninhabited planet through gradual extraction of its various natural resources, to make the planet habitable via unrestricted global warming.

*Plan B* has an atmospherically relaxing mix of easy-on-the-eyes polygonal visuals and a hopeful orchestral soundtrack, leading to an ironic realization midway through the game as the player notes that this feel-good colony sim is about draining a planet of its

natural resources and littering factories all over its surface.

When playing the game, though, it's immediately noticeable how *Plan B*'s aggressively relaxing aesthetic conflicts with its chosen genre. Despite the greater degrees of freedom awarded by its hexagonal board, the overly simple construction mechanics stifle the level of easy assembly-line playstyle heralded in other colony sims that prize upscaling. Controls are overly simple to the point of being convoluted, and the amount of hardcore optimization many players would be used to in these types of games is virtually unachievable.

The game's management mechanics are dumbed down and overcomplicated in all the wrong ways. Unnecessarily complicated raw and manufactured resources, from sulfur and aluminum ore to reinforced concrete and polymer bars, seem to be differentiated solely for the sake of making the game feel more expansive, despite its bulky and barely-usable production system.

Plan B's progression feels very arbitrary and constrained by a set of extremely specific tasks up to the end-game necessary to unlock new equipment. This arbitrariness can take away the player's agency by introducing a linear progression to a type of game that is meant for player-led exploration of the interactions between different parts of the system and the specific combinations that trigger progression.

Overall, though, playing *Plan B* just feels tedious and un-optimized for the style of game it attempts to embody. While I appreciate the game's science-accurate technologies and cute aesthetic, I feel slighted by its clunky construction mechanics and the confusing aspects of its progression system. *Plan B* could be good eventually, and it's definitely worth checking out for those interested in a more relaxed construction sim environment — but for those well-versed with the more hardcore titles from the genre, the game is sorely lacking.

These three titles have their ups and downs and, for all the flaws they currently hold, are actively being worked on and updated with many planned content launches in the months to come.

Are they all worth it for a play-and-forget experience? Not quite — they're all visibly unfinished games, and their hefty price tags aren't particularly justifiable at this stage in their development process. But for the invested player, these price tags represent the unlimited potential that comes with an early access release and the promise of a deeper expanse of content to await.

Kerbal Space Program 2 is available on PC on early access for \$49.99. The Last Starship is available on PC on early access for \$29.99. Regular updates from Introversion Software regarding The Last Starship can be found here: https://www.youtube.com/ivsoftware. Plan B: Terraform is available on PC on early access for \$9.99.

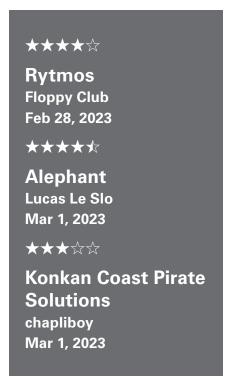
Notice: this review was written using PC game codes provided to The Tech by each game's publisher. Read the full review online.

Thursday, March 9, 2023

**ELLIE'S GAMING CORNER** 

# Cozy minimalist puzzle games to tune out lectures to

With simple (though somewhat ludicrous and bizarre) premises and rewarding gameplay, these puzzlers are perfect for start-and-stop play during those precious few moments of downtime.



By Ellie Montemayor PRODUCTION EDITOR

Isometric and board-based titles have long been staples of the puzzle genre, with gameplay restricted to a finite board space occupied by increasingly complex obstacle elements and rooted in a notable amount of abstraction.

These titles are defined by significant roots in computational analysis and graph theory, with many variations of the genre spawning from early analytical problems such as the Seven Bridges of Königsberg and five room puzzles as well as practical obstacles that would eventually define the Sokoban theme.

Recent titles founded on such mechanics are *Rytmos, Alephant*, and *Konkan Coast Pirate Solutions*. These games were only released at the beginning of March but have already found significant followings from their straightforward yet unique takes on the puzzle genre. Their relaxing simplicity makes them perfect for startand-stop play during downtime hours or even during lectures (which I've unashamedly done multiple times already).

### Rytmos: A relaxing instrumental space adventure with short and sweet gameplay

Rytmos takes its roots from early continuous-line topological puzzles such as the five-room puzzle. Unlike those classical problems, though, Rytmos — like most other games in the genre — has a well-defined solution to each passing level. The game is set in space and includes several gravitationally locked planetary systems that together comprise Rytmos's level scheme.

The game revolves around music from various cultures and time periods, with each musical genre confined to their individual planetary systems, not unlike the genre-defined territorial boundaries of the 2016 film Trolls. Gameplay begins with Zimbabwean mbira music on the planetary system Oryx (themed as a musical group with its own unique logo, like the other systems in the game); the player is tasked to explore each of the three planets Kame, Mpopoma, and Macuse in the system (which themselves are guised as album covers by each "band") to solve their puzzles and bring them into orbit. The same gameplay formula is then executed for each of the other six systems in

Gameplay involves the player forming a closed route around a level while making use of each planetary system's unique puzzle elements (such as a movable ice block for the Hawaiian system, portals for the German system, etc.). Those able to connect their loops to loudspeakers scattered around each level are awarded the game's defining feature: musical instru-



**Rytmos (Floppy Club), Alephant (Lucas Le Slo),** and Konkan Coast Pirate Solutions (chapliboy) are three isometric puzzlers with very unique premises. The games' relaxing simplicity makes them perfect for start-and-stop play during downtime hours.

ments playable in-game. *Rytmos* has over twenty unlockable instruments and modifiers, which inject a particular flavor into the game (with added tangible rewards to perfecting each planet) and lengthen its two hour runtime to something approaching 20 hours — a trick that works quite well, may I add.

I was particularly impressed by the amount of attention given to representing these various cultures: in-game descriptions as well as expanded written features and studio-curated playlists in the game's website (rytmos.club) are awarded to each genre. A lot of cultural exploration was done by the studio for this, and I am all for it.

That said, gameplay does become somewhat stale after a significant amount of playtime, and the player's goal inevitably narrows down to acquiring the game's musical unlockables. It is extraordinarily easy to just "accidentally" uncover each level's solution, making it feel less like a true puzzler and more of a casual interactive music app.

Rytmos's minimalist aesthetic is quite pleasing, but graphic effects overall are a bit lacking: shadow texturing is uncomfortable (especially on curved surfaces), but overall passable; the visual style is pop art-y and very techno in feel but not unique or polished enough to keep everything from feeling too generic. Performance is nothing to praise, either, as block movement is rather choppy and stiff, and technical issues pop up here and there with level interactables glitching out.

Overall, I found the game simple yet extremely cute — its minimalist aesthetic, visual style, cosmic theme, and fun music come together to create a short yet sweet gameplay experience.

### Alephant: An enigmatic Hebrew Sokoban about elephants and language

Alephant is very much derived from the Sokoban style, but its unique style sets it apart from other games in the genre. The game is themed around the quirks and idiosyncrasies of the Hebrew language and follows the journey of a player-controlled elephant as it meets a group of Hebrewspeaking oxen. However, the oxen do not fully speak Hebrew; instead, dialogue (and the game in its entirety) is centered around the silent Hebrew letter aleph (8) and the diacritical signs it is modified with to produce sound.

The aforementioned "aleph"-ant's task throughout the game is to learn about the different diacritical signs of Hebrew's niqqud system (i.e. kamatz, segol, and

hiriq). As such, the use of the niqqud system functions largely as a core gameplay mechanic to augment the Sokoban formula with unique mechanics.

The game hides the rich cultural history it represents in its design. The non-playable oxen symbolize the original Proto-Sinaitic glyph for the aleph (and elephant as a word speculatively shares a cognate with the aleph), the grainy textile-like aesthetic and soundtrack are reminiscent of a general Middle Eastern style, the right-to-left level progression comes from the right-to-left nature of Semitic script, and the various chapter themes (English, Greek, Phoenician, Arabic, and finally Hebrew) depict the languages' connections to the aleph.

Alephant has a surprising amount of depth, with its deceivingly simple twists to the Sokoban formula allowing for some really expertly-crafted levels that can be very tricky to solve. Completely varied and increasingly complex techniques need to be used from level to level, a process made exponentially harder by the game's intentional lack of tutorial, hints, and any sort of assistive mechanisms. In other words, the player is left in the dark on what to do and how gameplay elements operate, requiring a significant amount of trial-and-error and self-discovery to "learn" the game's seemingly arbitrary rules (very similar to the proc of learning a language!).

Each level includes one or more silent alephs and the corresponding number of separated niqqud tiles. The player has to connect all the alephs to all the niqqud tiles Sokoban-style. However, the core mechanics come into play as the player must make use of the various formed sounds and utilize their unique effects on the board (for example, the segol niqqud causes the player to teleport to a different aleph).

It would be interesting to see the developer tackle the other diacritics of the niqqud system in future updates and how they would interact in more complex and compounding ways, but the game is already quite engaging as is.

ready quite engaging as is.

The main game (the middle rows of each chapter) is fairly doable with some finagling, but optional levels become exceedingly complex as the player progresses — it can take up to an hour to find the solution for a particularly difficult level. Puzzlesolving can get excruciatingly frustrating, especially when the player is struggling to figure out how to even start a level, but the intrinsically-motivated payoffs are surprisingly rewarding every time.

It's a very unique puzzler and, to be honest, I can't find even a single fault with the game. The exceptional level design, the remarkable and enigmatics gameplay mechanics, the cozy aesthetic, and the deeply embedded cultural representation all come together perfectly to make *Alephant* a standout addition to the Sokoban genre.

### Konkan Coast Pirate Solutions: A literal pirate sim with fun programmingstyle mechanics

Developed by India-based one-person studio "chapliboy," Konkan Coast Pirate Solutions is one of those one-in-a-hundred games with a truly bizarre premise. An interesting thematic mix of pirates and the corporate world, Konkan Coast follows the eponymous tech startup "Konkan Coast Pirate Solutions" as it works on the development of a new simulation program — which they dub the SimEngine — to help manage the flow of pirate traffic due to a "sharp increase in pirate crashes"

The player begins the game with Swami, the new CEO of "Konkan Coast Pirate Solutions" who is tasked with testing out various scenarios and ensuring their product's viability. As the game progresses, the SimEngine goes through new iterations, and the company's lead designer Mani rolls out new updates while the market-savvy Rajan meets with potential investors and clients.

Konkan Coast's simulation mechanics echo a diluted version of block-based programming in its drag-and-drop commands. Each level's board contains blacksailed pirate ships that need to stop at pirate harbors and white-gold merchant ships that need to pass gold-filled docks; every other game element is designed to help or hinder the player (sometimes both) as they look to set up an iteration of the scenario where all ships reach their destination without crashing.

To complete a level, the player must drag and drop a "turn left," "turn right," or "stop" command at the appropriate locations and make sure the simulation runs with all ships completing their route. Levels are initially barebones and require little planning, but as new obstacles and components are introduced — from lighthouses to ocean currents and glaciers — they become much more complex, making it harder and harder for the scenario to run shipshape.

Gameplay does get stale after a handful of levels, and it honestly begins to feel like a slog after getting through the first set of the more complex optional levels. The best puzzlers have levels with their own individually difficult struggles and equally rewarding payoffs; *Konkan Coast* is not one of those games, as much as it attempts to be

The game doesn't offer much lore-wise, either — only revealing the barest details of Swami's, Mani's, and Rajan's journey through their foray into entrepreneurship, just enough for the player to get behind its anachronistically absurd premise — but I did enjoy the trio's interactions together in the little time they were featured on-screen.

Konkan Coast isn't bad, nor is it particularly memorable. But for a slow-burner puzzler, it achieves exactly what it set out to do, and that's not a bad thing.

These three puzzlers are fairly simple in premise, easy to start, and easy to stop. While likely to become tiresome on their own, their cozy aesthetics and mechanically simple gameplay elements make them perfect to serve as little throughout-the-day distractions during meetings, lectures, or whatever precious few moments of downtime an MIT student may have.

of downtime an MIT student may have.

Rytmos is available on PC for \$14.99
and on Nintendo Switch and macOS. Alephant is available on PC for \$9.99. Konkan
Coast Pirate Solutions is available on PC
for \$9.99. Notice: this review was written
using PC game codes provided to The Tech
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The Tech (ISSN 0148-9607) is published on Thursdays during the academic year (except during MIT vacations) and monthly during the summer by The Tech, Room W20-483, 84 Massachusetts Avenue, Cambridge, Mass. 02139. Subscriptions are \$50.00 per year (third class). POSTMASTER: Please send all address changes to our mailing address: The Tech, P.O. Box 397029, Cambridge, Mass. 02139-7029. TELEPHONE: Editorial (617) 253-1541. Business: (617) 258-8324. Facsimile: (617) 258-8226. Advertising, subscription, and typesetting rates available. Entire contents &

**GUEST COLUMN** 

# Posters protesting problematic free expression protection miss the point

Prohibiting speech because some may be offended is not only counter to freedom of expression but also to the cause of social justice

### By Edward Schiappa

Apparently a very small number of advocates, upset with last year's Report of the Ad Hoc Working Group on Freedom of Expression and the passage of the MIT Statement on Freedom of Expression and Academic Freedom in December, put up posters on campus to protest what they saw was problematic protection of free expression. Their efforts were, no doubt, well-intentioned, but they were, shall we say, strategically questionable.

I am a long-time advocate of gay rights as well as an advocate of freedom of expression, and I was a member of the Ad Hoc Working Group. I wish to make several observations about these posters.

First, as a matter of campus policy and consistent with the MIT Statement allowing time, place, and manner restrictions, these flyers were posted in violation of MIT poster policy, which requires posters to "indicate a sponsoring organization and contact information." In other words, contrary to what the flyers imply, unauthorized and anonymous flyers would not be "protected" expression.

Second, satire works only if you are in on the joke, and feedback I have heard is that there are members of the MIT LGBTQ community who missed the fine print and really felt this was hate speech directed toward them. This is unfortunate and tragically ironic.

Third, the poster quoting the Westboro Baptist Church provides us with a teachable moment. The WBC is described by the Southern Poverty Law Center as "arguably the most obnoxious and rabid hate group in America." They are so far out on the lunatic fringe that their efforts have been consistently counterproductive. Counterprotest numbers typically eclipse the small

number of WBC protesters; the obnoxiousness of their positions and the strength of counter-speech they have evoked has often increased sympathy and support for gay rights. To be clear: I obviously disapprove of their message, but the use of their most infamous slur is closer to harassment, threat, and intimidation than it is "free speech."

Prohibiting speech because some may be offended is not only counter to freedom of expression but also to the cause of social justice. This is precisely why so-called Hate Speech campus codes in the 1990s were abandoned or struck down, as they ended up being used against the very groups they were intended to benefit. As Erwin Chemerinsky, Dean of the U.C. Berkeley School of Law, and Howard Gillman, Chancellor of the University of California, Irvine, noted with respect to the speech code adopted by the University of Michigan in 1988, "[in] practice, the code was used not against the kinds of purely hateful slurs that inspired its passage, but against people who expressed opinions that others objected to. Complaints were filed against a student who stated that Jewish people used the Holocaust to justify Israel's policies toward the Palestinians [for example]" (Free Speech on Campus). These days, what counts as hate speech may depend on one's religious and political views, and if we prohibit offensive speech then we no longer have freedom of expression since virtually any utterance about current controversies will offend someone.

Fourth, another poster suggests the reader "Call [their] your legislator" to support anti-gay legislation. This has nothing to do with MIT policies, since everyone always has the right to express their political opinions privately. Nothing in the MIT report or statement has anything to say about what private citizens communicate to their elected officials.

Other posters I have seen, and I cannot claim to have seen them all, use insulting language and purport to support anti-gay policies. Some of these not only fail to identify the author clearly and legibly (which fails to follow MIT poster policy), they also fail to identify their intent as satire, meaning they are just plain insulting. They harm the very group that the posters are apparently interested in defending. There are far better ways to advance the cause of gay rights.

In the past few decades, gay rights in the US have made remarkable progress, moving from the Supreme Court's awful decision in Bowers v. Hardwick (1986) allowing states to criminalize homosexual sodomy, to decisions that recognize gays and lesbians as a constitutionally protected group (Romer v. Evans, 1996), directly overturning Bowers (Lawrence v. Texas, 2003), ensuring a national right to same-sex marriage (Obergefell v. Hodges, 2015), and ensuring the legal right not to be discriminated against in employment decisions (Bostock v. Clayton County, 2020).

Gay rights would not be where we are today without freedom of expression, including the right to protest. Expression exercised in the street, in the media, and in the courts has resulted in great progress and changes in public opinion. Over the last 25 years, for example, support for same-sex marriage has risen from 27% to over 70%, according to Gallup survey data. As the MIT Statement notes, "Free expression is a necessary, though not sufficient, condition of a diverse and inclusive community." Freedom of expression, as history has proved, is an ally in the cause of gay rights, not its enemy.

Edward Schiappa is a professor of Comparative Media Studies/Writing at MIT, and holds the John E. Burchard Chair of Humanities.



### **OPINION POLICY**

**Editorials** are the official opinion of *The Tech*. They are written by the Editorial Board, which consists of Publisher William Xu, Editor in Chief Srinidhi Narayanan, Managing Editor Arun Wongprommoon, Executive Editor Eunice Zhang, and the opinion editor, a position that is currently vacant.

**Dissents** are the signed opinions of editorial board members choosing to publish their disagreement with the editorial.

Letters to the editor, columns, and editorial cartoons are written by individuals and represent the opinion of the author, not necessarily that of the newspaper. Electronic submissions are encouraged and should be sent to *letters@tech.mit.edu*. Hard copy submissions should be addressed to *The Tech, P.O. Box 397029, Cambridge, Mass. 02139-7029, or sent by interdepartmental mail to Room W20-483. All submissions are due by noon four (4) calendar days before the date of publication.* 

Letters, columns, and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. *The Tech* reserves the right to edit or condense letters; shorter letters will be given higher priority.

Once submitted, all letters become property of *The Tech*, and will not be returned. Letters, columns, and cartoons may also be posted on *The Tech*'s Web site and/or printed or published in any other format or medium now known or later that becomes known. *The Tech* makes no commitment to publish all the letters received.

 ${\bf Guest\ columns}$  are opinion articles submitted by members of the MIT or local community.

### **TO REACH US**

The Tech's telephone number is (617) 253-1541. Email is the easiest way to reach any member of our staff. If you are unsure whom to contact, send mail to <code>general@tech.mit.edu</code>, and it will be directed to the appropriate person. You can reach the editor in chief by emailing <code>eic@tech.mit.edu</code>. Please send press releases, requests for coverage, and information about errors that call for correction to <code>news@tech.mit.edu</code>. Letters to the editor should be sent to <code>letters@tech.mit.edu</code>. The Tech can be found on the World Wide Web at <code>http://thetech.com</code>.

# FUNFUNFUNFUNFUN FUNFUNFUNFUNFUNFUNFUNFUNFUNFUNFUN

### **No Brainer**

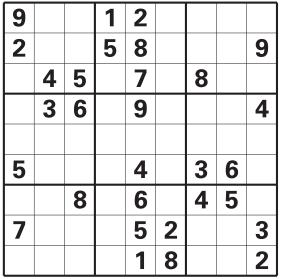
Solution, page 3

	5			9			4	
	7		5	4	3	2		
		4					3	
8	6	7						
<b>8 5</b>			1		6			3
						6	7	9
	8					7		
		2	4	5	8		6	
	4			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.

### **Small Thoughts**

Solution, page 3



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.

### "Big" Idea by Fred Piscop

16

35

39

42

56

19

24 | 25 | 26

### **ACROSS**

- 01 Inaugural address orator of
- 06 Question of comprehension
- 09 The enemy
- 13 Gives sparingly
- 14 First-rate
- 15 Star in Lyra
- 16 Certain salesperson's route
- 18 Points in favor 19 New member
- 20 Much-more-than-miffed feeling
- 21 Lack of clarity
- 22 Evacuation order
- 24 Much-more-than-miffed feeling
- 27 Appearance compliment 32 Jupiter alias
- 34 Cold War concern
- 35 Valhalla VIP
- 36 "Big" theme of the puzzle
- 38 Vino region 39 Leave work
- 41 Deal effectively with
- 42 Just in time
- 46 Place for a trough
- 47 Routing abbr. 48 Urge to act
- 50 MLB postseason award
- 53 State of mind 56 Sicilian "Shalom!"
- 57 Figure in black magic 60 Bistro window posting
- 61 See 6 Down
- 62 Abs exercise
- 63 Unceasingly
- 64 Form a union 65 Peevish states

### **DOWN**

- 01 Uncanny
- 02 Graceless one
- 03 Hand wash ingredient 04 Concertgoer's souvenirs

60 63

50 51 52

05 Off-track 06 With 61 Across, night fliers

33

47

57 58

61

64

- 07 Argentina article
- 08 What to call clippers 09 Something watched at
- home 10 Mrs. Zeus
- 11 Show biz grand slam
- 12 Pulverize 14 Airy farewell
- 17 Anise-flavored beverage
- 20 Galley vessels
- 22 More than miffed 23 \_\_ neanderthalensis
- 24 One of the Epistles
- 25 Gig for a clown
- 26 Perrier alternative 28 Takes a bath, say
- 29 Cartoon mirages

30 Rather large band 31 Any Olympian

62

65

15

18

38

29 30 31

54 | 55

59

22 | 23

43 44 45

48

- 33 Erstwhile space shuttle
- 36 Part of a yard 37 "That's my cue!"
- 40 URL opener
- 43 Guest columns, often 44 111-year-old cookie
- 45 "Won't miss it"
- 49 Completely exhausted 50 Crowning point
- 51 Actor Schreiber
- 52 Giraffe feature 53 Toss your hand
- 54 "Wasn't me!"
- 55 Oversupply
- 57 Solemn assurance
- 58 Have payables
- 59 Audiophile collection

by Eunice Zhang

### **Haikus**

### TIME

twenty four hours time flows by, and so do i i'm alive, poggers

walk by the river watching the water ripple almost maverick

### **MAVERICK**

blue line, best line—why? wonderland, revere beach, and lovely maverick

sit and be hrrgy rock on swings, watch children play calm amidst chaos

### **MIDTERMS**

skipped first class today feeling silly and funny perfect for haikus

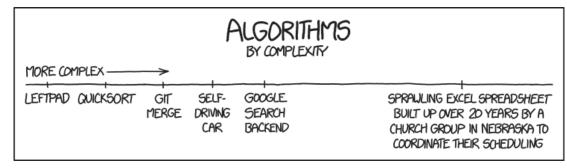
i remind myself the hrrg of midterm season shall soon pass by

### HOME

mano in the bay new york—zizi, emeri wistful memories

cherish simple things first thing i did in new year hug my sister tight

### [1667] Algorithms



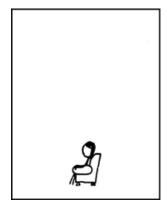
of modern version control. for several months. The efforts to reconcile the conflicting schedules led to the reinvention, within the cells of the spreadsheet, There was a schism in 2007, when a set advocating OpenOffice created a fork of Sunday.xlsx and maintained it independently

SARCASM. MATH. AND LANGUAGE by Randall Munroe

[220] Philosophy

# SARCASM. MATH. AND LANGUAGE

by Randall Munroe









### **ENTERTAINMENT THIS WEEK**

**FILM** 

65 (FRI, MAR 10)



**CHAMPIONS** (FRI, MAR 10)



TV **MH370** 



**TOP CHEF** (THU, MAR 9)



**FILM** 

**SCREAM VI** (FRI, MAR 10)



**BOTTOMS** (SAT, MAR 11)



**VIDEO GAMES** 

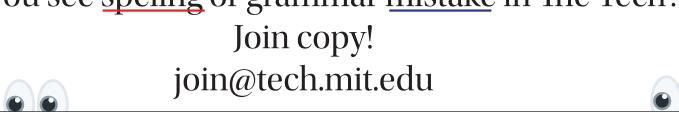
**CONTRABAND POLICE** (WED, MAR 8)



**FIGMENT 2: CREED VALLEY** (THU, MAR 9)

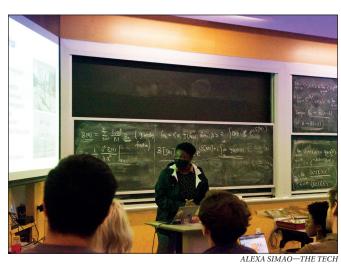


Did you see speling or grammar mistake in The Tech?



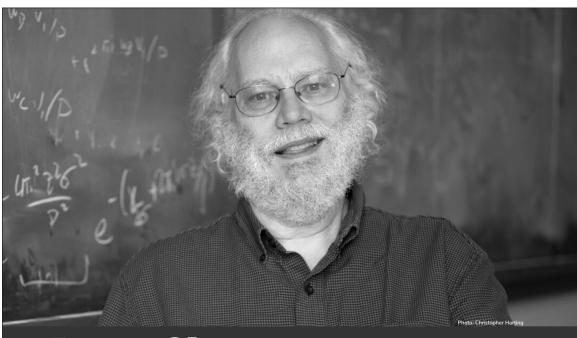


Students chat at the Queens' Full House Poker tournament at MIT Media Lab, Saturday, Mar 4.



A member of MIT Coalition Against Apartheid (CAA) presents on the history of divestment movements at MIT Divest and Coalition Against Apartheid's joint teach-in, Monday.





### Peter Shor

Morss Professor of Applied Mathematics Department of Mathematics

### **Killian Award Lecture**

**Quantum Computing** 

Thursday, March 9, 2023 4:00 pm | Huntington Hall, Room 10-250

Reception in Building 6C Atrium following the lecture

All members of the MIT community are invited bit.ly/killianlecture23





