



THE MONITOR



VOLUME 22, ISSUE 05

MARYMOUNT MANHATTAN COLLEGE'S STUDENT NEWSPAPER

December 16th, 2019

UPDATE ON ESIAS JOHNSON

By Meg Masseron
Staff Writer

As the end of the semester nears, the concerns of Marymount Manhattan students are not only surrounding finals or holiday travels. A common cause of worry regards Esias Johnson, the "person of interest" who began harassing the College the first week of October.

The concerning situation had come to a halt at the end of October when Johnson was arrested near campus in the Upper East Side. Students and professors alike took a collective sigh of relief, finally feeling as though campus life could go back to normal.

The normalcy did not last long, however, when reports came forth of Johnson sightings around campus again the night before fall break began.

A few days prior to these sightings, on Thursday, November 21st, students were informed that Johnson's court case had closed, with the judges choosing to release Johnson into the custody of a residential program called CASES, where he would receive mental health counseling, employment and housing. A renewed order of protection was issued by the court, as well as

an additional "geographical restriction," prohibiting Johnson from being within four blocks of Marymount's main campus, as well as other Marymount-affiliated locations, such as residence halls and the Martha Graham Studios.

This news initially concerned many students, but the email with this update sent by Campus Safety assured students that the event of Johnson returning to campus was "unlikely." Yet, just five days later, more sightings of Johnson ensued, and several students reported harassment.

A total of six students made reports about Johnson on the evening of Tuesday, November 26th; two of these reports were reports of harassment. The initial incident shared with Marymount students in their email detailed three students encountering Johnson on the street, where he allegedly made threatening remarks against them, saying that they were "all dead." One more report of harassment was released to students on the "Johnson Case" page on the Marymount Manhattan website the following Wednesday, citing that a student had run into Johnson on the Q train around 4:00 AM at 86th Street,

where it was stopped for a period of time. Johnson allegedly made claims about "all Marymount students dying," and reportedly began hitting the poles in the subway car with a hammer.

Following these encounters, the College remained in close contact with the NYPD and their affiliates in an effort to find a resolution. An update was posted to the "Johnson Case" web page expressing this on December 1st, and on December 3rd, another update on the web page explained that Johnson's case would be brought to a judge the following day.

On December 4th, Johnson's case was heard in court, and a warrant for his arrest was issued. Finally, five days later on Monday, December 9th, Johnson was arrested once again. According to the update on the web page, the College claims that they have requested additional information on what will happen next with Johnson. In response to this, much of the Marymount community with breathe a sigh of relief one more as they head into finals week and end the semester, while others will wonder once more if they should hold their breath.

LETTER from the EDITOR

Dear Readers,

Welcome to another year at Marymount, and if it is your first year, I hope you are enjoying your time in the Upper East Side. Thank you for taking the time to read The Monitor, we appreciate your readership and the discussions that may come from our articles. This year we have welcomed many new faces and I am excited to introduce their talents to print. Speaking of new faces, we have also welcomed a wonderful new advisor, Professor Tatiana Serafin, and her amazing talent and knowledge within journalism realm. We are incredibly lucky to have both Professor Serafin and Professor Tropp advising us this year, and I hope you all get to experience a class with either of them during your time at Marymount.

This issue we discuss the Climate Strike in NYC, the new ID system that has revolutionized how we get in and out of school/dorms, and much more. Make sure to follow us on Instagram, Twitter, and Facebook by looking up MMC's The Monitor. Our new website will be up and running within the following weeks, and we hope you choose to take a look. I hope you enjoy reading this issue and I wish you luck this year with your studies. If you have any questions, comments, or concerns for The Monitor, please email us at marnold@mmm.edu.

With Love,



Chief



MMC's The Monitor is the entirely student run newspaper of Marymount Manhattan College. It is published 6 times each semester, with the exception of January and Summer sessions. MMC's The Monitor has a circulation of 1,000 and a shared readership. MMC's The Monitor is funded through the Student Activity Fee supplemented by generous, local businesses purchasing ad space. Single copies are free to Marymount Manhattan College students, faculty, staff, and community members. For advertising information, or for comments, questions, suggestions, or letters to the editor, please email MMC's The Monitor at monitor@mmm.edu.

MMC'S The Monitor Staff 2019-2020

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Photographers, Ethan Haug, Ana Coakley

KAMALA HARRIS DROPS OUT OF THE ELECTION

A CONVERSATION STARTED FROM HARRIS' DROPOUT

By Neil Gunnion
Staff Writer

K a m a l a Harris, the Democratic senator from California has announced that she will be leaving the race for the Democratic Party's presidential nomination. Harris, one of two black women serving in the United States Senate was considered one of the Democrats' rising stars going in. Here's what her announcement means for the future of the election.

Now that Harris is no longer in the race, many have noted that there are no longer any non-white candidates who have qualified for the next debate. Notably, her absence seems to have sparked an intense on-line discussion about how debate eligibility is decided. Recent entries into the race, Michael Bloomberg and Tom Steyer (both billionaires) have qualified for the next debate while polling below 2%, mostly because of the amount of cash they have on hand. Progressives have accused the two billionaire candidates of "buying" a place on the debate stage.

Harris was a figure not without controversy. Prior to her run for Senate, Harris was the Attorney General of California, where she oversaw the prosecutorial practices for the entire state. Harris has long described herself as a reformer "At the table where decisions are made" (as she told the New York Times Magazine in 2016), where she worked within to change a system that perpetuated mass incarceration. Her record on the matter, however



Photo from medium.com

were the tail-end years of the "tough on crime" era, where politicians from both parties pushed efforts that contributed to the mass incarceration of Black and Latinx Americans. Harris was, at the time considered to be one of the most progressive forces in the criminal justice system. As the state of California began to attempt moving past those days, Harris seemed to fall behind the curve. Prior to her run for California AG in 2010, her District Attorney's office implemented an anti-truancy program that targeted and prosecuted the parents of kids

who avoided attending school. As the California AG, she fought to release less prisoners from the state's prisons, even after the Supreme Court said that the overcrowding in California prisons was an unconstitutional violation of the 8th Amendment.

Evidently, Harris' track record was flawed, and her progressive detractors often labelled her as a "cop", or as a purveyor of half-measures in reform. However, others have argued that if people were going to hold her record against her in such a way, they must also hold other candidates to the same standard. Terrell Starr wrote for The Root that "If we are holding Harris to such a high threshold on criminal justice, Joe Biden, Pete Buttigieg, and Michael Bloomberg shouldn't be in the race either". Her campaign's lack of traction and her departure from the race before the Iowa Caucuses reveal a conversation about the double standards that women and candidates of color are held to; Michael Bloomberg oversaw New York City during "Stop and Frisk", and Joe Biden was one of the champions of the 1994 crime bill that many credit with boosting the rates of incarceration in the United States. Yet, these two candidates are barely ever forced to answer for their record.

Ultimately, a primary race without Kamala Harris is not fundamentally changed, but her candidacy has opened a conversation about criminal justice reform and about diversity in the Democratic party that will likely be an important issue going forward.

A NEW GLOSSIER LOCATION

GLOSSIER YOU X NORDSTROM POP UP SHOP IN NYC

By Rayiah Ross
Staff Writer

Glossier is coming to Nordstrom, but not in the way you'd think. From December 3rd to February 16th, Glossier pop up shops will be located in Nordstrom stores in Seattle, New York City, Chicago, Dallas, Houston, Washington D.C. and Santa Anita. This is the fifth temporary retail space that Glossier has created this year.

Glossier is a skin care and beauty company that uses universally natural looking products. They revolve their company around what their customers wish existed and base their products uniquely to each of them. They put an emphasis on "skin care first, make up second." The brand is primarily known for its signature "no-makeup make-up" aesthetic and according to C N B C , the brand is currently valued at \$1.2 billion.

"The Glossier You x Nordstrom pop up is very important due to the fact that this is the first time Glossier is selling at an outside retailer," explained Dru Gannon, a junior at Marymount Manhattan and a Glossier retail associate.

"Fragrance is an extremely personal category — one that people understandably prefer to discover in person — and department stores are the largest channel for fragrance, making up nearly a



Photo courtesy of Dru Gannon's Instagram

quarter of all U.S. fragrance sales," Glossier founder and CEO Emily Weiss told CNBC. "As a digital-first company, we look at offline experiences as opportunities for learning and experimentation, and given the uniqueness of the fragrance category, we have the freedom to try approaches with Glossier You that we might not pursue for the rest of our product portfolio."

The intimacy that Weiss talked about goes much farther than just perfume. In fact, Pete Nordstrom and Emily Weiss visited the New York location on opening day to see the progress and meet some of the workers.

For many brands, pop-ups have become a risk-free way of testing physical retail before opening permanent stores. For Glossier, a collaboration with Nordstrom, will help the company get in front of more shoppers who don't currently live near one of its two stores in New York and Los Angeles.

"This new location provides a slightly different view towards a somewhat different audience. Most people who have experienced the brand who are wanting to experience Glossier have already heard of the brand, however with this pop up, there is room for people unfamiliar with the brand to become knowledgeable about it," Gannon explained.

The fragrance specific pop-ups is only located in select Nordstrom stores. Glossier You eau de parfum, which debuted in October 2017 and has since become one of the highest-rated products on Glossier.com, retails for \$60 on the Glossier website and now, select Nordstrom stores. The company has not indicated any plans to expand its relationship with Nordstrom or other retailers at this time.

Glossier says the fragrance adapts to the skin's chemistry to create "the ultimate personal fragrance" to create a "You smell good" moment, not a "Your fragrance smells good" one.

Another upcoming event from Glossier includes the limited edition Balm Dotcom Scarf. This event will allow customers to get the scarf with the purchase of any item \$60 or higher. By purchasing the Glossier You fragrance, customers will receive the Balm Dotcom Scarf for free. This event takes place on December 12th and the New York pop up shop location.

As Dru Gannon puts it, "Glossier is meant for all of us and has no boundaries, which is how the world should be."

OFF- CAMPUS ART COLLECTIVE



Grow. Reach more artists, plan more events internationally. As I Shealyn McFadden the creator of The Collective leave for Paris on Jan-

This organization means a lot to young creatives both at Marymount and beyond and it only seems to be getting bigger and bigger.



M M C D I R E C T I N G P R O J E C T S

A COLLABORATIVE EFFORT FOR THEATRE STUDENTS

By Michael Dunlap
Guest Writer

Each semester, Marymount Manhattan College puts on what are known as the directing projects. This semester, the directing projects ran the weekend of the 6th - 8th of December.

The directing projects are short plays or excerpts from longer plays that are entirely student run productions. They are done in collaboration with the Directing III class offered at the college. The performances are the final projects for the students taking the course to showcase the work they have directed throughout the semester.

In the fall semester, there were nine projects in total. The projects are split into three bills: A, B, and C, each bill performing different times throughout the weekend in accordance to their counterparts. Every show gets three performances.

Many Marymount theatre students anticipate auditions for the directing projects each semester. Maximilian Itsikson, a sophomore in the BFA Acting program, got the chance to perform in his first directing project this semester: an excerpt from Line by Israel Horowitz.

"I had a very supportive and experienced cast, but more importantly, my director Nick Bradshaw," said Itsikson. "Through

his smooth directing and understanding, we bonded and made this show the best possible."

Marymount Manhattan sophomore Caroline Storey had the opportunity to be on the other end of the experience as an audience member of Bill A. "I had a great experience," Storey stated. "The waitlist was very easy. I got in and got to sit right in front on the mats! The plays all had variety, and I was so into it that the time just flew by."

Storey also discussed the talent that astounded her throughout her experience.

"It really showcased not only the directors, but the actors and everyone behind the scenes as well. In between plays, the lights and set would be changed out and I could see it being done up close. I realised how much more there is to it than I normally would notice or think about."

Since the directing projects happen each semester, the turnaround time from the moment directors get the scripts to the final product is just short of three months. The student directors must cast the shows, stage and rehearse the production, and have it ready in less than a semester's time.

Actors must also learn all their lines and blocking with the support of their directors and fellow cast members. The experience is a thrill for the members of the companies.

"Considering this was the first time

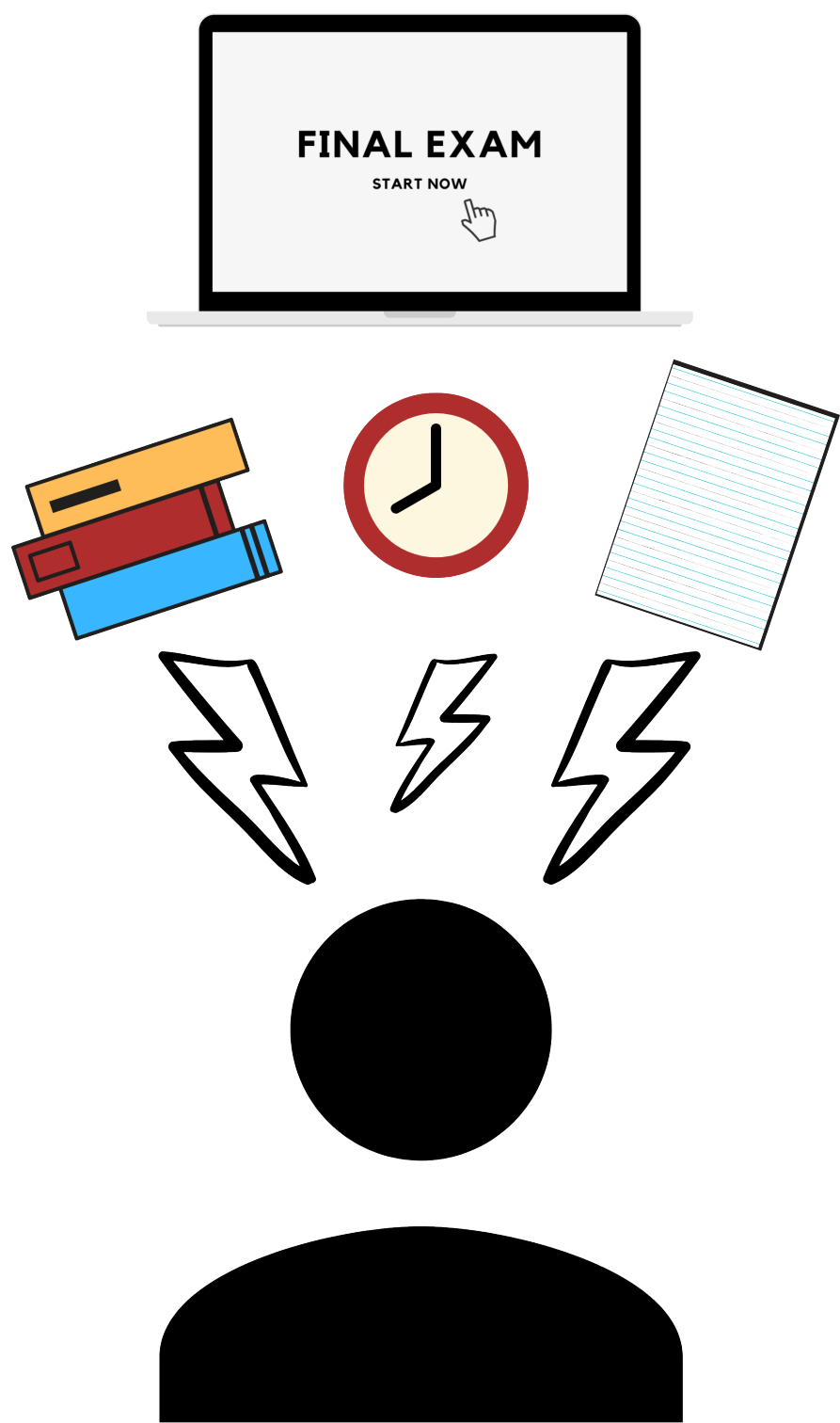
I did a DP, it was less stressful than I imagined," claimed Itsikson. "I enjoyed how close we got and how accepting everyone was of our acting methods and ideas. I didn't suspect I would have as much freedom to experiment and play around."

Itsikson gave advice to students considering auditioning next semester or in semesters to come.

"I would say go for it. There are nine plays; you can get into at least one. If anything, you have the audition experience!" Itsikson urged. "Just remember, you really just got to be yourself. They don't care about you as an actor, although it helps, they're looking at you as a human, not a character. You make the character, not the other way around."

Auditions for the spring directing projects have not yet been posted, but likely will be announced early next semester. The College's theatre department encourages all theatre students to try to become involved. The projects will need technical operators, deck crew, and actors. The only prerequisite for actors is to have taken and completed THTR 122, Intro to Acting for Majors, or a higher level acting course.

TIPS TO GET THROUG



Design made by Greta Bergin

H FINALS

BY GWEN ATTRIDGE

DOG CULTURE IN NEW YORK CITY

A GLIMPSE INTO THE LIVES OF DOGS

By Averee Nelson
Staff Writer

form at The American Kennel Club’s Museum of the Dog, where faux barking echoes off of the elevated ceilings and where not a single real dog is in sight. Shadows of dogs are projected around the walls, drawing focus to the wide collection of tiny dog statues.

The bright and crisp three levels of the museum hold the depth of our loved and cherished pets. From a dog’s footprint that was uncovered dating back to the Roman Empire to an interactive “How to Train a Dog” technology, the museum covers the history of dog breeds in America and how dog culture has changed over time.

In the front of the museum, there is an interactive area where a touch screen and camera determines what kind of dog you most associate with. The quirky feature allows people to connect with their dog loving selves and continue to enjoy the vast array of paintings. There are also touch screen tables throughout the museum allowing visitors to get to know any of the 193 registered AKC dog breeds. This interactive feature gives quick details about the dog’s personality traits, the history, and the households each dog would work best in.

Honoring the dog training and show world, the museum has many paintings highlighting the long tradition of dog shows, dating back to the late 1800s. Taking up an entire wall, there was a painting by John Dwight Bridge featuring Beatrice Godsol and two Sealyham Terriers. Godsol was a well known female figure in the dog show world in the 1900s. Although she adored her Sealyham Terriers, on her downtime she bred Newfoundlands and became the president of the Newfoundland Club of America. She lived by the saying “All dogs have faults. The great ones carry them well.”

After looking at all of the famous presidential and royal dogs, as well as the winners of dog shows, none of the dogs featured in the museum have been Instagram famous. It is a rising trend amongst dog lovers to create Instagrams honoring and parading their pets; it is the niche corner for pets. It is typical for these accounts to gain hundreds of thousands of followers and sponsorships with companies for toys, treats, costumes, and much more.

A popular dog Instagram account, @pavlovthecorgi has over 122,000 followers as well as being sponsored by Stella and Chewy’s dog food and treats. Pavlov also has merch available to the dedicated followers and admirers of the account to buy. This animated pooch has more followers than the majority of average people who use social media. Anthony, one of the owners of Pavlov, otherwise known as @pav.dad on Instagram, “feels like people, especially those with dog Instagram accounts, are more interested in interacting with Pav when they find out that

he’s “famous.” However, Anthony states “he’s still “just a regular dog” and the only way we treat him differently now is being able to provide him with more of the things he loves.”

Dogs have always contributed to working class society, but the ways in which they contribute have changed. In one of the hallways in the Museum of the Dog, they featured movie posters from highly acclaimed dog movies, such as Old Yeller and Lassie. These movies depict the pets as spirit animals to “Challenge a wilderness and conquer a dream,” as put on the Old Yeller movie poster. People mainly owned dogs to protect the family, to go hunting with, and to have as a partner to complete duties around the house. In the 21st century, people primarily parent dogs, rather than own dogs.

“I think the presentation of dogs is



changing because of social media but at the end of the day the relationship between dogs and humans lives off the internet,” Anthony highlights as a shift in the way people view “man’s best friend.” As a result of social media, “lots of people, especially millennials are waiting longer to have kids and spending more time with their pets in a pseudo-child relationship,” Pavlov’s owner states. It is less about having a dog to protect the family and to work around the farm, and more about having a companion or “child” to spoil and find comfort in. In the book “The Secret Language of Dogs,” by Victoria Stilwell, she talks about how the thousands of years of domestication has shaped the personalities of dogs; or rather how dogs have adapted to human needs. “They(dogs) can also understand easy words and imitate human physical language,

and they may also be able to empathize with our emotions,” Stilwell explains, which is a big reason for why people become so attached to their dogs and treat them as their own.

Another ambitious pet owner, Elizabeth Prather decided to create an Instagram for her Goldendoodle five years ago when dog Instagram accounts were not as popular, so she hid it from others until it gained attention. Now @genevieve_the_cute_dog has more than 23,000 followers! “I find Genevieve’s social life very laughable at times, and I often joke that she is more popular than me,” Prather reflects, pinpointing that dogs are starting to have functioning social lives, friends, and jobs, just like humans. Similar to Pavlov, Genevieve (the Goldendoodle) “actually got signed in an agency which sends her campaigns to participate in,” which has led Prather and Genevieve to work with Petco, Kay Jewelers, as well as promote a campaign for the Superbowl. Genevieve promotes brands just as human social influencers do.

“Investing in a dog’s social life has always been something prevalent within society, but recently, social media has taken this out of proportion at times,” Prather explains. The fact is that social media is oversaturated with dog accounts, which has influenced this new owner mentality when “humans love their dogs and they are essentially [their] children.” Another point Stilwell makes in her book(“The Secret Language of Dogs”) is that “Oxycontin is the hormone responsible for social bonding,” and it “plays a large part in the social and emotional bonding between dogs and humans.” This may be a contributor to how relationships between humans and dogs have intensified as the codependency has increased.

Although, these owners are able to bring in a solid amount of cash flow based on the online personalities of their pets, it does not change their overall relationships. Both Anthony and Prather agree that the emotional experiences of their pets are important, but not above their own. The new trends of birthday parties, costumes, dog themed restaurants, and dog Instagrams are only a plus for these owners when building a relationship with their pets. “My relationship with Genevieve is what I could describe as one of the purest relationships I have,” Prather admits, explaining that after a bad day the “thought of coming home to a tail-wagging dog is one of the best feelings.”

Thus, the horizon for the lives of dogs has only increased over time, allowing for owners to create more emotionally connected bond with their pets. Afterall, the difference between selfies of dogs on Instagram versus century old paintings of dogs properly posed in a museum is not huge! Even though the social lives of dogs are becoming more human-like, one thing that remains the same is that dogs are some of the best companions and make life a lot more fuzzy and fun!

A NEW EXHIBIT AT THE GUGGENHEIM

A REVIEW ON THE ARTISTIC LICENSE EXHIBIT



By Cross Nelson
Staff Writer

The Guggenheim Museum

in New York City has a team of visionary curators who continuously wow museum visitors with captivating art exhibitions and installations year after year. But this year, the curators decided that they wanted some assistance in curating an exhibition, and they passed their curatorial duties along to the people they typically do the curating for. Now, for the first time in Guggenheim history, the museum is presenting a groundbreaking exhibition that is completely curated by artists. *Artistic License: Six Takes on the Guggenheim Collection*, features works selected and curated by six contemporary artists, Cai Guo-Qiang, Paul Chan, Jenny Holzer, Julie Mehretu, Richard Prince, and Carrie Mae Weems, who have each had solo shows at the museum. With the help of the museum's curators and conservators, these six artists delved into the Guggenheim's collection in storage to find pieces that they believe exemplified the most inspiring facets of modern and contemporary art to represent the museum as a purveyor of these revolutionary movements in art history. To keep with this modern and contemporary theme, the artists were restricted to only selecting works dating from 1900 to 1980; but even with this one restriction, it is evident that the artist's let their curatorial freedom take flight.

From the turn of the century to 1980, the world was constantly changing, and so was art. As you enter the museum and follow the exhibition upwards along the museum's spiraling rotunda, not only will you gain a sense of how art transformed itself in the 20th century, but also of how art changed along with



the ever changing world. The nearly 300 paintings, sculptures, and works on paper douse the walls in color and stories, and come together from six different perspectives to create an overarching narrative that will leave you in awe of the power of art as a medium of storytelling. Each artist puts their own personal touch on what they believe this

art represented for the world in history and what it continues to represent in conversation with the modern climate of the world. Walking through each level of the museum, you will encounter works by some of art history's most celebrated artists, such as Picasso, Kandinsky or Miro, displayed alongside the work of lesser known artists, some of which have never been shown before. It is inspiring to see these masterpieces side by side with pieces lost to history, because it is a reminder that all art is created with the intention of expressing an idea, and when it is displayed it will always have the power to make you feel something, regardless of who created it. Not only does this exhibition celebrate modern and contemporary art, but it also celebrates the Guggenheim as a museum since it is on view during the 60th anniversary of the museum's Frank-Lloyd Wright designed building. Wright designed the ethereal structure as a "temple for the spirit" where people could have a uniquely individual experience of viewing art in a way that they wouldn't be able to at any other museum. Serving as both a celebration of this innovative structure, as well as a celebration of the museum's diverse collection, this exhibition is a true testament to the Guggenheim's mission as an institution and to its unrivaled identity that has allowed the museum to flourish. Experience *Artistic License* for yourself now through January 15th at the Guggenheim.

S T U D E N T I N T E R N S H I P S

HOW TO GAIN JOB EXPERIENCE IN COLLEGE

By Madeline Nortz

Staff Writer

C W C M I N D F U L N E S S

FOUR WEEK MEDITATION COURSE OFFERED AT MMC

By Gabrielle Fiorella
Staff Writer

I attended
the Mind-
fulness

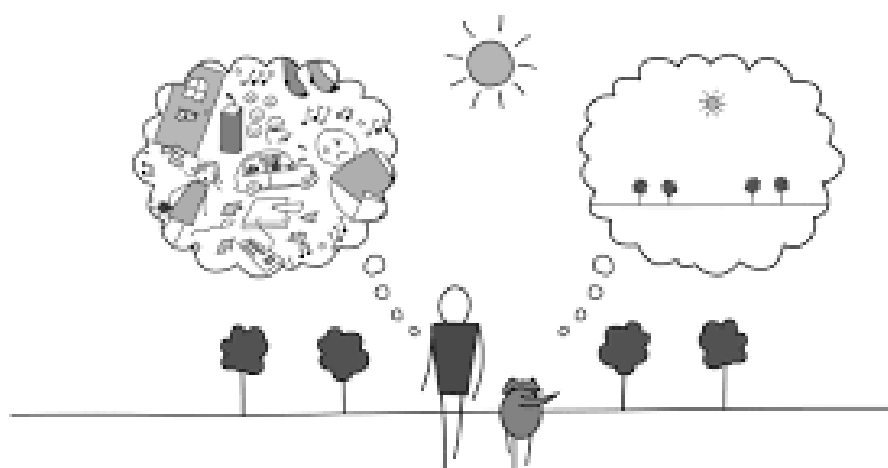
MMC meditation course this semester and I highly recommend it. The CWC will be having a once a week, four week course again next semester. Four Thursdays in a row for 1 hour, I went to the Multi-Faith Center to relieve my stress and feel better about everything that was overwhelming in my life. The course consisted of various breathing exercises and body scans. Body scans are guided or unguided meditations that require you to focus specifically on a certain noise, smell, or body part that will keep you connected to reality. Mindfulness, by definition, is “a mental state achieved by focusing one’s awareness of the present moment, while calmly acknowledging and accepting one’s feelings, thoughts, and bodily sensations, used as a therapeutic technique.” The point of mindfulness is to be aware of your thoughts and how you feel. When you are successfully able to distinguish when your thoughts are taking you away from your original thought and you can become focused again, then you have achieved mindfulness. It’s definitely not something that should come naturally to you, because it will take some practice. Suzanne Sorrentino, CWC Staff Clinical Social Worker, led the 4 week course. The course began with introductions of

ourselves. Who we were and reasons as to why we were there. There were immediately resounding responses of it being an opportunity to offer stress relief, and or anxiety relief. Some students participating in the course wanted to further their knowledge of mindfulness and meditation, as they had already been

new breathing exercise. The breathing exercises we tried included one where we stood up picked our legs up and down quickly and “flapped” our arms to get our heart rates up. The purpose of this exercise was to get us aware of our breathing and its patterns. Another exercise we did was to become aware of our

steps and a regular activity we do each and everyday. We walked back and forth across the room slowly, using the tops and heels of our feet to take small steps. In doing this, we all managed to focus on different things. Some focused on how they became unbalanced, some on how their steps were paced and different than everyone else's. On the last day of the course, we were given a raisin. Mrs. Sorrentino guided us through what we were to do.

We focused on how the raisin felt in our hands, how it tasted in our mouths and how it felt after we swallowed it, going down our throats. The point of this exercise was to have us focus on things we often take for granted. For example, how things often feel, taste, or even smell. This is mindfulness in a nutshell. The things we do everyday without a second thought, like brushing your teeth, can be exhibited as a mindfulness activity. You become aware of the present moment and become absorbed in it. This course was wonderful and I feel I really benefited from it.



Mind Full, or Mindful?

Photo courtesy of uhs.umich.edu/mindfulness

practicing prior to the beginning of the course. Mrs. Sorrentino recommended we keep a practice log to keep ourselves motivated and on track to become more experienced in the mindfulness practice. On the logs, we were to put how long we practiced each day, what we did and how it benefited us positively. My personal favorite to practice were the body scans right before I went to sleep each night. These in turn would help me fall asleep easier. At the beginning of each class, we would start off with a body scan to “get into the zone”, and then we would try a

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SISTER TO THE
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Professor Serafin, tserafin@mmm.edu.
By: December 1, 2019



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THE FIGHT FOR CLIMATE JUSTICE



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