



Issue 14

changes

Josefine

Marissa

Martin

Nicole

Sara

Nick

Sonya

Cristiana

Leonie

Foreword

Dear readers!

Welcome back to AUC everyone! The holidays have come and gone, and the mass of deadlines, assignments, presentations, and (dear lord) capstones are flooding back full force. The sun is dazzling outside, but we get to sit inside instead, crunched over desks and papers and pens. Not to worry! Scriptus has strategically placed its release date on the week of your return. With this issue, you now have the option to go outside, sit on the benches, actively ignore responsibilities, and soak up the glorious articles herein. We go a lot of places in this issue, from the strict, scheduled campus of Hong Kong's CityU to the revolutionary protests of UvA's Maagdenhuis. We go bar hopping across Amsterdam and discover the history of anesthetics. And in our featured article, solutions are explored to the cross-major integration problem we have at AUC. This is my first go as Editor-in-Chief, and my main goal for this issue was that it didn't crash, burn, and die in its production. If you are holding this in your hand, I think we have succeeded. The campus is continuing to evolve and change, and I hope that Scriptus is able to do that as we go forwards. Thanks to the Scriptus board, writers, illustrators, photographers, and collaborators. Next issue to be released in June, in which the cover will be splashed in colour once again.

-Nicholas Handfield-Jones

Changes/Updates/Statements

New Board Members: we have two new designers and a new PR manager, who will continue their work in the board of next year (hopefully).

In issue 13 we misspelled the name of Ubisoft, that company which still doesn't have female characters in their videogames.

Rumor has it that we will be looking for new board members soon.

Board statement about the cover

This last month, we had a lot of changes on the Scriptus board. In addition to a switch in the editor-in-chief, we also have two new designers and a PR manager. We thought that instead of taking a board photo, we could have illustrations instead. Head Illustrator Yin Hsieh made us look more flattering than we do in real life. In addition, we found that many of the articles in the issue are about change: change of society, change of university, and in the case of our Love & Sex & Magic section, change of season. We therefore decided to call the issue "Changes," a nice, simple term that reflects this. Enjoy!

cover drawn by Yin Hsieh, who says "Cover drawn in appreciation of the board!"

Disclaimer: Scriptus is written, edited and designed entirely by the students of Amsterdam University College. The news magazine does not reflect or express the official views of AUC. Comments, questions and criticisms welcome at scriptus@aucsa.nl.

Scriptus
scriptus.nl

This Issue in Numbers

- Copies: 300
- Corny jokes made: 69 (hahaha)
- Extra chairs required: 5

FIND US ON



List of Contributors

Laura Galante
Emma Goodman
Kamiel Mobach
Julia Alting
Aaron Altaras
Laurie van der Burg
Laura Christiaens
Thomas Gallas
Dean Muraya
Marianna van der Stel
Cleo Verkuijl
Marten Dondorp
Zahia Siab
Maria Gayed
Olivier Maas
Nikki Omes
Golina Hulstein
Elias von Hildebrand
Diana Ghidanac
James F. Anderson
Charlotte Verboom
Lance Bosch

Scriptus Board

Cristina Roca (External Relations)
Martin Hoffmann (Head Editor)
Nicole Brusa (Secretary)
Sara Hoeksma (Treasurer)
Sonya Langman (Head Designer)
Nick Handfield-Jones (Editor in Chief)
Yin Hsieh (Head Illustrator)
Marissa Koopman (Designer)
Leonie van der Kolk (Designer)
Josefine Emilie Andersen (PR)



CLUBS AND HUBS

Whether you're a student in need to get out of the Bubble or you're just looking for an atmospheric place to dance to some groovy beats, Amsterdam certainly isn't lacking in its wide array of clubs and party areas. In particular, it can satisfy any type of music aficionado, whether you're a techno music lover or a pop-hit fan. Here are a few places that are worth checking out.

by Laura Galante



Escape

First on the list is Escape, one of the most popular (and oldest) clubs in Amsterdam. Situated on Rembrandtplein, it is the source of much tourism due to its multi-spaced venue and new technological developments in light and sound. It holds weekly events such as Brainwash on Saturday, usually filled with techno music and tireless light effects that will surely keep you on your feet for the entire night. Bars and lounging areas complete the scene in case you want to rest your feet while sipping a drink (www.escape.nl).

Studio 80

You still want to party in the heart of Amsterdam, but prefer a less exposed area that is not considered 'touristy'? Also situated on Rembrandtplein, but secluded behind hidden black doors, lies Studio-80. Compared to Escape, it is more intimate, yet no less vibrant. Formerly a Dutch national radio, Studio-80 is smaller and holds about 600 people. Its range of music focuses on more underground electronic music that sways from disco to techno beats. If you're aiming for the dance floor directly, this is the place for you. (www.studio-80.nl)



Closure

And if you fancy an even more underground scene, Closure might be your thing. Located in Amsterdam West, it is not exactly central, but its warehouse-like facade and a laidback atmosphere give the club a more relaxed appearance compared to the previous two. The music attracts a more specific type of crowd, enthusiasts who nurture a liking for less prominent electronic artists, ranging from house to experimental. The area is not flashy and bright, but this is a place to check off your list if you're up for exploring the veins of the Amsterdam club scene rather than the heart (facebook.com/closureamsterdam).

Air

Last but not least, we go back to the center of Amsterdam with Club Air. Located in Amstelstraat, it is directly parallel to Escape, yet very different in nature. This club aims for an international atmosphere by offering a wide variety of musical styles not solely limited to electronic, but also to Latin American music and other genres that evoke different dancing styles depending on the event. Perhaps a drawback is the obligatory AIR card, which you need to purchase separately and charge money on for making use of the facilities provided (drinks, lockers, toilets, etc.). Nonetheless, this is a greatly international and - to keep within the AUC context - diverse environment as opposed to other clubs in the area (<http://www.air.nl>).



THE VI*

Daycare Children are 'Sick and Tired' of Students

Brenda Hartley is a young mother in her early 30s, the co-founder of a successful consultancy business, and an up-standing citizen of Amsterdam. Like every mother, she does her very best to balance her work and family life, along with her devoted husband, Bob. In order to do this, they bring their children to daycare during the week, like thousands of other families across the Netherlands. Their children, Hannah (4) and Heiko (5), attend a daycare on the street of Carolina Macgillavrylaan.

Currently, parents are considering a campaign to make the daycare more 'child-friendly'. What could possibly be more child-friendly than a daycare you might ask? Daniel Popper thinks he has the answer: "Put simply, the students which live above and around the daycare are a major issue for several reasons". Daniel claims that his son, Jeremy (7), feels that his freedom to express himself is being discouraged by the students. Daniel explains: "My son, who is a wonderful kid, is often scowled at from the windows above the daycare when he plays there in the morning with his friends. A child should have the freedom to run around, scream, shout, laugh, cry, and sing at the top of his lungs without being scowled at". According to Daniel, as well as dozens of other parents who agree with him, these students are potentially seen as role models by the children, and should "smile instead of scowl" at the daycare kids. Linda, one of the workers at the daycare, "simply cannot comprehend how some people can be so grumpy at 8am in the morning!" While she admits she is a "morning person", Linda feels that the students should make more effort to be accommodating because "they're the ones who chose to live above a daycare!"

As the weather warms, another issue has arisen. The problematic students have begun to have barbecues which are

Did you know...

you can send your ideas, pictures and drawings to scriptus@auca.nl

(or message us on Facebook!)



"distracting for the children" in the courtyard beside the daycare, often with copious amounts of alcohol and other troublesome substances involved. The daycare workers are having increasing issues with convincing the children to eat their fruit and pindakaas sandwiches due to the barbecue aromas invading the daycare. Even worse, these noisy barbecues usually occur during the children's nap time, and the students "make no effort to be quiet for the sake of the kids". "It's not fair!" Sanne (6) exclaims, "I am just sick and tired of these students!"

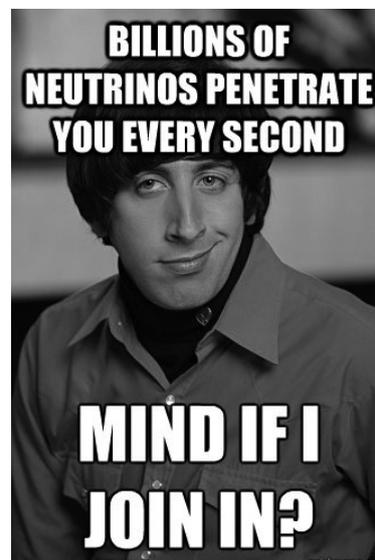
Plans to make the shared space more child-friendly still need to be developed, with the first official meeting with parents, daycare staff, students, the TA, child representatives, and Ramon Puras as a mediator taking place next Saturday. As always, Scriptus will keep you posted.

by Emma Goodman
illustration by Yin Hsieh

*UI stands for and promotes unreliable information

5 Things AUC Teachers Would Never Say

1. "I have a lot of influence on the management."
2. "I have plenty of spare time on my hands."
3. "AUC is a very calming workplace."
4. "I really like students using laptops in my class."
5. "You don't need to pay attention; this won't be in the exam."



FACES OF AUC

Bikes in business: Joran Iedema on Cycleswap

Name: Joran Iedema

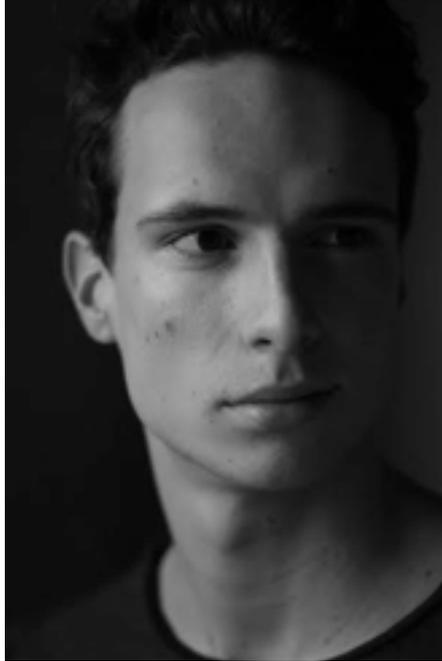
Age: 22

Country of origin: The Netherlands

Major: Social Sciences

Cycleswap is a platform through which individuals can rent out their bicycles to people who temporarily need a bike. What triggered the idea was mainly that many people were seeking to lend a bike in the AUC Facebook groups. A lot of the requests remained unanswered. On the other hand, I knew a lot of bikes in the bike sheds are barely used. Therefore, I thought having the owners rent their bikes out for a couple euros per day would be a good solution. I then developed the platform with three other UvA students.

Through March we received a lot of media attention. We did interviews with newspapers like Het Parool, Trouw and de Volk-



skrant, which was a lot of fun. We have had about 130 rentals on the Sciencepark campus in the last 3 months. We now consider expanding beyond the campus, but of course we would need to spend much more time on maintaining the platform. Luckily, the three friends I co-founded the platform with are highly motivated and disciplined. So when I left in February, they covered a lot of my workload. Meanwhile I try to do as much as possible from South Africa. Most online tasks such as search engine optimization, etc. can be done from anywhere, but meeting with other parties and presenting our platform has to be done locally. I regret this sometimes because I miss some development in those areas, but I'm sure I can pick that up once I get back.

by Josefine Emilie Andersen

In other news...

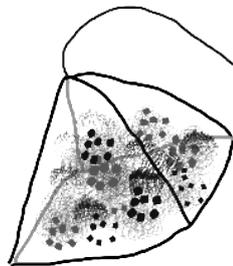
AUC Vandalized!

On April 24th, AUC students were shocked to discover a giant red square spray-painted on the bridge leading to the Academic Building, along with the phrase: "Neo-Liberal Arts & Sciences". This follows a series of similar protests felt in Istanbul, Maastricht, Utrecht, London, Paris, and elsewhere in Amsterdam. According to red-squareeverywhere.com, they symbolize the growing movement towards free and open education. The individual behind this is still unknown.

Upcoming Elections!

The elections for the AUCSA board will be on May 18th. Following this, you can cast your vote for Student Council on May 18.-19. Also, don't miss the candidates debates on the 13th and 12th, respectively to get away from finals for some extended uni politics excitement!

WISDOM TEA QUOTE



The more you like yourself, the less you are like anyone else, which makes you unique. Walt Disney

Dorm Dating

Bookworm (F) looking for a bookworm (M).

AWKWARD CORNER

#WORRIEDABOUTMYFUTURE

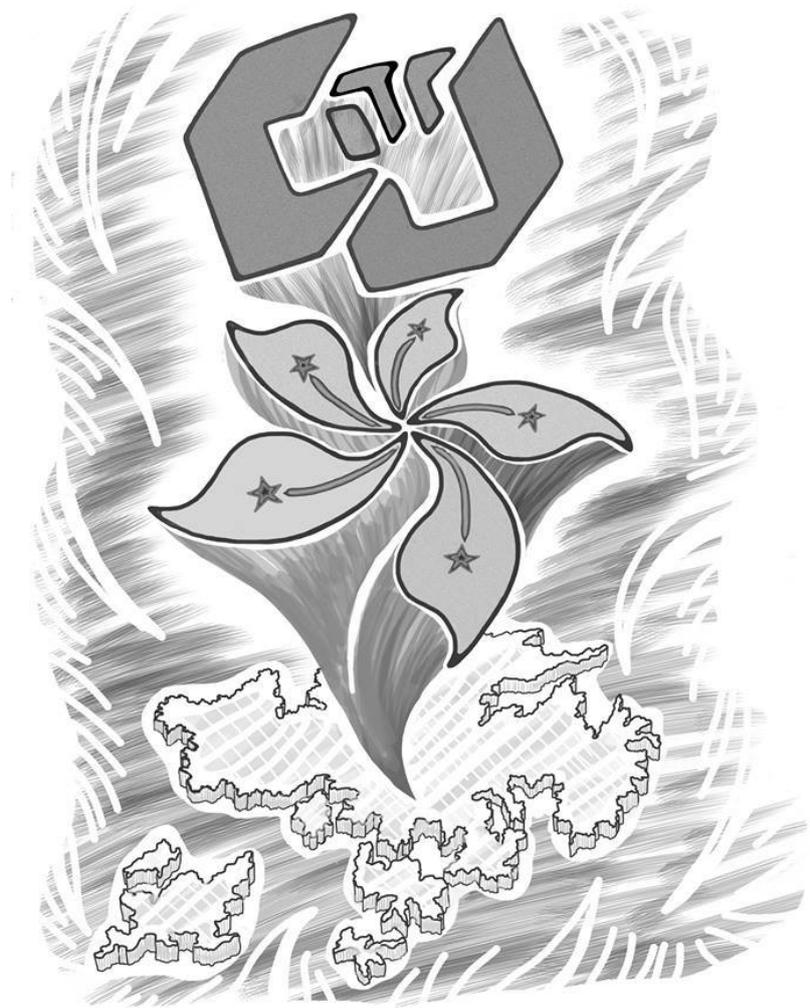
I told someone that that Marijk had made a complete fool of herself by singing in public. She was standing next to me.

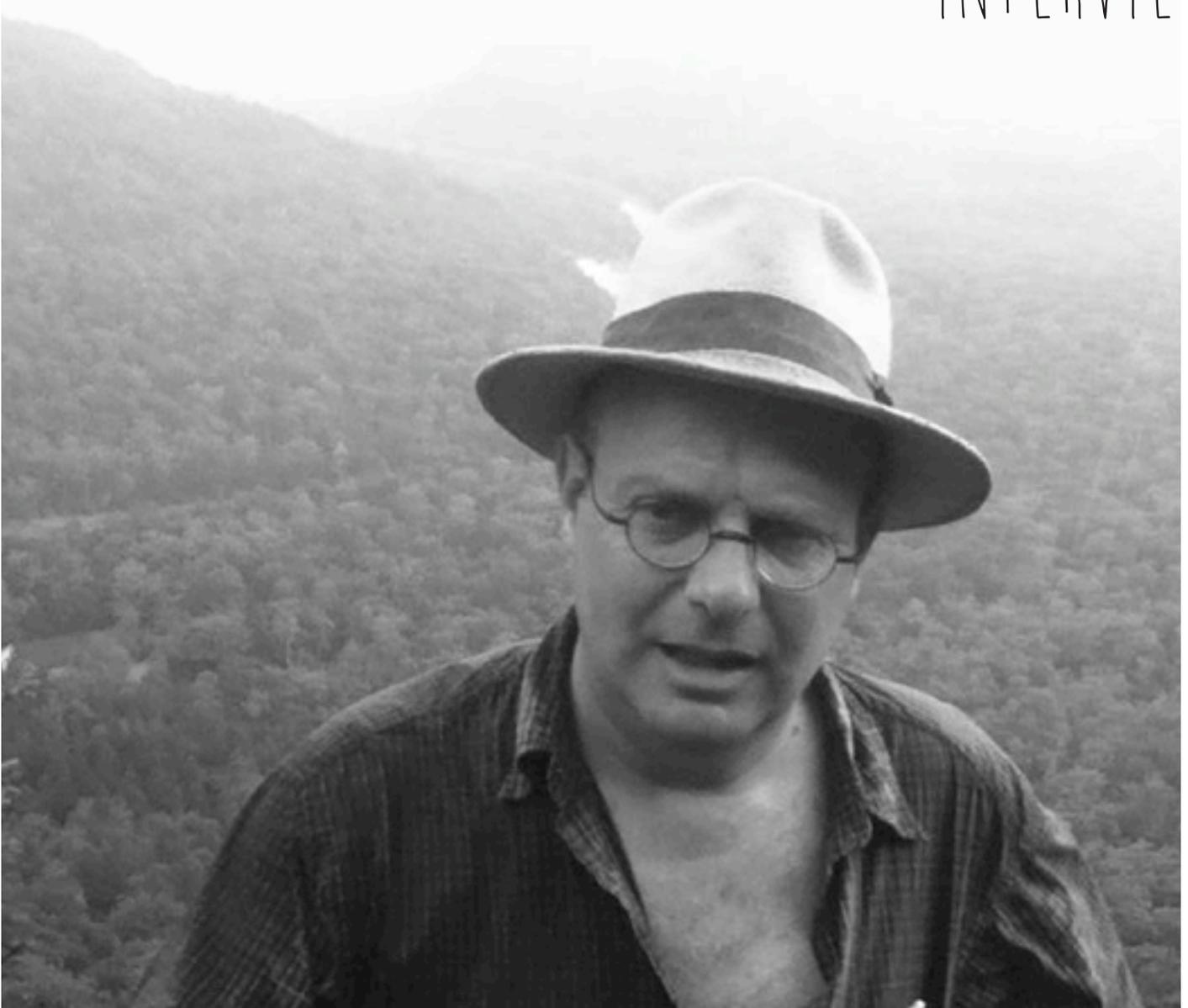
Imagine your room was completely furnished, your bathroom cleaned on a weekly basis, and all your meals cooked for you so you'd never have to do groceries or even wash up. This is exactly the situation the students of the City University of Hong Kong find themselves in. These services free up a lot of time, but they also result in a campus that feels slightly alienated from its own students. The student residence at CityU, which houses approximately 3,700 students, is divided into 12 different buildings, or 'halls'. The food for CityU's students and staff is provided by various canteens and restaurants that are spread out over the campus. The communal kitchens present in the student residences are not used on a regular basis, because Hong Kong's supermarkets are rather expensive compared to the prices in the canteens. The resulting canteen-culture brings about an enormous logistical project that is made possible by a very large staff consisting of cooks, cleaners, and a large number of guards.

Every night around eight o'clock, a group of thirty guards gathers outside one of the university buildings, where they are inspected by their supervisors. After a brisk "CityU guards, at ease!" the guards disperse and leave their duties of guarding the university and its students to the next squad. In the student residences, security can be found guarding all entrances and patrolling the 14 floors of the tall campus buildings. The guards manage the facilities at the halls and make sure all the policies of the student residence office are being maintained. The abundant services provided by the university come with restrictions on the usage of the communal facilities and a much disliked visitor policy: when entering any hall students are required to check in with their student ID card. Students visiting halls that they do not live in themselves have to be accompanied by one of the hall's residents who has to make sure that the visitor leaves before midnight. After midnight it's impossible to visit anyone in a different hall than your own or to use any of the halls' common rooms. These policies are obviously not popular among CityU's students, who occasionally can be found watching movies or playing League of Legends until early in the morning.

The mild alienation that springs from the outsourcing of responsibilities and the hall policies seems to coincide with a less assertive average student at CityU. It is very rare that I hear anyone contributing to, challenging, or asking questions about the content of a lecture. Next to the academic culture, almost all events except for informal dinners are not organised by the students themselves but by the residence office. The residence office does offer 'outstanding leadership awards' and financially sponsors activities that include people from different halls to encourage a more open, interconnected campus, but to me it seems that the general hall policies counteract this ideal.

Drawing these observations into a wider perspective, I think it would be impossible to either claim that responsibility and assertiveness induce self-organisation or the other way around, but the two do seem to be closely interconnected. In my experience, any inclusive, self-organising community inherently takes on more responsibilities than an exclusive one like CityU, and any responsible community is likely to also be inclusive and interconnected. People say that with power comes responsibility, but I'd like to invert this axiom and claim that responsibility brings empowerment.





Yiddish, American spies, and the Humanities at AUC:
An Interview with Jonathan Gill

Jonathan Gill was the first lecturer I ever met at AUC. That is no wonder, as the energetic Jonathan with a passion for life and literature functions as not only a lecturer of the courses Academic English I and II, Big Books, and Counterculture; but also as a tutor, a capstone supervisor and reviewer and a member of the admissions team. On top of that, he teaches Yiddish for Lingua and takes great pleasure in sharing his views on culture with his students.

This is perhaps why asking Jonathan about his current projects is not as simple as it sounds. I met with Jonathan a Tuesday afternoon and ended up with a recording worth of 45 minutes and have had to compress this into 450 words. It is not an easy task considering that we in our meeting touched upon the topic of the behaviour of our generation, Latin American Literature and other issues in the world.

Outside of AUC, Jonathan commits himself to writing novels which he estimates will keep him preoccupied for another 15 years. One of them tells the story of an American spy who was exposed and forced to work as a doubleagent. It will be published sometime this year. Furthermore, Jonathan is involved with the demonstrations at the Maagdenhuis and has even given a lecture there. As a hobby, Jonathan writes a food

column for the English newspaper "The Holland Times" and plays classical guitar.

At AUC, his current projects revolve around modifying the curriculum so that studies of the Qu'ran are more integrated in it. He feels that the lack of it is an issue that needs to be dealt with. Jonathan also emphasises the importance of extending the literature track taught at AUC, and he is therefore involved in creating the new course "World Literature" and developing the syllabus. This means a lot to Jonathan, as he finds it problematic that the AUC literature is mainly focused on European literature. On top of that, Jonathan will be busy reading the applications of the class of 2018.

As Jonathan is speaking I cannot help but feel mesmerized by the extent of his appetite for life and ambitions, and as I was told to pose a 'quirky' question it was easy choosing one. How do you manage being a father, a husband, a friend, a tutor, a lecturer, a writer etc. all at once? Jonathan smiles and responds that he was put on this earth to do two things: love his wife and serve us.

*by Josefine Emilie R. Andersen
photo Jonathan P. Gill in New Hampshire*

AUC Review: Take Away the Fool

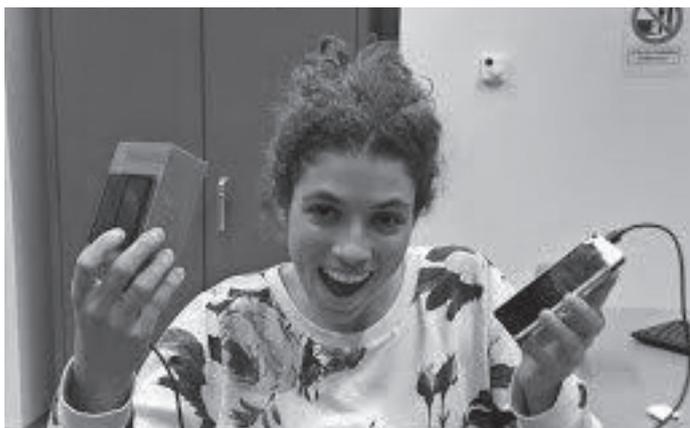
Take Away the Fool

by Nick Handfield-Jones
photo by Julia Alting

Meaning in colour. Cutting carrots. A jester without socks. These were some of the unique tidbits that featured in last month's *Take Away the Fool*, written and directed by AUC's own Sanna McGregor. The play is an adaptation of Shakespeare's *Twelfth Night*, telling it from the POVs of the more minor characters: Malvolio, Sir Toby, Sir Andrew, Maria, and Feste the fool. Focusing on themes of madness, trickery, and wickedness—all while maintaining the bard's classic prose—the play works by offering not only lighthearted fun, but meaningful discussion points as well. The script was on point: it added scenes, cut scenes, and updated some of the jokes to make them even more sexually provocative. The actors were all wonderful in their own way, ranging from Nathaniel White as the delightfully detestable Malvolio to Maxime Garcia Diaz as the ever elusive Feste. A particular standout scene was Malvolio's letter reading scene, in which he reads a trick letter written by Maria (Renata Ensor), Sir Toby (Tim Alpherts), and Sir Andrew (Michiel Vriens), who watch him behind a cleverly-built garden setpiece. After the play, director McGregor conducted a short discussion with the audience, to open up new perspectives. All in all, *Take Away the Fool* was a wonderful success, and as Shakespeare would say: "Excellently done!"



COMMITTEE LIFE



Open Letter: Let's Talk about Shell

by Aaron Altaras, Laurie van der Burg, Laura Christiaens, Thomas Gallas, Dean Muraya, Marianna van der Stel and Cleo Verkuilj



We are a group of concerned students and alumni calling for reconsideration of Shell's association with AUC. We consider Shell's mission and business practices to be at odds with many of the things for which AUC proudly stands, and we strongly question Shell's continued involvement with our university and alma mater.

Shell is one of the major sponsors of AUC's scholarship fund. Although it remains unclear from the information available, Shell most likely donates 15.000 euros per year.

What this funding "buys" the multinational oil and gas company is a seat on the selection committee of AUC's scholarship fund, a chair on AUC's International Advisory Board, access to alumni and scholarship-recipient networks, advertising opportunities, and a podium to spread its ideas about the future of energy.

This intimate relationship obscures Shell's responsibility for numerous environmental and social devastations worldwide, allowing the fossil fuel giant to whitewash its tarnished image through association with high-level education. It also enables Shell to recruit from an ever-larger body of well-educated individuals.

As an example of Shell's questionable practices, the multinational was implicated in more than 200 oil spills in Nigeria in 2014 (Amnesty International, 2015). Its victims are routinely denied compensation: documents revealed by Amnesty International show that Shell has repeatedly made false claims about the size and impact of its spills and manipulated oil spill investigations (Amnesty International, 2013).

Perhaps more fundamentally, Shell's current mission and business model are incompatible with a safe and habitable planet. Earth-scientific research has shown that 60-80% of proven fossil fuel reserves needs to remain underground and unburnt if we are to have a serious chance of limiting climate change to levels that are not catastrophic (Carbon Tracker, 2013).

Rather than embracing the challenge of leading the world to a post-carbon future, Shell has, in the past years, significantly wound down its investments in wind, solar and hydropower. In 2013 alone, it invested \$11 billion in the exploration of more fossil fuel reserves (Shell Annual Report, 2013) and its contro-

versial new drilling venture in the Arctic has been found to be incompatible with any climate-friendly scenarios (Nature, 2015).

Should we, as an academic community, condone such practices? Should AUC continue to give Shell a social license to pursue its environmentally destructive operations by accepting its money?

We think it might be time to reconsider AUC's relationship with Shell.

AUC takes pride in having sustainability as one of its core values with its clear focus on climate, environmental science and policy in the academic curriculum, next to its sustainable building. Ceasing direct association with Shell would send a strong moral signal that its blatantly unscrupulous and unsustainable business practices have no place at AUC. We consider AUC's commitment to educating future leaders — individuals with regard for the long-term and for societal progress — to be incongruent with Shell's alarming disregard for people and planet.

Terminating AUC's relationship with Shell would also provide impetus to the global climate change "divestment" movement, which comprises hundreds of initiatives urging universities and other institutions to sell off their stocks in fossil fuel companies. Their arguments are moral, but also financial. Financial analysis points to the likely existence of a "carbon bubble" in which the share price of fossil fuel companies is significantly overvalued since — as dictated by science — the majority of their reserves must remain underground (Forbes, 2015). This overvaluation entails a threat to the stability of international financial markets.

High-profile voices within the United Nations and the Guardian, with the 'Keep it in the ground' campaign directed at the Gates Foundation and Wellcome Trust, have already urged institutions to divest from the fossil fuel industry.

We have therefore launched a petition calling, as first steps, for the following:

- § Transparency regarding the funding that has flown and continues to flow from Shell to AUC and what Shell is given in return

- § An open dialogue about the acceptability of the financial and advisory involvement of Shell with AUC

- § An exploration of alternative means of funding the AUC Scholarship Fund

In a meeting with Belinda Stratton of the AUC management on 26 March we were informed that sponsorship changes will have no consequences for the scholarship funding of current AUC students. We propose to proceed in a careful, considered and inclusive way in search of alternative sources of financing for the period thereafter, together with the AUC management and the board of the AUC Scholarship Fund.

Please support our call for enhanced transparency and dialogue on this vital matter here: <https://campaigns.350.org/petitions/ask-auc-to-reconsider-association-with-shell>

We welcome your contributions, comments and suggestions at aucfossilfree@gmail.com.

Full references will be made available online.

Bridging t

Perspectives on Inter

AUC aspires to offer a truly interdisciplinary programme. Students are required to take classes in all disciplines and live together with the students from different majors. Although AUC seems to have the foundation for interdisciplinarity in place, the reality may not always be so ideal.

A working group named “Interdisciplinary Studies” has formed to address this issue and to find out how students and staff experience AUC’s engagement with interdisciplinarity and approaching useful combinations of disciplines. This group is planning on hosting a round table to foster a dialogue on how we can create more space for different majors to intersect, and where students can experience the interplay of disciplines. At the moment, they are researching the perception students and staff have of the possibilities at AUC.

“A liberal arts and sciences programme traditionally provides a well-rounded education in the humanities, social sciences and natural sciences. It is undertaken in a spirit of free inquiry in order to both heighten your awareness of the human and natural world you inhabit and to support your personal development.” (auc.nl)

“AUC kind of has a confused identity,” James Skelly, one of the project’s members said. Even though the framework for interdisciplinary collaboration is there, “there needs to be a space where different fields can intersect.”

“As a member of the AUC student community you will belong to a vibrant international group of young people interested in studying real-world problems that cross the boundaries of academic disciplines.” (auc.nl)

Of course, there are some courses where students from all the disciplines can interact academically, like AE, Logic, and GI. But with students having to take no more than one class in the other majors each, and these being the only courses where all majors come together, the grounds for interdisciplinary research opportunities may be thinner than AUC promises. Sometimes, there can even be a sense of competition between the majors, which can be detrimental to students approaching different subjects freely and in a spirit of collaboration.

“A lot of people come to AUC because it’s interdisciplinary, but when they get here, there is a lot of stress on Masters,” Zahia Siab said. She is a Science major, minoring in the Humanities. This way, many students end up with a need to focus their interests. However, AUC is not specialized enough for some Masters anyway, and students often have to take preparatory classes before they can pursue subsequent degrees; especially in the Sciences.

“Technically, it is possible to do a minor as a Science student,” said Zahia. But it needs careful planning, has to begin in the first year, and can even keep students from going abroad. Because of this, narrower profiles are sometimes encouraged. So what keeps students from making their own curriculum broader could in many cases not have anything to do with a lack of interest. Making our Liberal Arts degree more interdisciplinary may need to also happen on an organizational level, and students should have more opportunities to pursue classes from different disciplines.

For example, four years of study could give students more time to explore different fields as well as acquire deeper knowledge in their field, but AUC’s three-year policy is unlikely to change due to government funding. According to James, exchange students from other liberal arts programs often say that they have more requirements, but also more time, and need to take much more than one class in each discipline.

the Gaps: disciplinarity at AUC

by Martin J. Hoffmann

IN-DEPTH

Another solution might be to introduce courses that focus on different kinds of epistemology, or having students take combined methods courses. This would go beyond individuals taking minors. “Interdisciplinarity isn’t just one person doing different perspectives, but specialized students need to research problems together and share their knowledge,” James said.

Another interdisciplinary aspect that AUC offers is cross-listed classes. But “in the classroom, you need to strike a balance,” James said. With many cross-listed courses being taught by teachers from only one major, this can be tricky. Because “teachers and students need to take enough time for people to catch up, so that everyone understands the methodologies,” Zahia, who experienced different cross-listed courses, said.

In any case, the clash between breadth and depth of studies that is often perceived needn’t be at odds, though. Marieke Bigg, who is active in the “Voices of AUC,” said that “there is so much more you can learn creatively by bouncing ideas off of each other.”

In many fields, interdisciplinarity isn’t just a neat addition to the breadth of studies, but can be the key to solving big problems. For example, Stuart Hall, a UK cultural analyst, understood that his discipline alone will not solve the HIV crisis, but that it needs a collaborative response. However, cultural studies can show how it is being represented, and can, for example, dispel the stigma against homosexual men, who were thought to be the only ones susceptible to the virus, and who were deemed responsible for the epidemic. This kind of thinking out of the box is necessary to overcome problems like AIDS that are not just a disease, but a cultural phenomenon. Fighting HIV is also about fighting homophobia.

AUC has the students it takes to make this kind of collaborative thinking happen, and is certainly far ahead of many other colleges and universities in that we can share our interests and study more broadly than others.

Still though, many students feel like the boundaries between the disciplines are stronger than they need to be, and that there is room for improvement. The Interdisciplinary Studies group would like students and staff to share their story, and to brainstorm together at the round table discussion.

The group’s report is to be published this month, and the round table with students and staff will also take place at the end of this semester. This will give you the opportunity to speak out about this, and to be part of this development towards more spaces for interdisciplinary research, and more opportunities for students to branch out. other colleges and universities in that we can share our interests and study more broadly than others.

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AUC LIFE: SUBMISSION

When the Cat's Away, the Mice Get Organized

by Marten Dondorp

photos courtesy of dutchmagazineblog.wordpress.com and observantonline.nl

As Louise Gunning wistfully packs her office supplies into a cardboard box, waits for her limo to take her back to her mansion in Maarsse, and thumbs through her €280,000 yearly salary in consolation, it seems like now is the perfect moment to reflect on what action-group The New University (or DNU) was created for in the first place. Deposing the Board of Directors was never the primary goal. DNU was formed with two main realizations in mind:



Firstly, that control over the functioning of the university has steadily been usurped from students and teachers. The 1997 Law on the Modernization of University Management drastically cut back the power of student and employee councils. Where student councils used to have real power in determining university policy, after 1997 they were reduced to symbolic advisory boards. This became especially clear when the University of Amsterdam started pursuing policies which flew in the face of staff and students' interests: an ill-advised corporate merger with the Vrije Universiteit, drastic cuts in funding targeted at specific faculties, and a real estate policy that massively indebted the university to its creditors in the financial sector.



And secondly, that education is always informed by a set of values, but that increasingly the only values that seem to matter are those determined by the market. Higher education has succumbed to the logic of efficiency and profit, which, paradoxically, makes it hugely wasteful. Glitzy advertising campaigns try to mask the fact that the university has become a degree-factory, churning out as many degrees as fast as possible based on their monetary value (which AUC's more expensive and supposedly more prestigious degrees are a testament to). DNU instead proposes that education could have an emancipatory role to play in society. Instead of cementing class, race, and gender differences through expensive degrees, education could be a way for people to challenge entrenched hierarchies and to collectively solve the problems of human existence.



Louise Gunning's resignation has not brought us closer to realizing these goals. It was clear that her presence was only going to hinder positive change, but her absence means that it is now definitively up to us to realize the power we have as a student and staff body. The occupations of the Bungehuis and Maagdenhuis showed that we do have power if we choose to assert it. DNU is a network of people working together to enact positive change and prevent us from sliding further into a bureaucratic mire, but it does not, and cannot, represent anyone. The next step is therefore for everyone, students, teachers, and workers, to start representing themselves and choosing to actively guide their own education. For us at AUC that means working on democratizing our own institution; these developments are not just taking place outside of AUC. Our university college is located in a wider structure, and students and staff need to take an active part in shaping that structure.

The Birth of Anaesthetics and Pain Medication

by Zahia Siab

Could you imagine undergoing surgery without anaesthetics or painkillers? Probably not. Even though they are largely taken for granted nowadays, their discovery is regarded as one of the greatest breakthroughs in medicine. So let's take a walk through history and find out how some of the first ever anaesthetics and pain medications came about.

Before the invention of dosed medicines, people ate estimated amounts of certain plants and herbs to give them medical benefits. This all changed in the 19th century largely due to German pharmacist Friedrich Sertürner. In 1803, Sertürner was able to extract a substance from the poppy plant which he called 'morphium'. When morphium was dissolved in alcohol it could be used as a tonic to treat a variety of ailments with its pain-killing properties. Sertürner's extraction of morphium showed that it was possible to extract chemical compounds from plants and use them as medicines. These new chemicals were called 'alkaloids' and were given the name '-ine' at the end. So, morphium became the drug that we recognise today as 'morphine'.

This isolation of morphine has long been considered the single most important event in drug discovery. By isolating the pure chemical, physicians could give exact doses instead of estimating how much of a certain plant a patient would need to eat in order to get the same effect. Sertürner's experiments also paved the way for the discovery of a whole range of alkaloids that we use today, such as caffeine, nicotine, codeine (a powerful painkiller) and quinine (an anti-malarial drug).

So how does morphine work exactly? Normally, nerve endings trigger an electrical signal that travels to the spine and is then converted into a chemical signal that travels to the brain. Once the brain has received a 'pain message', it can either turn it down or switch it off by sending a feedback

message. Morphine interacts with the pain pathway, thereby turning down the 'pain message' so that the patient feels no pain. The pain-killing effect of morphine is incredibly useful in medicine and it continues to be one of the strongest painkillers today.

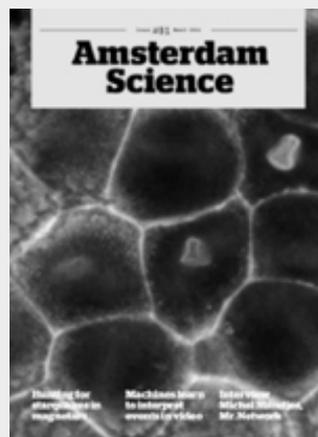
Another type of alkaloid used in the 19th century as a pain killer, was cocaine. Today we recognise cocaine as the highly addictive drug that it is - but did you know that it was once used as an anaesthetic in eye surgery? This was discovered in 1884 by Austrian eye surgeon, Karl Koller. Koller regularly performed eye surgeries without anaesthetics. However, cocaine soon saved the day (now that's something I thought I'd never say). When Koller tasted some cocaine he noticed that his tongue felt numb. He then decided to add a few drops of dissolved cocaine into his eye to see if the effect would be the same. In order to test this, he used a pin and stabbed his eye, noting that he felt no pain at all. Koller had discovered that cocaine was a local anaesthetic. Unlike morphine, cocaine stops the nerves from firing completely so that the signal cannot be transmitted. Even though cocaine is no longer used in medicine, its derivatives form the basis of many anaesthetics we use today.

The discovery of morphine and cocaine has been massively useful to the progression of medical science. Without them, our understanding of how pain can be treated would be significantly limited. Thanks to people like Sertürner and Koller we can now safely lie on an operating table and be completely oblivious to pain. And if that isn't a medical achievement then I don't know what is.

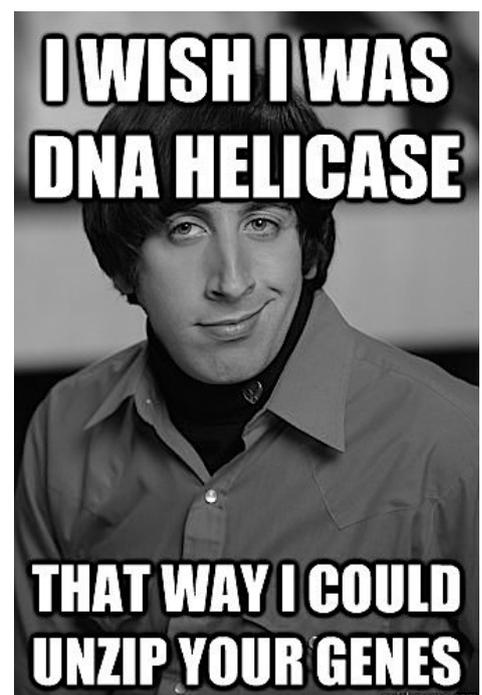
SCIENCE PARK: UvA launches *Amsterdam Science*

by Nicholas Handfield-Jones

UvA's Faculty of Science launched its inaugural issue of *Amsterdam Science*. The new academic journal contains articles about leading scientific research being conducted in Amsterdam, in the fields of mathematics, biology, physics, chemistry, health, and more. They are accepting articles for their second issue too: due date **May 16th**.



SCIENCE PICK-UP LINES



PRO

Maria Gayed

AUC prides itself on its continuous assessment, which includes not only essays and group projects, but also midterm exams, and final exams apart from smaller assessments that might be given. Our midterms and finals are one of the most stressing periods we face throughout the semester, all the while complaining that the music is playing too loudly in the courtyard, “some people have finals, you know!” When we don’t have our midterms and finals, we have plenty of assignments to work on. And we wouldn’t be AUC students if we didn’t have our many extracurricular activities. However, this system permits us to feel continuously stressed, and pressured to perform. Your time in university should not all be consumed by studying for test after test, while preparing presentation after presentation and writing essay after essay. We do all of this while perhaps keeping up with a job, doing volunteer work and much more. Your

time should also be about the personal growth that you make, and not just the academic accomplishments. Unfortunately, a system of continuous assessment does not give you much time or many opportunities to grow as a person. A one-final-exam system would be the way to enable us to grow not only academically, but also personally . The one-final-exam system won’t even make it that much easier for us : try studying for just one test that covers a large amount of content; it isn’t easy. Still, this would give you the freedom to work on the content at your own speed instead of being forced to work at a consistently high speed just to keep up with the continuous assessment that is AUC. A “one-final exam” system would challenge your capacity to study, and give you space to be able to take a breath and to work at your own speed.



Should AUC courses move to a one-final-exam system?

CON

Nicholas Handfield-Jones

For AUC students, the idea of having one final exam at the end of the year is a tempting one. (Imagine not having 6, 7, or 8 exams in a row). However, I believe that the system we have in place is better than the ones in place at UvA or elsewhere, and I have three main reasons for this. First, without the periodical exams, students would lose motivation. I can’t speak for everyone, but I can imagine that without the pressure to study for exams, many students would lose the will to keep up with their courses. Let’s face it, in addition to our own pursuit of knowledge, a large reason we study is to do well on exams. Thus, students’ overall marks would likely fall with one final exam, since they wouldn’t prepare throughout the year. Secondly, having a final exam would not lower stress, but make it worse. Certainly, AUC is stressful, but the stress we have is man-

ageable. By having all of our courses’ exams occurring at the same time, accounting for all the material, student stress levels would rise to dangerous levels because of the pressure and high work load. Finally, and most importantly, we would learn less in this system. By having many huge exams all occur at the same time at the end of the year, students would memorize and cram for these exams, and quickly forget the information thereafter. This is because there is no necessity to build up from what is learned. In AUC’s model, we have to learn the material so you can apply it later classes and exams, and the constant pursuit of learning is encouraged. For these reasons, we should keep our current system.



Eclipse

So there's me, see, a tiny teal Volkswagen, second spot counting from the corner — my owner says I'm green, but oh, that granny thinks she knows everything better anyway, so I try not to listen to her too much — and there's that handsome Mitsubishi behind me, parked neatly in the opposite corner. Oh, that I'd ever see such rough wheels, such a shining bonnet, such a deep, passionate, scarlet body! Why, after my owner's driver's license got taken away from her — and rightly so, dear God! — I never thought I'd ride to see the day.

But here he is, and his name is Eclipse. Isn't that just the manliest name you've heard in your life? Eclipse. Gosh, my engine flutters at the thought of it. I ask him if he'd ever seen an eclipse himself, and he said yes, 2008, in France ... Yes, France, can you believe it? I ask him, how in the world did you get from the heart of Great Britain to France when you're a car? But he says he went on a boat, see, one that carried him straight across the oceans to wherever a car wants to be. Gosh, the things they come up with these days! I tell him that if I had a boat like that, I'd go all the way to India, with the tiny women with the funny spots on their heads and its delicious food. So I ask Eclipse if he's ever had Indian food, but his kind heart's listening to the poor Porsche next to me instead, his crying and sobbing. Porsche says his owner calls him The Pussykiller, because, well, because why? Oh, he drove over a cat just the other day. Well, I try to be nice, and so I ask him, oh, is the cat okay? But he's too distraught to answer, so he flashes his headlights instead, and I flash mine back understandingly. I do this but I'm really keeping my distance, dearie, because God knows cars like him never remain in use for very long. Best not to associate oneself with cars whose days are numbered. Brings you closer to death, it does! No, and I, see, my owner and I still have, oh! — a thousand days ahead of us, I'm sure of it, no matter what the doctor says!

Meanwhile Eclipse is talking to the Porsche with that gruff, husky voice of his, telling him that it's gonna be alright, it'll all be fine, and oh, isn't Eclipse just the nicest car you've ever seen? I should write down his plate number, look him up later on. He might not be talking to me right now, but his tail lights have been blushing a fair crimson the whole time: chassis language for love. And anyway, I'm a far better choice than that electric Tesla S on his right, who's been screaming at Eclipse the whole time, *éteins vos feux arrières, éteins vos feux arrières!* As if there's anyone who even speaks Spanish here! Now let me tell you, I'm not a racist — all cars have the right to exist, swear to God — but there's some qualities that you'll never find in a good car, you mark my words, and being electric is one of them. Gosh, those misinformed environmentalists can really get my engine roaring nowadays. I flash my tail lights at her to try and make her quiet down, but oh, that drama queen just keeps raising her voice in response. But Eclipse bears it all like a champ, my hero, and he's keeping those blinkers up and blushing towards me right up to the moment his owner arrives with the mechanic, a burly Italian who says he'll have those lights fixed up in no time, sir!

Oh, sugartit!

by Olivier Maas

Illustration by Nikki Omes

AUC CULTURE

Aspirational dressing

Why do we choose to wear clothes that don't flatter us? This is a question that has been on my mind quite a bit recently. Last week, I went shopping and found a dress that looked great: simple, sophisticated, sexy. I loved it. I tried it on and, looking at myself in the mirror, I imagined being that girl. You know the one: that girl you see in your favourite streetstyle blog, walking about looking cooler than the Antarctic –like she didn't even try. It's hard to admit, but I think a lot of us can relate. I was so focused on how effortlessly cool the dress would make me that I didn't even notice how it really looked on me and I bought it on a whim. Back home in my real life –where I wake up late for class and definitely don't have sexy bed hair-, I tried it on again. It looked like a sack and did nothing for me. Yes, I might be able to 'pull it off' if I wore heels and makeup, but aren't the clothes supposed to show the best of you, instead of you having to try to not to look like a potato? I started noticing how often we knowingly sacrifice beauty for fashion. Just like apes, we're social animals, and we mimic our peers to gain acceptance into the pack. We use our clothes to signify our belonging, or claim our place, in certain groups and social categories. Part of us still believes that clothes have magical powers capable of turning us into whatever we want to be (the expression 'the habit makes the priest' comes to mind here)... and we're not entirely wrong: after all, people make quick judgments based on what we wear all the time, so our clothes do act as our proverbial book cover. That said, however, a dress is not very likely to turn me into Cara Delevigne, so I'm glad I kept my receipt: it's going right back to the store.



FASHION

by Cristina Roca

illustration by Golina Hulstein

FILM

Fly-fishing for sex

Where to start? I had heard a lot about *Nymphomaniac Vol. 1*'s intense and explicit sexual content, and Lars von Trier's (the director's) twisted genius, but I never expected a movie like this. Although many people emphasize the film's graphic sex scenes, which are rather unusual for the big screen, I believe von Trier's work is about much more than that. By using the power of image and film, he relates to sex what you would think are completely distinct activities, which ultimately demystifies sexual intercourse.

The film starts on a snowy evening, when a well-educated elderly man (Seligman) stumbles upon an unconscious and beaten up woman (Joe) in the back alley of his apartment. After the self-diagnosed nymphomaniac convinces Seligman she does not need to go to the hospital, he invites her back to his apartment. There, she decides to explain how she found herself in this alley by telling him a story that consists of five chapters.

In each chapter, the two characters share different ideas, all connected to her narration, which are illustrated either through a single image or a short segment of a film. By visualizing what would usually be left out to the viewer's imagination, *Nymphomaniac Vol. 1* basically guides your thinking throughout the movie.

So if you're curious about how fly-fishing, rugelach (Jewish pastry), Bach, and a jaguar could all be connected to nymphomania and sex, go see the movie. I'm off to watch the second volume.

by Elias von Hildebrand



BOOKS

Exploring the World from the Comfort of Your Home

by Zahia Siab

Growing up in the UK, I've studied a lot of literature written by British authors. Shakespeare, Thomas Hardy, and John Keats, to name a few. But I did look at American authors too, authors such as Toni Morrison, F. Scott Fitzgerald, and John Steinbeck. Yet, one of the things that I felt was missing from my literary education was world literature: texts originally written in a language other than English, or whose authors are not from Britain or America.

Being the avid reader that I am, it didn't take long before I found myself dipping my toe in the proverbial sea of world literature. *Half of a Yellow Sun* by Chimamanda Ngozi Adichie, allowed me to take a closer look at Nigerian culture. Living in London, I had quite a few Nigerian friends and so I wasn't a stranger to eating jollof rice and fufu, or taking part in the Nigerian Independence Day celebrations on the first of October. Still, reading *Half of a Yellow Sun*, which partly takes place during the Nigerian civil war, showed me a whole new side to the rich and painful history within this West African country. The same can be said about Khaled Hosseini's novels *The Kite Runner* and *A Thousand Splendid Suns*. These novels showed me a deeper understanding of how drastically, and rapidly, life has changed in Afghanistan in the last forty years. I realised, by reading these books, that I had the ability to learn so much about different histories, cultures, nations and individuals from the comfort of my own home.

Recently, I have decided to jump into the deep end (yes, I'm still referring to my 'sea of world literature' metaphor here, stay with me on this one) by reading as many books as I can from authors who are neither American nor British. Reading Italian authors such as Primo Levi and Umberto Eco has reminded me that the literature of one nation can be very diverse. I don't think that many people can say that *If Not Now, When?* by Levi, and *The Name of the Rose* by Eco, have much in common. The first is about Jewish partisans at the end of WWII, and the second discusses Christianity in the 1300's. Both are enlightening, well written, and thought provoking in their own special way, but they're like chalk and cheese. A lot of people tend to generalise when it comes to reading world literature. They think that because they've read books from one particular author they now know all about the culture. That, however, is not the case. Reading books by different authors from the same country can give you a much better, and more detailed, understanding of the culture and history of a country.

For me, reading these great books has been a pleasure and a privilege. I have travelled to far off places, I have submerged myself in many different cultures, and I have learnt about new ideas and ways of thinking. Each novel has given me something to think about, and each one has stayed with me long after I have read the last word. The power of words is an incredible thing and if only focus on reading literature from the places we are from, we are missing out on having a great adventure.

FOOD

Foodies Unite!

by Diana Ghidanac

Festival Season is here, and for most this means attending DGTL, Open Air, Kingsday Concerts, Loveland, and more. However, for the foodies of Amsterdam, this is a time when the Food Festivals truly shine. This Easter Break, I had the privilege of attending The Culy Food Festival. I admit that it was the Tony Chocolonely workshop that got me to click attend on Facebook and hold me true to my word, but once I arrived, I was taken away by everything that it had to offer. The Culy Food Festival brings you to the abandoned Sugar Factory in Halfweg, a venue with an industrial but cozy atmosphere. It's got varieties that will satisfy meat lovers, sushi fanatics, chocoholics, the health conscious, vegans, vegetarians, and without a doubt, the pickiest of eaters. However, a festival wouldn't be complete with some performances, live music, and other activities such as food photography workshops, wine and beer tastings, and food documentary screenings. While I only caught an excerpt from this, I'd really recommend "*Jiro Dreams of Sushi*" – I'm confident any sushi lover would be pleased. Attending a food festival is more than just indulging in as much food as possible, but learning more about where it comes from, how it's made, and the culinary diversity that exists beyond the border of Amsterdam. Whether you're a Dutch native or on exchange, take it upon yourself to add a food festival to your bucket list, as it's really an unforgettable experience for everyone!



Gig Review: Ariel Pink @ Sugarfactory 13/03/15

I once wrote that “I like Ariel Pink”, in a very short memoir entry, never to have seen the light of day since. Perhaps the reason for this self-imposed censorship lies in the rather turbulent love-torn context in which I scrawled my affection for the L.A. musician. Whilst that faded romantic past - to which Pink was the soundtrack - is now no more, my affection for the musician has continued to survive. Indeed, it’s stronger than ever, even after having seen his performance at Sugarfactory last month; a performance in which he enacted a felatio love ritual with me whilst performing onstage, before lambasting me for asking about L.A. and selfies, then asking if I had any drugs. Need I say more? Oh, alright then...

Crouched and scheming, fingers perched, lips pursed, Ariel Pink is a postmodern nightmare - a cross-between Charles Dickens’ infamous anti-hero, ‘Fagin’ from *Oliver Twist*, and a reimagining of Kurt Cobain had he been less heroin shooting rock star and more weird cousin of your girlfriend. Pink is a constant figure of controversy, having suffered a breakdown at Coachella festival in 2011, in which he refused to sing in favour of crouching at the side of the stage in sunglasses, as well as dissing a possible project with Madonna, of all people, on social media. Nevertheless, on his recent tour, Pink rocked up to the Sugarfactory, under his solo moniker, playing hits from his newest album, *Pom Pom* (2014).

Parading around the small stage in spike-studded, blue high heels, Pink let it all hang out: his hedonism, his crazed genius presence, and the noticeable pouch he now carries under his ‘shrunk in the wash, was once white’ t-shirt. A noticeable addition to his performance though, was the presence of a young Stacia protégé for the majority of his set, (‘the hot, naked chick

who used to dance at Hawkwind shows’); gracing the stage with her remarkable bejewelled features and Sufi-inspired twisting and grooving. At one point, she even served as Pink’s mic-stand as he undertook a rather haphazard rendition of “Life in L.A.” from his 2003 album *Worn Copy*.

If backing dancers weren’t enough, Pink’s band succeeded in moistening the panties of many a hip-kid present: Ex-Germs drummer, Don Bolles, on drums (sporting a moderately enhancing blue bikini); bassist extraordinaire, Tim Koh on the funky lines of cellular slime; and Aussie lo-fi, long haired, wunderkind of the underground, Shags Chamberlain, on keys and backup vocals. The band, it must be said, carried Pink through-out many an impromptu rant, at considerably regular intervals, at the sound and lights guys. A personal highlight though, was the point at which, having successfully shuffled my way towards the front, Pink grabbed my hair, curls and all, before repeatedly pushing it into his crotch - a symbolic gesture towards my love for his music, no doubt.

Having struck up forced conversation with the dishevelled Pink at the merchandise stand after the show, I questioned him about his native L.A. With characteristic petulance, Pink grumbled that “I don’t want anymore people coming to L.A.” Upon further questioning, he snarled “I love my city but these tourists come and ruin it”, hmm...the jury remains out on that one. Pink’s attention was quickly snatched however, by a rather pretty Amsterdammer, to whom my conversation with this enigma of a man was soon surrendered to. It’s fair to say though, (and not wishing to miss a clichéd song title ending here), I left the show somewhat “Dayzed Inn Daydreams”.

by James F. Anderson



PINK HAIR!!!!

LOVE AND SEX AND MAGIC

SEXY SPRING

by Charlotte Verboom

Spring break is over, but don't worry; spring has just started! Even though your spring break was probably not as sexy as Vanessa Hudgens in the movie Springbreakers or as the guys at Coachella festival, spring appears to be the season where everything gets super hot. And we are still warming up...

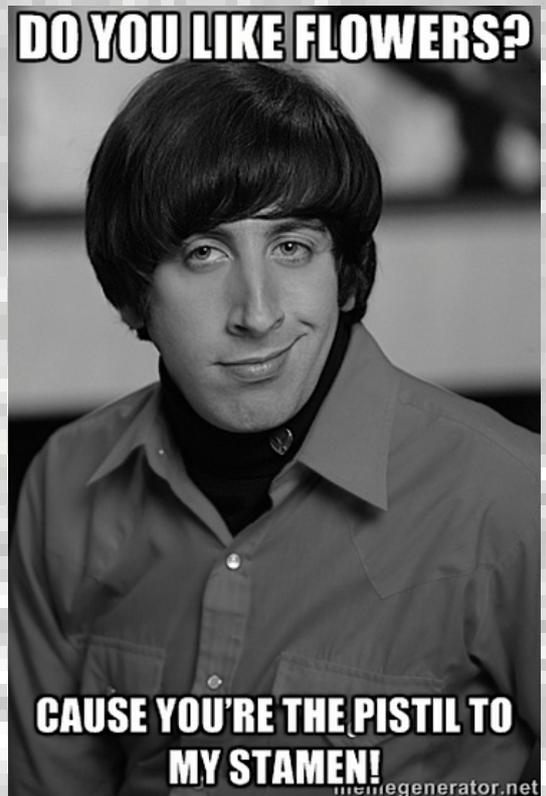
Spring, the time of year where the trees are in full bloom and little lambs are brought into the world. The sun lightens the world a little bit earlier every morning and temperatures are rising. Some people believe they can 'smell the spring', and some people would rather not use their nose in these times of hay fever. However, one thing about spring I always feel about spring is that every year birds are singing the most beautiful songs for their 'crush', and that ducks are crossing dangerous roads to bring twigs and other thing they find to their pregnant females, to build the most ingenious nests. But thinking about it, it isn't odd that animals are risking their lives and giving it all to attract a mate: spring is, after all, the time of year were most new life is born! Thus, if you are feeling a bit horny lately; don't worry, you are not the only one!

Researchers in Norway have found that May is the month where the libido of most women is at its highest level. Days are getting longer and the light is influencing the hormonal stimulation in a women's brain. Unfortunately, like in the last article I wrote, research couldn't find a relation between daylight and the stimulation of hormones in the male brain. Seems that you guys are pretty stable in hormonal level, or you guys are already constantly overstimulated at its max! But there must be another reason for guys to be more attracted to mating in this period... A guy's brain must have a sensor or something that tells them, "hey, reproduce! It is spring!" Maybe a sensor that times the future food supply since it couldn't be a coincidence with the high food availability in spring?

Either way, if you feel like cleaning your room, buying new clothes to look sexy, or flirting with every person you bump into; don't worry, this is completely normal! It's just your hormones that make you act like a horny duck looking for twigs to encourage others to mate with you. Just blame the spring!

SUDOKU

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WE ASKED YOU : What would you do in case of another blackout at the Dorms? photos and interviews by Lance Bosch



Ankie van Dijk (1st year):
I'd probably call DUWO... Really don't know. A lot of the times my electricity goes off anyway, and I can't cook, and yeah, what do I do? I call Duwo, hahahaha.



Dante Grua (3rd year):
I would just be chill about it, I don't really care.



Anouk ter Linde (2nd year):
I think I would look on the news, see what happened. I don't think there's much you can do about it though. I'd probably go to AUC, or my parents, or get my friends and grab a drink.



Floris Cobben (2nd year):
I just slept through the last one so... Yeah that's a good way to kill a couple hours. Maybe light some candles. Hahaha.



Pleun Andriessen (1st year):
Oh I'll be fine, I love it! Won't get distracted by everything life's about now. It's not unhealthy; it's healthy.



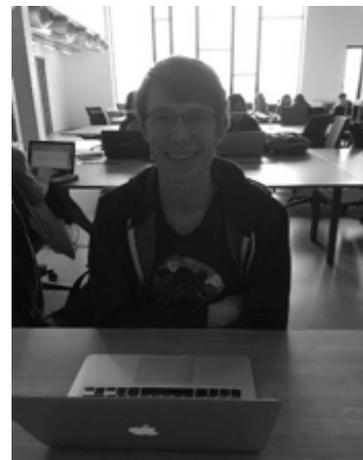
Ruby de Hart (2nd year):
I would make a survival kit with a lot of ice cream and then eat it... Because the freezer doesn't work anyway.



Teun Strikkers (2nd year):
If it's good weather I'd just go and explore the city!



Lia Sinnige (3rd year):
I'm always prepared for a blackout. Africa, b*tches!



Maarten de Zeeuw (2nd year):
Start a spontaneous earth hour. (Promotion for ASUSA!)