

## What is Arts Council?

by Leo Feiniger '16

Concord Academy's faculty and students are still figuring out what, exactly, Arts Council is. Arts Council is indeed a rather new idea, and at this point, it is hard for anyone to be certain what it will accomplish in the near future. While we are not positive about the exact form Arts Council will take, we do know that it will create many great opportunities for the CA community and beyond, both in the short term and in years to come.

Having only discussed plans for the Council a few times over the past couple months, the Council's founders say details surrounding specific activities are not yet available. However, some students and teachers have ideas of its purpose. John Koury '16 said, "[Arts Council] allows students to

generated by students and faculty.

On Revisit Days, members of Arts Council hope to run a table in the Student Health and Athletic Center (SHAC) where students can connect with prospective students about the arts at CA. Arts Council plans to offer advice about art class selection and auditioning for plays, as well as information about specific courses and Arts Council itself.

Arts Council is also undertaking the responsibility of arranging projects and events. The assignment of leadership roles in the council must occur before projects begin, as well as the arrangement of a hierarchy. Any member of the council, even those who do not hold leadership positions, will still be able to take the initiative to lead a project that means something to you.

Gammons continued, "Depending on what



Students gathered in the Math and Arts Center for the fall student art show. Photo courtesy of www.flickr.com

execute artistic projects, whether visual or performing, that they might not otherwise be able to do without the support of a school organization."

Theatre teacher David Gammons said, "At this point we actually don't know exactly what the Arts Council will do. That's what we'll explore as it begins to come into shape. But the overall idea is that it supports and promotes the visual and performing arts at Concord Academy and creates additional opportunities for students to get involved in the visual and performing arts."

The Arts Council also hopes to work on bridging the gap between performing and visual arts. After attending the meetings thus far, dance teacher Amy Spencer said, "It was really clear that everybody wants this to be the totality of the arts." Overall, Arts Council will likely be working to raise awareness of the arts and to carry out events based on ideas

your various interests and talents are, you can take a leadership role, ultimately, on a project. So while anyone who wants to be in the Council could be in the council, we'd have a couple student heads, and then on a project basis we'd have project leaders." Projects carried out by the council would work to promote the arts, and to reach out to those less involved in the arts, to the town of Concord and to other schools.

The Arts Council hopes to connect CA to other communities. As Gammons put it, "Sometimes Concord Academy feels isolated from the rest of Concord and the outside world." It seems that a lot of people don't realize that anyone is welcome to buy a ticket to one of CA's main-stage shows. The Arts Council hopes to gain the attention of a larger audience by advertising CA's performances in Concord.

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## Spring Break Trips

by Katherine Oh '14

Spring break is a time of year when Concord Academy's students and faculty leave campus for a short hiatus from their busy school lives. Some choose to spend their breaks relaxing with family. Some opt for good food and catching up on sleep. Some, however, choose to participate in the various trips that CA offers. This year, 68 students traveled near and far for exciting opportuni-

tortured... It was quite an honor to shake hands with him."

Lee added, "We were also given a considerable amount of free time, during which we could...explore the city on our own... In addition to that, we also made a couple of memorable bike tours. In the city of Lyon, we spent two hours roaming in the city on [our] bikes at night. The sight was just fascinating."

The trip to Spain enabled students to



Students on the Spanish trip. Photo courtesy of www.facebook.com.

ties. Their destinations were France, Spain, Rome, Washington D.C., and San Francisco.

The students who went to France were guided by two trusty chaperones, math teacher George Larivee and French teacher Tonhu Huang. The group visited Strasbourg, Lyon, and Paris during the trip. Students were immersed in the language, culture, and history of the country throughout their travels. They visited the European Parliament, cathedrals dating back to the Middle Ages, and Versailles; they also enjoyed leisurely walks in the beautiful spring weather. "We hit a lot of the major tourist attractions and sampled the outstanding cuisine for which the French are so famous. Even a simple baguette and cheese made for a delightful lunch on more than one occasion," Larivee said. Student

John Lee '15 agreed that the group enjoyed great food during their trip. "One of the most memorable aspects of the trip is the food. Almost every meal [was] a treat," Lee explained.

The group also met ninety-year-old Jean Nallit, who participated in the French resistance to Nazi occupation. "He told of his work during the war making fake ID's for the many Jews who were being persecuted," Larivee said. "He also described how he was eventually caught by the Gestapo and even pointed to the room across the courtyard from where we were standing, where he had been

experience life in there firsthand. This trip was also special because it was part of an exchange with a school in Madrid, the I.E.S. Angel Corella. Students on the trip stayed with the families of students at the school. The school was located in Colmenar Viejo, a suburb that boasts a longstanding history of bullfighting and beekeeping. Besides presenting classes in English at the I.E.S. Angel Corella and spending time with their host families, the students also visited many sites of interest, including but not limited to the Prado Museum and the Royal Palace. Food certainly played an important role in this trip as well; the group ate at tapas bars, and also enjoyed churros and chocolate.

"[The students] were able to navigate some complex situations and communicate very well with a variety of people in many assorted situations, both academic and social," chaperone, Spanish teacher, and Modern and Classical Languages Department Head Adam Bailey remarked. "I can't tell you how many times the teachers from the school, guides from our tours, and parents from the families said what a great group of students they were. I think they all made the most of their experience...in Spain."

The trip to Washington D.C. was organized by Billie Wyeth and Allison Levy

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Students on the D.C. trip. Photo courtesy of www.facebook.com.

## Inside This Issue...





History Curriculum Changes

Stuff I've Been Reading

Sam Culbert '15

Good news for rising sophomores: starting next school year, United States History (U.S.1 and U.S.2) will no longer be required courses. In fact, the classes are being completely eliminated from CA's course offerings.

As of now, the history curriculum offers introduction-level classes, including



CA students during history class. Photo courtesy of Molly D'Arcy '16.

the required Early Modern Europe (E.M.E.), United States History 1 and 2, and upper level electives. The new program will be divided into three new levels: Intro, Mid, and Upper. E.M.E. will no longer be required at the intro level, and Midlevel courses will replace the U.S. curriculum.

Students still must complete requirements for geographical distribution, which include two semesters of North American and one semester of European history. Instead of completing this expectation through survey classes like E.M.E. and U.S.1 and 2, the department will offer more specific and focused courses. These changes bring good news for all CA students. Kim Fredrick, head of the history department, says, "The new program allows much more flexibility in course selection for students across their CA careers, which seems to fit with the overall program of the school."

Last year, Academic Dean John Drew asked Fredrick what the history curriculum would look like without requiring U.S

courses. The school recently discovered that, contrary to initial belief, the State of Massachusetts does not require United States' history courses to be taught in independent schools. "I got talking with some members of the department about it," says Fredrick, "and we were excited about the possibilities that this opened up to us to teach more of the things that were very exciting to us and that we thought would improve student learning."

The History Department began to develop the new program, and decided on three levels that will move forward chronologically. Intro level courses, offered to freshman and sophomores, will cover ancient to medieval civilizations. After passing at least one of these courses, sophomores and juniors will select midlevel courses focused in the Early Modern Period (1300-1815.) At the upper level designated for juniors and seniors, the courses will focus on modern times.

History teacher Sally Zimmerli explained, "The idea is that each level builds on the skills taught in the level below, so that students are well prepared when they reach upper level courses." At every grade level, students will now have the opportunity to choose history electives. With more options, they can pave a path through the curriculum that matches up with their individual interests. The CA community can look forward to these changes come course selection time this spring.

by Nick Hiebert

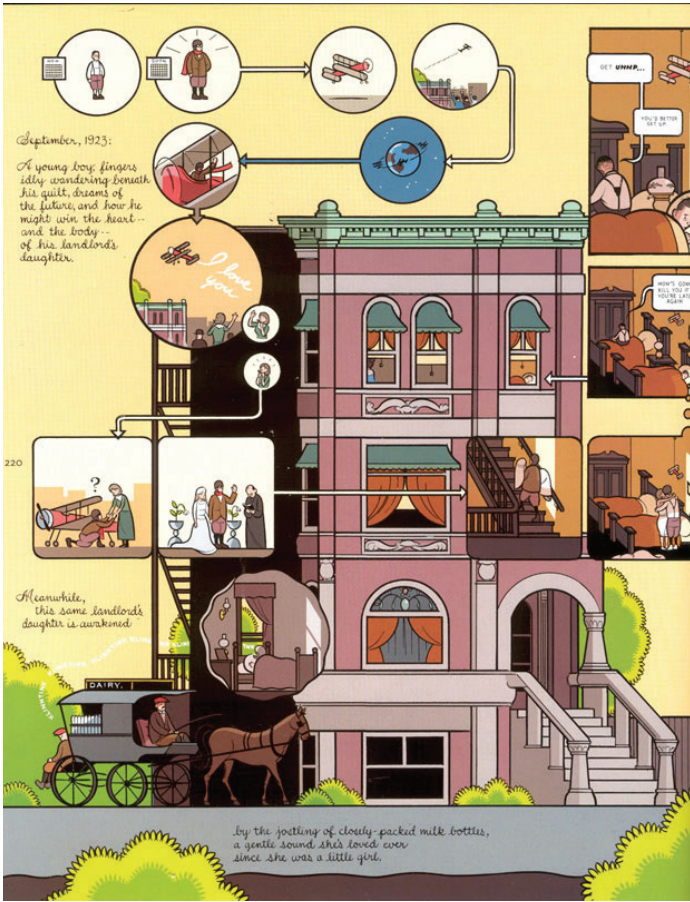
Before I read Chris Ware's *Building Stories* – a piece of art that regularly produced in me feelings of wonder and I-have-never-read-anything-like-this-before-ness – I had never read a book that comes in a box. Nor had I read anything that treats late date American loneliness with quite as much compassion, honesty, and grace. Yet *Building Stories* manages to be and do both of those things. And barely a day goes by when I don't think about it – or feel moved to a fuller sense of what it means to be alone with my own thoughts because of it.

Published in late 2012 (after about a decade of work), *Building Stories* follows the everyday lives of four people (plus a cat and a bee) who occupy a three-story apartment building on Chicago's west side. According to Booklist, *Building Stories* "does away with the book format — a thing between two covers that has a story that begins and ends — entirely in favor of a huge box containing 14 differently sized, formatted, and bound pieces: books, pamphlets, broadsheets, scraps, and even a[n] unfoldable board that would be at home in a Monopoly box." Amazon.com reports that *Building Stories* contains 256 pages; Wikipedia counts 200; *The New York Times* calls it "unpaged." Unsure where – and in many respects, how – I should start reading it, I attempted to follow a pattern outlined on the backside of the box. Everyone

achieves this immersive quality through both the intense, painstaking detail of his illustrations and the almost-always-different sizing of each piece and pamphlet. Each illustration requires you to dwell on its particulars, and very often without the aid of text. Besides, each booklet that makes up the narrative requires you to hold it differently. The ones you can fit in the palm of your hand invite you to bring them close to your face so you can better see their intricate details. The biggest ones ask you to read them like enormous newspapers and to summon even your peripheral vision to manage the task.

When I was reading the largest of the newspaper-like pieces on our couch one afternoon, my arms fully extended to accommodate the size of the image, I couldn't see anything beyond the lush green world Ware had created. I was on a leafy street in Oak Park, Illinois, following the narrative's main character, who was out for a walk, pushing her daughter in a stroller on a lazy summer morning. She was thinking about nothing in particular, passing a group of tourists examining the Frank Lloyd Wright homes in the neighborhood. And it was quiet in our apartment and quiet, as it often is in Ware's stories, on this street in Oak Park, save for that dim summer buzz of insects and lawn mowers that I kept imagining in my mind's ear.

And then, all of a sudden, while I was surrounded by Ware's world and this summer



A page from Chris Ware's Building Stories. Image courtesy of www.kottke.org.

Museum Day

Iris Oliver '15

On Thursday February 27th, the Concord Academy community gathered in the Performing Arts Center (PAC) for a short assembly to kick-start Gund Museum Day. This biennial event gives CA students and faculty the opportunity to visit art museums together in the greater Boston area.

A special tradition, Museum Day began in the 1990s "as a way to engage CA students with the renowned Boston cultural scene" according to the CA website. In the past, CA students have been given the opportunity to visit studios and meet with artists including clothing designers, filmmakers, metal-smiths, and sculptors.

This year, the event's organizers chose to focus on a range of museums that included galleries beyond the large and well-known variety. Students and teachers were able to choose from 11 different museums to visit, ranging from the famous Peabody Essex Museum to the smaller Brandeis Rose Museum. Dean of Students David Rost explained that he hoped this year's unique selection of museums would start conversations about less

familiar museums in addition to the more familiar ones.

As well as providing students and faculty with less well-known museums to choose from, organizers implemented a new presentation as part of the day; members of the visual arts department gave a brief presentation before the museum attendees left for their visits. During the short gathering, Visual Arts department head Justin Bull and Drawing teacher Chris Rowe encouraged students to look at pieces of art critically by questioning how they were made, who made them, when they were created, and how the artists created them. These questions were designed to guide both students and faculty in finding meaning and purpose in artwork that they observed. Painting teacher Jonathan Smith said that he hoped that the presentation gave students ways "to engage with art ... [to know] what to look at, and ... [understand] how to make sense of what's going on [in a work of art], and connect with it in some way." He added that he was optimistic that the questions would help those who

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Brueghel's Landscape with the Fall of Icarus. Image courtesy of www.artinthepicture.com.

I speak to went about it differently. Apparently, when Ware himself is asked about the order, he shrugs.

Yet perhaps my inability to peg what exactly *Building Stories* is distracts from a more interesting conversation about what exactly it does. And for me, at least, that was to immerse me in the melancholy beauty of life's daily-ness. To my mind, the author

day, one of our cats came barreling through it and jumped into my lap. It is difficult to express just how startling this was – how my heart races even in typing these words as I remember it. But I was struck then, as I am struck now, by how fully present I was in

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# Putting Together CA Art Shows

by Claire Phillips '15

Twice a year, Concord Academy's art teachers brighten the walls of the Math and Arts Center (MAC) with art shows displaying students' work from the past semester. Seemingly overnight, the white walls and floor pedestals are filled with a mass of color, line, texture, and creativity. While most viewers see only the final products in these shows, each display goes through many modifications and revisions before reaching a state of completion.

How do the Visual Arts Department teachers set up each student art show? The process begins with choosing the works of art. If students have created enough pieces so that they cannot display them all, teachers often allow these students to choose the pieces they wish to present.

Painting teacher Jonathan Smith explained how he oversees what gets picked from his classes: "I'm kind of like the curator of what's going to go up in the show from [Painting, Figure, and Print-making]." Smith said he really wants his students to put what they want in the show. Although he occasionally overrides student decisions, he generally prefers not to.

Smith's preference for student-made decisions is in keeping with department philosophy. Photo teacher Cynthia Katz said, "the idea of making choices about the strength of work somewhat culminates in the show," because so much of the arts program is focused on students learning to craft and then assess their own work and decisions.

After students and faculty have chosen the artwork for a show, teachers begin to consider the pieces in terms of the architecture and layout of the MAC. Because CA does not have an art gallery, the visual arts teachers – who collectively play the role of curator in CA shows – must work with and around the given, multipurpose space in order to display work effectively. They consider where to place pillars, wallboards, and pedestals before factoring in limitations such as the many windows, the wind-tunnel hallway between the Quad and the Student Health and Athletic Center (SHAC), and the three stories that make up the building. "Essentially," Katz said, "the function and the physicality of the

objects are important."

Once the architecture of the MAC has been taken into account, members of the Visual Arts department decide what kinds of work to put in each section of the space. Like the consideration of the MAC's physical layout, this process is based largely on the functionality of pieces. Because many students walk through the MAC hallways with backpacks on their backs, Fiber Arts teacher Antoinette Winters said, "You don't want materials like charcoal at that level where book bags might hit the artwork, because it tends to smear."

Similarly, Katz added, "A lot of the time with Antoinette's fragile fiber pieces, we think about putting them in a place where they're going to be most protected." Overall, she continued, "We think about how to protect the artwork and how to protect viewers from impacting work in a way that would be bad for anybody."

Finally, our curators begin the process of putting up artwork and trying to create dialogues among the pieces that enhances both individual works and the show as a whole. Winters detailed the undertaking: "That dialogue is really what goes into curating both within a school setting and within a gallery setting ... It's hard, but you can

do it in a way that both honors the individual art and the collective show. It's very exciting!" When all of the work has been hung or displayed, it is time to put the final touches on the show. Lighting is implemented to shed just the right glow on each piece. Names and work titles are printed and stapled next to the pieces. Flat and three-dimensional figures are straightened and cleanly attached to walls and pedestals. And then, in full circle, the show is complete.

CA's art teachers make a big effort to display students' works as professionally as possible, just as they would be shown in public galleries. "Overall," Winters summarized, "the main question [in displaying art] is this: how do you present the work so that it demonstrates professionalism, seriousness, and respect for the work, and encourages someone to look?"

So, the next time you notice an art show up in the MAC, try to take a moment to allow yourself to get pulled into the art – and look!



Student art work in the MAC. Photo courtesy of Claire Phillips.

## Arts Council

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Spencer went on to say, "Students wanted to see that the artwork that's around the school is more current," and according to Spencer, that is something that the Arts Council will implement.

Other plans include making more opportunities for students to see art (visual and performing) off-campus, displaying the work of CA students at local Concord venues, and sponsoring events involving CA and another school, like Middlesex or Concord Carlisle High School.

Arts Council is still very much in its developmental stage and it is difficult to be sure of what it will do in the near future. As Gammons said, "Because we want this to be something that has a continuing tradition and legacy at Concord Academy, we want to do it right." They want to take it slow in the beginning, in order to create the best possible outcome.

So, though the exact shape of Arts Council is uncertain, we do know that there are many exciting events to look forward to as the council moves forward. And, if you are interested in the Arts Council, be sure to get involved!

# The Cherry Orchard

by Emily Yeo '16

This January and February, students at Concord Academy worked hard to perfect and then perform the Winter Mainstage Production of Anton Chekhov's play *The Cherry Orchard*.

According to the play's director and theater teacher Megan Gleeson, *The Cherry Orchard* dealt with "different time periods, and the acceptance of change," much like the last mainstage production, *Hairspray*. "In *Hairspray*, [that change] was racial acceptance, and in *The Cherry Orchard*, it was accept-



Students performing in the production of *The Cherry Orchard*. Photo courtesy of www.flickr.com.

ing that they had to give up their orchard," Gleeson explained.

Though *The Cherry Orchard* includes tragic events – hearts were broken, an orchard sold, and an elderly character was left to die alone – it is in fact intended to be a comedy. Characters Charlotta Ivanovna and old Firs

counted the "olden days," providing the show with a form of comic relief. As cast member Ivy Indictor '17 said, however, this comedic relief may

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# At the Heart of Chamber Music: Jenny Stirling

by Shannon Sun '17

"Greatness does not come out of security alone," said Jenny Stirling. "A great chamber music performance comes out of the freedom that technical excellence and security provide. If you are confident, your energy is free to be joyful, to explore and to experiment."

Jenny Stirling is one of Concord Academy's chamber music program teachers. Stirling has inspired and guided many of CA's student musicians. In an extensive interview, Stirling revealed her thoughts on the benefits of chamber music, her personal musical career, and her joy of creating music.

Regarding the pleasure and benefits of playing music, Stirling said that chamber music is one of the most enriching musical experiences. Not only are performers responsible for their own voices, but they also work in collaboration with their partners. As Stirling said, "In chamber music, you are a creator, a supporter and a collaborator. It teaches you an enormous amount of musical

responsibility and flexibility, because you can't only rely on yourself – everybody has to rely on one another."

Because individual performers each have unique ways of expressing music, different groupings of musicians in chamber music allows for unparalleled musical variety. Stirling said that playing with the Sarasa Chamber Music Ensemble still remains one of her most profound memories. "The delightful aspect

of chamber music is that, unlike the different experiences you can have playing from the perspective of a symphony orchestra musician or as a soloist, you're not dealing with either 'huge' or 'tiny' – it's like you're going into an exquisite, small art gallery, where you can appreciate everything fully," Stirling added.

Besides teaching at Concord Academy, Stirling is



Concord Academy's chamber music teacher Jenny Stirling. Photo courtesy of www.concordacademy.org.

currently a member of the Handel and Haydn Society, a faculty member at the NEC Preparatory School, and also a principal violist of the New England String Ensemble. However, Stirling said that she had also previously

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# Music: Quality V. Popularity

by Jenny Kim’17

Ever since the compact cassette was released in 1963, the market for music has been growing rapidly. The spread of portable music has led to the an increase of listeners worldwide. This expansion has also allowed teenagers to wield more power over trends in music. Teenagers’ influence has both positive and negative implications. It seems like their intervention did help the industry to grow, but at the same time music has become highly dependent on catchiness, rather than talent of the singers and musicians.

B. B King, born in 1925, is a singer with a marvelous voice. The Allman Brothers Band’s Derek Trucks once described B. B King as an “embodiment of breaking through and keeping your spirit... no bitterness.” He also noted that when B. B King sings, “it lifts the spirit of the space.” This legend successfully sings nuanced blues. King has expressed himself throughout his career in many different tones, and crowds have been enamored with his mellow and husky voice.

Another famous mid-20th century singer was Paul McCartney, best known for his role in The Beatles. Even now Beatles tracks are highly appreciated around the world. Although McCartney’s music pieces were elementary, his voice and expressions were sophisticated, precise, and controlled.

Listening to songs from the past, it is easy to realize that the background of such music is quite simple. For example, “Let It

Be” by The Beatles has a simple repeating pattern. Not only do the lyrics repeat, but this song may be played on guitar only by using four main chords: C, G, Am, F and one supplementary chord that appears sporadically, Dm. But, although the components of the music are quite simple, its unique tune, combined with The Beatles’ voice, captivated their audiences. Their melodies allowed their powerful voices to shine, whereas now electronic, complex soundtracks tend to take center stage.

Current music seems to be less concerned with vocals. Famous celebrities nowadays are often caught lip-syncing their own songs. Not only have popular singers such as Eminem, Beyonce, Britney Spears, Justin Bieber, Rihanna lip-synced, but so too have opera singers like Luciano Pavaratti. This practice, some believe, undermines the artists’ live performances.

Although these current singers’ performances have proved immensely popular, the actual quality of the music has declined. Popular music today, mostly concentrated on commercial purposes rather than the emotion of the musician. Their desires to incorporate artificial sounds have sacrificed the beauty of imperfection and feeling in their art. Clearly, there are tradeoffs. The music industry could “go with the flow,” pursuing catchiness or it could return to how it used to be, with musicians intent on creating higher quality music.

So we are left to wonder, should the industry be composed of singers with raw, natural talent or masterminds of music technology?

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Ware’s narrative, all the more surprising and beautiful for how commonplace it was. I was reading about something no more exciting or interesting or different, really, than sitting on the couch and reading about something. Yet Ware’s story had transported me to this new place, and asked me to consider what it was like to be alone with someone else’s thoughts. They were different thoughts than mine. And they were the same. And yet when Henry (our cat) vaulted through the pages dividing Ware’s world from my own, I was shaken by the way his presence reminded me of both my distance from and my proximity to the story I was reading.

Early on in my reading of Building Stories, I knew I was in the hands of someone who took a particular kind of care with the details. And to prepare for reading Ware’s story, I had read two beautiful and much shorter graphic novels, both of them wonderful studies in lonesomeness: Jason Shiga’s *Empire State* and Fanny Britt and Isabelle Arsenault’s *Jane, the Fox, and Me*. With care and compassion, both books depict – in very different ways – our quiet and persistent desire to connect with someone, to love and be loved. What Ware achieves even more profoundly is the repetition of this feeling, and the way it can come to haunt our daily routines. His main characters are clerks at floral shops, babysitters, security guards, retirees, office workers, and stay-at-home parents – people (perhaps like all of us) with large swaths of time to be alone with themselves. In *Building Stories*, the solitude of these occupations and the daily routines they require do not so much deflect the characters as define them (maybe even confine them). And Ware’s story resides in these lonely gaps and silences his characters long to fill:

in meals taken alone, in endless scrolling through Facebook pages, in the walk home from work.

Much of this puts me in mind of W.H. Auden’s “Musée des Beaux Arts,” a beautiful poem about suffering and our attention to it. The poem is often paired with Pieter Brueghel’s painting *Landscape with the Fall of Icarus*, which it discusses. In particular, Ware’s treatment of his characters reminds me most of an excerpt from the poem’s first stanza:

About suffering they were never wrong,  
The Old Masters; how well, they understood /  
Its human position; how it takes place/  
While someone else is eating or opening a window or just walking dully along;  
How, when the aged are reverently, passionately waiting/  
For the miraculous birth, there always must be/  
Children who did not specially want it to happen, skating/  
On a pond at the edge of the wood

For Auden, suffering “takes place / While someone else is eating or opening a window or just walking dully along” (emphasis mine). Yet for Ware, I think, suffering takes place – or at least can take place – when we are “eating or opening a window or just walking dully along.”

In all, I wouldn’t say that the characters in Ware’s beautiful and complex and often-times harrowing story are uplifting. Yet I would say that the care and grace and honesty with which he treats them is. That alone is a remarkable thing. And it’s something that calls me beyond the pages of Building Stories to see my own world with something closer to the expansive attention that Ware musters to depict his own.

# Movie Review: The Lego Movie

by Carter Kratkiewicz’16



Like most people who have not seen *The Lego Movie*, I was very skeptical of the enormous amount of praise it was receiving. First off, I had not heard of animated Legos



Scene from The Lego Movie.  
Photo courtesy of <http://hdwpapers.com>

being particularly great (except in video games, but that’s very different from film and television). There have actually been Lego movies in the past, such as *Lego Batman: The Movie*, but these had been aimed at children and were not widely released in theaters. When I heard that The Lego Movie was coming out, I immediately grouped it with these children’s movies. Hence I was very surprised by its box office and critical success.

*The Lego Movie* is one of the funniest movies I have ever seen, which was completely unexpected considering the fact that it was rated PG and so is supposedly aimed for kids. I realized I was going to love this movie when I found myself laughing merely seconds into this film. With quick-witted and smart characters, it did not need R-rated material to be amusing. Certain elements of the movie are, however, geared towards a more mature audience.

The voice acting was spot on. The movie starred famous actors and actresses

cameos that make great moments in the film. So, Phil Lord and Christopher Miller, the guys who brought you *21 Jump Street*, pull through again, this time with an arguably more entertaining movie. I certainly hope they continue to work together creating wonderful movies.

*The Lego Movie* is a huge satire; sometimes it feels as if it’s even making fun of Legos themselves. It makes fun of clichés, poking fun at classic children’s films. And the humor is refreshing, since no longer do we have to put up with these clichés; instead, we can openly laugh at them. The film also has themes of non-conformity and the importance of being yourself. Thankfully, this movie conveys these themes in a funny, rather than obnoxious or cheesy, way.

Packed with curveballs, The Lego Movie was an unexpected jewel. I have not heard a single negative reaction from anyone I know. It is a box-office hit, and rightfully so. I highly recommend The Lego Movie if you are looking for a memorable viewing experience.

# Museum Day

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had never visited a museum become more “comfortable looking at and thinking about art.”

Another addition to the event was a school-wide photography project. Because the visual arts department knew that they wanted to include some kind of interactive activity to accompany museum day, Bull said, they encouraged students to take pictures of works of art that they liked at their museums. The students then sent these pictures to Bull accompanied by one word describing the piece. These works of art will eventually be collected and assembled into what Bull called a “visual tapestry,” which will be on CA’s website. After the event, Bull noted that he had received 97 submissions for the tapestry.

While there have been multiple minor changes, much of Museum Day and the excitement surrounding it remains the

same. Museum day’s central goal is still to expose students to art that they are unable to see at CA. For example, Bull, who visited the Fuller craft museum, recounted his experiences with the kinetic sculptures at the museum. He talked about a student who found the sculptures to be a fascinating blend of her two interests: engineering and art. Bull noted that seeing students have this type of response to art and exposing students to “broad opportunities” are some of his favorite aspects of the event.

Museum Day this year offered a successful blend of tradition and new programming thanks to the organization of CA’s staff. This unique event, which Bull described as being “unheard of” at many other schools, exemplifies the value that CA places on the appreciation of and creation of the arts. The tradition will hopefully continue for many years to come.



# International Column: India

by Madhu Gupta ’14

Dharavi slum in Mumbai, India, is Asia’s largest slum; in fact, it is one of the world’s largest. It encompasses about one million inhabitants, but, amazingly, no one ever wants to move out of Dharavi.

Mumbai is a city of sharp contrasts, so it is no surprise that the intimidating skyscrapers of South Mumbai that are home to Bollywood film stars and some of the country’s richest people, lie right next to Dharavi. As depicted already in the 2008 movie *Slumdog Millionaire*, families in Dharavi live in overcrowded conditions and sleep on the floor in bare box-like rooms. People from various socioeconomic backgrounds, including doctors, lawyers, and accountants working for multinational firms like J P Morgan, however, refuse to dwell anywhere else. Why?

It is all a matter of perspective. The predominant perspective of Dharavi that the world has today is the *Slumdog Millionaire* version: a slum defined only by its poverty, crime, and garbage. I intend to offer a different point of view. What makes the Dharavi slum unique is its remarkable community spirit.

Situated close to an area that is home to more than 20,000 micro industries and boasts house rents that are among the highest in the world, Dharavi actually provides an affordable option to those who move to Mumbai for job opportunities, although most of the denizens live below the poverty line. Dharavi is a place of ambition and hope. Youngsters invest their energy into doing

something good everyday, saving for their college tuitions and also for their families.

Detailing the slum reveals astonishing numbers: Dharavi brings in an annual income of over \$1 billion, from about 4900 production units of textiles, leather, embroidery, recycling, restaurants, tanneries, boutiques, and more. Recycling is the largest industry with around 50,000 Dharavi dwellers working in plastics alone. Everything and everyone is connected in Dharavi, and this incredible sense of unity and belonging holds its million residents together.

When looking from the outside, one might only see the trash and crammed walkways of the Dharavi slum. But merely peeking at the outer appearance is not enough. A real, thorough look into Dharavi makes one recognize that it stands as the place where discarded materials arrive daily and are then turned into useful and presentable tools by teams of low-wage workers. Life is still difficult in Dharavi, but what matters is the effort one makes from the very rock bottom; climbing up from that bottom is exactly what the inhabitants of Dharavi strive for every day.

Today, visitors from all over the world take guided tours of the slums of Dharavi and leave pleasantly surprised, their perspective altered after seeing the hidden facets of Dharavi. As for the future, the state government plans to transform Dharavi into a modern township, complete with housing and shopping complexes, hospitals and schools, but we all know that the built-in sense of community will remain.

## Spring Trips

...continued from Page 1

as a way to introduce Concord students to alumnae/i who are currently working in the D.C. area. The group got to know those who work for the federal government, as well as those who work in private consulting or national broadcasting. During their stay in D.C., the group also visited a number of museums; they saw the artwork of Rafael, Duhrer, Picasso, and Botticelli as well as x-rays of a piranha’s compromised swim bladder. The students also met the cameraman, who was present at the Oval Office to witness the resignation of President Nixon.

Participant Jessie Zong ’16 said that she would recommend the trip to other students. “I applied with some friends and it’s just really nice bonding them and other students at another place rather than CA. Also, it was a great opportunity to learn what you want to do in the future since we went to so many different places,” Zong explained.

Another student on the D.C. trip, Hannah Trautwein ’17 said, “Seeing the broad spectrum of jobs that people have found for themselves after attending CA was the most interesting thing that I learned. We met a veterinarian who went to Harvard, a Korean man who grew up in Germany and now works in foreign affairs, and so many others with varied backgrounds who’ve found jobs that they love that I’d never even thought about.”

Students on the trip to San Francisco this spring break also had a great time. Part of an exchange with the Marin Academy Theater Program, this distinctive opportunity was offered for the first time this year. David Sinaiko and Annie Elias, who are both former faculty members of Concord, currently lead the theatre program at MA. In addition to participating in classes and workshops with students at Marin Academy, the Theater 3 Company continued work for their upcoming production, “Babble,” and watched shows in the San Francisco area.

“The primary goal of the trip was to broaden our artistic horizons by meeting theatre students from another school,” chaperone and theater teacher David Gammons explained. “By living with them, interacting with them, studying together, and exploring a different part of the country, the Theater 3 Company deepened our performance techniques and opened our eyes and minds. It was a refreshing jolt of energy to propel the work of the Company this spring.”

Theater 3 Company member Verreth Wilson ’15 said, “As someone who has been taking theater classes since my freshman year, it was nice to stay constantly engaged with the theater material with a constant influx of new stuff. And, of course, it was awesome to explore [San Francisco].”

Last but certainly not least was the trip to Rome, Italy. Students of Latin explored the city of Rome, paying close attention to its beautiful, historic environment.

“I think the best part was simply getting to see all of these sites we had read and learned about throughout the past four years of Latin class. While it’s one thing to see pictures of the Pantheon in a book, it’s entirely different to be standing under its massive dome marveling at the immensity of it and all of the effort that went into building it,” Connor McCann ’14 said. “Additionally... we would run across an ancient inscription and suddenly find that we could translate it and understand what it said. Given that we Latin students don’t often get to use our language in “real life,” small moments like this were really gratifying to show that our work had practical applications.”

Regardless of where they went, the students on these five trips enjoyed themselves while living and learning in new environments. If you didn’t go on a spring break trip this year, consider signing up next year for a journey you won’t regret!

ganized by Billie Wyeth and Allison Levy as a way to introduce Concord students to

# Call of Duty: The Duty Point System

by Teresa Dai ’14

It is hard not to notice that the faculty and staff of Concord Academy have various responsibilities to fulfill beyond their primary roles on campus. Students often run clubs with guidance from their classroom teachers; they discover their “Parental Taxi” drivers to be their house parents; they also spot alert adults glancing around at dances and other school activities.

Most of these chaperoning and advising commitments are assigned under a system of duty points. Every teacher and some staff members are required to fulfill a number of duty points. The number can vary, depending on whether one works part-time or full-time, whether one lives on campus or off campus, and if on campus, if one is a house parent or an affiliate, and so on.

The most important factor for calculating how many duty points a faculty member needs is their residential status. In 2010-11, the Resident-Nonresident Equity Committee, headed by Dean of Students and Community Life David Rost and Chemistry Teacher Joan Kaufmann was formed in order to distribute these responsibilities in a fair manner.

“There’s a benefit in living on campus, specifically a cost benefit, so [on-campus faculty and staff] have to contribute more than [those] off-campus,” Rost explained. “It is hard to quantify benefits and costs... But overall, the committee felt that the pluses outweigh the minuses.” Among on-campus faculty and staff, though, there is also a distinction between house parents and house affiliates; affiliates are asked to obtain more points because they do not have weekend house duties.

The emphasis on residential status was a change from using an employee’s full time equivalent (FTE). In the past, duty points were allocated according to FTE. For example, a full-time faculty member teaching four classes used to have more duty points than a half-time faculty teaching two classes. According to Rost, the change was made because “housing is not prorated to the FTE, as [on-campus faculty and staff] live here full time.”

worked in fields outside of music—she was a professional cook and restaurant manager. After several years, however, Stirling realized that music is one of the most significant parts of her spirit, and her affection for music eventually led her to pursue music as a career.

While Stirling realizes that many CA musicians have busy schedules, she said she would like to encourage her students not to give up music. “Even practicing for twenty minutes could make huge changes,” Stirling said. “Learning musical instruments with intelligent application is an extraordinary tool for many of the most important skills in life.” Stirling said musicians of all levels should try out chamber music.

Faculty and staff can acquire duty points in a variety of different ways. Meg MacSwan in the Student and Community Life Office has been handling the assignment of points since her arrival at CA in August. She did not participate in the process of determining how many points each individual should fulfill, so when she started, she was provided with the number of points everyone had remaining, after the club commitments, class advisors’ commitments, etc., had been subtracted from their initial designated numbers.

According to MacSwan, chaperoning assignments are made four times a year, so the school year has been divided into four blocks of time. “In December we made assignments for the time between winter break and spring break, and in March we just finished the chaperoning schedule between spring break and summer,” MacSwan said.

To sign up for activities, faculty and staff fill out a form indicating their preferences. Then they are assigned based on a random lottery. Certain kinds of activities attract the most competitors. For example, movie trips, on-campus theatre productions and mall trips always get claimed quickly. MacSwan explained that faculty members typically prefer on-campus activities. For those activities, chaperones attend the event and “roam around campus before and after to make sure everyone is behaving in all corners of campus,” said MacSwan. Chaperoning dances, however, is generally not as popular among faculty and staff.

MacSwan identified both disadvantages and advantages to the Duty Points system: “It can be difficult, especially this time of year, making sure everyone can get assigned what works in their schedules.” She also noted that it is hard to add events at the last minute, because all events are determined months beforehand. “It’s kind of a puzzle,” she said. What works well with the system, however, is that it allows faculty and staff to plan their weekends in advance to fit their personal schedules. MacSwan said that the current system is a “fair and equitable” way of keeping faculty and staff engaged in different facets of student life beyond the classroom.

## Jenny Stirling

...continued from page 3

“Eventually, you will find yourself utterly in the moment, responding not only to the written music, but also to the spontaneous energy of your colleagues. If you get into the zone, it can take you beyond yourself,” Stirling said.

Stirling also said that it is the courage to step out from one’s comfort zone that leads one to create great music. Stirling quoted Nikolaus Harnoncourt: “Beauty lies on the borderline between security and catastrophe.” “If we stay on the side of security, our lives may be comfortable, but not interesting; also, it keeps us in a state of ignorance. In order to go beyond our limited vision, we need to be willing to take a risk, and that helps us overcome the fear of catastrophe,” Stirling added.

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# Athlete of the Month: Austen Sharpe '14

By Aidan Acikewicz '15

The 2013-14 winter sports season concluded with the Girls Ski Team finishing 5th in the NEPSAC Class B tournament. Concord Academy sent its top six racers to represent the school in the event, including senior, and one of the captains of the Ski Team, Austen Sharpe '14. Sharpe placed 10th overall at NEPSACs and 6th overall at Central Massachusetts Ski League (CMSLs). Sharpe has been skiing since the age of three and started racing competitively as a freshman. This was Sharpe's third year of competition for CA after coming in as a new sophomore. After weeks of rigorous dry-land training in November and December, the team was ready to hit the slopes. The hard work put in by both the girls and boys teams has translated to success in recent years. As a senior, Sharpe was one of the more experienced members of the team this year.

The team has done well, and when asked about how the season has been going Sharpe said, "We have been doing great! We've had a lot to live up to with the strength of the team in past years, but so far we have proved successful and relatively consistent." She added that, "The only difficult part is waiting, what can be several days after a race, to see how



Austen hits the slopes  
Photo courtesy of Austen Sharpe '14

we've done and whether or not we've won." However, this success has not come without its share of challenges. According to Sharpe, "My most challenging moments have been at Nashoba, our practice mountain, dealing with the less-than-stellar snow conditions." This season brought patches of unpredictable weather and periods of out-of-season temperatures, which resulted in poor conditions. Sharpe recounted, "Sometimes when you have a bad day, whether it is due to the snow or just your being too caught up in your head, often times you will blow out of the course repeatedly--even crash occasionally--and it is incredibly frustrating. All you can do is have faith that this particular day does not define your ability and keep pushing through."

Despite these frustrations along the way, the team finished strong. Some of Sharpe's favorite moments were, "Spending time with the team and running gates." When asked about her future plans she added, "I know I will continue skiing once I've left CA, but I'm not sure about racing. I always say I am looking forward to next year's ski season as soon as the season ends, so I'm trying to savor every bit of it." Sharpe is just one of several other seniors who will graduate this year. The younger racers will look to step up in their place and continue to bring success for the CA program.

## Athletic Council

By Josh Calka '14

Have you noticed a change in Concord Academy athletics recently? One of the biggest changes in the history of the school was the addition of the Moriarty Athletic Campus. The complex – complete with tennis courts, soccer/lacrosse fields, a field hockey field, a baseball diamond, and a cozy team clubhouse – brings CA playing fields up to an elite level. With possession of some of the best fields in New England, athletes and fans expected more. The teams needed to be better, the fans more supportive, the atmosphere more electric than ever before. At the center of this push for enhanced Concord Academy athletics is the Athletic Council, a group formed by Athletic Director Jenny Brennan two years ago. The Council provides an environment where, "Every member of the CA community feels able to participate in the athletic scene however they would like," as Eliza Thomas '14 put it. Council members have performed many tasks behind the scenes and up front for athletics at CA.

The Council consists of a core of a dozen or so student members, who feel connected to sports at CA. But whether a tri-varsity athlete or just a fan of the teams, all are welcome to the Athletic Council. A member must strive to make the CA athletic experience the best that it can be. Co-heads Charles Manzella '14 and Eliza Thomas '14 currently lead the Council. Michael

Bouzan, the CA equipment manager, is the faculty advisor. He says that the council serves many purposes: letting upperclassmen show their love and appreciation for CA sports, acknowledging particularly memorable athlete achievements, and examining the constant struggle to balance academics and extra-curriculars. The Council meets officially once every couple of weeks, but members constantly talk to each other and think up ideas.

What makes going to a game fun is the people screaming cheers and jeers around you, food being passed around, and the loud speakers blasting music. This atmosphere is just some of what the Athletic Council hopes to bring to CA. The Moriarty Athletic Campus (the A.C.) should not be purely for the enjoyment of the athletes. The Council wants it to be a center of activity for the whole campus. This initiative includes having food sales at the A.C. and music on game day. The athletic department is already talking about getting a food stand to come sell hot dogs and hamburgers on game days. School clubs could come and have activities on the porch looking out onto the fields as a great way to raise support. The hope is that a few simple additions will turn game-days into an enjoyable afternoon for the entire school. The athletes want fans to come, and fans want to have a good time. The Council wants to make both of these hopes a reality at the A.C. this spring.

# Malin Segal: A 1,000 Point Odyssey

By Chris Pappey '15

It's during the first weeks of our freshman year, and my friend and I head through the lower doors of the Student Health and Athletic Center (SHAC) and peer through the large windows into the gym. Inside, we see a kid with flashy sneakers playing basketball. We enter the gym and challenge him to a game. He offers to play two on one and we accept, thinking we can beat him no problem. Not only do we get blocked about five times each by a kid half our size, but we lose the game 7-1.

From that moment on, I knew that watching Malin Segal play the next three years was going to be an experience to say the least.

Not only did I get to watch him play, I got to play with him too. In practices, he would always make the other players better. Whether he was telling someone to pick it up when they were slack-ing off, or making a great assist, Segal strove to make the team better. And as a captain, he wasn't afraid to tell anyone to wake up when he knew he was off his game that day.

Segal was the same in games. It seemed that nearly every game he would have the crowd going wild, whether he was dribbling through defenders, making some incredible

shots, or throwing passes I didn't know were possible. Notorious for his "circus shot," Segal made home fans go crazy when he would get fouled and heave up a shot that somehow went through the netting.

And each game, Segal would rack up the points, so it was no surprise when we heard that he was approaching 1,000 points near the end of last season. We were set to face Bancroft, and the whole team knew that this was to be the game at which he would score his 1,000th point.

In the first half of the game, it became clear that Segal would surpass his goal with ease. His shot was on, and Bancroft didn't have a matchup that could stop him. After halftime, Segal just had a couple more points to go. He made a bucket and we knew the next one would be his thousandth.

Segal gets the ball on a fast break, resets a couple feet out from the three point line, pulls up, and nails the shot: his thousandth point.

Malin Segal ended his three years at CA with a total of 1,106 points and earned many honors, including being a Boston Globe All Star every season he played for CA.

A great basketball player and a better competitor, Segal will be in the minds of those who saw him play for some time.



Malin finishes at the rim  
Photo courtesy of Malin Segal '14



Malin Knocks down a three  
Photo courtesy of Malin Segal '14

## Join *The Centipede's* 2014-2015 editorial board!

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Email Executive Editor Katherine Oh or faculty advisors  
Sandy and Nick if you have any questions.



## Council Notes

### Spring Bucks:

- Same rules as last year, teachers have already been notified
- Each senior gets six, seniors with warning grades can't use them
- Teachers have discretion in deciding how many per assignment, etc
- Should be in mailboxes by the end of the week

### Faculty Reading at break:

- Have faculty (especially those retiring/ leaving) read whatever they want in the library during break on Mondays for the rest of the year
- Make announcements each Monday to remind people
- Try to get back to us asap so we can start this coming Monday

### Other Ideas:

- Field Day? Maybe tied in to Quadstock?
- Quadstock; talk about it on Friday, get seniors to pledge help, etc
- Apprentice; Freshmen doing it next week, open it up to whole school, Freshmen announcement on Monday, get names in by next Friday
- School-wide mural/ wall to paint on; talk to Don or Mr. Sean
- Bonfire?

## The Cherry Orchard

...continued from page 3

have been different from what people in the audience are accustomed to. "It is important to keep in mind that when this show was written, the idea of comedy was completely different," said Indictor, "More of the comedy came from the pure absurdity rather than actually funny things that anybody said."

In addition, *The Cherry Orchard* employed a live ensemble that played on stage. Helen Pinch '14, one of the two violinists who provided live music for the show, explained, "Chekhov literally wrote in 'live ensemble' in the script. We had to have it!" According to Pinch, there were many advantages to having live music during the show.



A scene from the CA production of *The Cherry Orchard*. Photo courtesy of [www.flickr.com](http://www.flickr.com).

Because the musicians were on stage during the play, they were able to be more flexible with their playing and could react easily to scenes. This on-stage music also helped the entire cast during the show, because they focused on their acting alone, rather than paying attention to how they were in synch with the music. "Having live music in the show helped to add another dimension to what the whole cast and crew were trying to make," Pinch said.

Besides this creative incorporation of music, *The Cherry Orchard* also featured a unique set design. Producer David Gammons said, "The inspiration for the set of *The Cherry Orchard* was how everything comes together: the past and the future, the

inside and the outside of the orchard, and the manmade things and nature."

The set for *The Cherry Orchard* was indeed beautiful. White fabric encircling the stage and the elegant podium lent the scenes a dreamy feel and held the audience's gaze on the rack, where most of the acting took place, throughout the play.

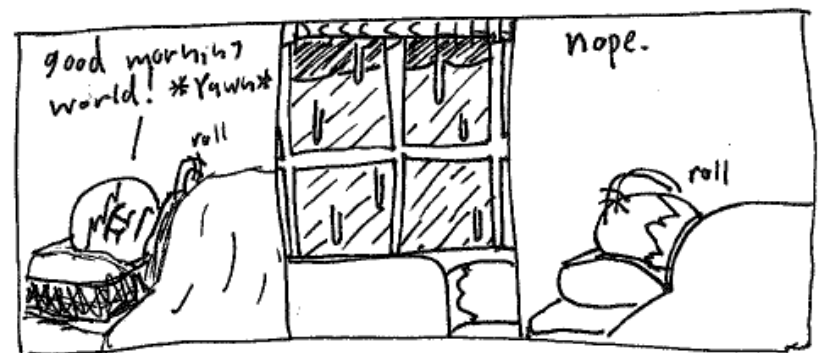
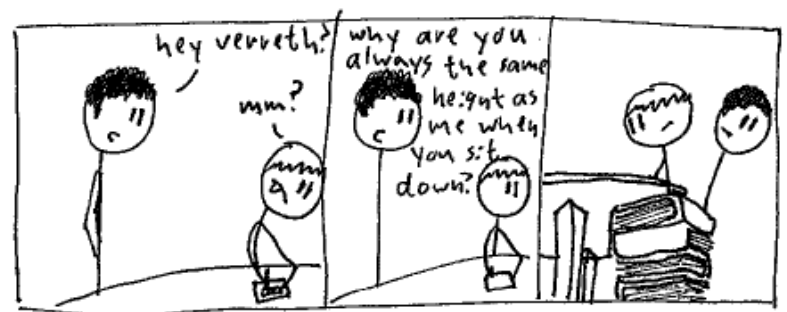
Gammons, who was also responsible for designing the set, said that he wanted to portray the time and place of the play using set elements. "The trees growing out of the floor boards caused this mingling of inside and outside.... For this play, it was pivotal that the set portrayed both [the] outside and the inside because this play took place in both

places," Gammons said. "So we used lights to literally paint the white curtains to depict what time of the day it was, whether it was outside or inside, and we used the costumes to tell the audiences which time period it was."

Although *The Cherry Orchard* demanded much from the cast and crew, they met the challenge head on and executed the play beautifully. The actors brought to life the complex characters, while the set and the lighting enhanced the play's harsh story line depicting a cruel reality. Overall, as Sam Lazarus '15 explained, "This play was so special because it was not as plot driven. It was driven by the characters and the narrative just went with it!"

## Cartoons

by Verreth Wilson '15



## This Little Piggy

by Julia Shea '16

Come springtime, many freshmen at Concord Academy complain about the stench of fetal pigs preserved with "Trade Secret" chemicals. Other students voice deeper concerns regarding the ethics of dissections by high school students.

Biological supply companies annually send approximately 10 million animals to schools, as People for the Ethical Treatment of Animals (PETA) discovered in its investigations. Included in that number are various vacuum-packed animals addressed to Concord Academy. Science Department Head and biology teacher Andrea Yanes-Taylor said that CA orders specimens from Carolina Biological, a company whose mission is "to be the leading hands-on science and math education company in America."

Not all CA students, however, agree that this hands-on approach to learning is ethical. In a survey designed to gather students' opinions regarding the practice of high school dissection, 26 out of the 87 respondents (approximately 30%) answered "No" to the question, "In your opinion, are high school animal dissections ethical?"

In evaluating the ethics of high school dissections, one must tease apart the various aspects of the practice. First, how are the animals raised? Second, how do student dissectors treat the specimens? Third, are students truly learning more from dissection than they would from an alternative approach?

Carolina Biological obtains the specimens CA typically dissects—fetal pigs, reptiles, pregnant cats, and sharks—from a variety of sources. According to the company's website, the pigs are not raised for the purpose of dissection, but are instead byproducts of the pork industry. The company does not specify the origins of the reptiles, sharks or cats on its website. However, Carolina Biological customer service revealed, "USDA-licensed animal shelters furnish euthanized cats that would be destined for the landfill were they not reutilized for science classrooms."

Making use of cats that would otherwise end up in a landfill initially seems sensible. However, one must also consider that depending on the agreement Carolina Biological has with the pounds, the company may be creating a demand for dead cats. Any notion that dissection is an acceptable alternative to finding homes for the millions of cats in US

shelters could potentially serve as justification for premature euthanasia.

The Humane Society of the United States (HSUS) states that, "such transfers [of euthanized animals] should not involve elementary, middle or high schools... At the college level, we acknowledge the need for animal cadavers in veterinary training, for instance, but emphasize the importance that cadavers come from humanely euthanized animals and that no animals be raised or killed specifically for use in dissection." Carolina Biological, however, sells specimens to anyone who pays. \$62.25 plus shipping and you can have a Carolina's Perfect Solution® 18" Skinned Cat delivered to your doorstep.

Once the specimens arrive to CA, students typically spend a few class periods dissecting. Yanes-Taylor said that although participation is optional, "I say to my students, 'Stay in the room, try it! If you feel that you have to leave, that's ok.'" Throughout her years at CA, she has noticed an increase in the number of students who are squeamish, particularly girls. "Are we not dealing with things that are 'dirty' anymore?" she wondered.

15 of the 87 (approximately 17%) of survey respondents said they had opted out of a dissection at CA. "I couldn't really imagine actually taking apart an animal," one student said, "I am also just against that sort of thing in general. To me, dissections are no more ethical than testing products on animals." On the other end of the spectrum, one student commented, "Dissections are fun!"

But, for those who chose to take part in the dissection, was the experience worthwhile or just "fun"? Of the 72 respondents who had participated in dissections, 55 (approximately 76%) said dissections helped them understand class material. One student commented, "It's so much easier to understand things once you've actually seen them yourself. I'm a hands-on learner, so dissections are helpful." On the other hand, another student replied, "Somewhat, but not much more than diagrams would've [been]."

Yanes-Taylor and biology teacher Susan Flink believe that dissection offers unique insight into the processes of life. Flink explained, "The message in my biology classes is 'Oh my god, what a miracle life is! Isn't it amazing?'" The overarching themes in both

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# The Centipede

Concord Academy  
166 Main Street, Concord, MA 01742

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## Roving Reporter

*Roving Reporter asks:*

*If you were in the Hunger Games, what would be your weapon of choice?*

Louisa Dodge ’14: I think I’d just be really nice and hopefully they won’t kill me.

Jackson Boyle ’16: Zach Bloom.

Nando Martinez ’15: My stunning good looks.

Zach Bloom ’14: Dual wielding swords.

Sean Finnegan ’15: I’d bring a virus in a glass bottle and throw it at people.

Shanika Paul ’15: Zach Bloom.

Aidan Aciukewicz ’15: Love.

Jasper Beever ’15: Lung-crushing farts.

Sophie Demoulas ’15: A shield...LOL.

## Little Piggy

...continued from page 7

teachers’ classes are how structure relates to function and how various systems interconnect. Some meat products, like hot dogs, sold in supermarkets are so processed and packaged that from their appearance they don’t resemble life one bit. Yanes-Taylor and Flink said they believe experiencing life in the flesh offers students a greater appreciation for its complexity.

“What students are learning in class comes to life in dissections,” said Yanes-Taylor. Freshmen inflate the lungs of the fetal pigs to see how the negative pressure breathing system works. Advanced Biology students open up the uterus of cats and see firsthand how pregnancy works.

Despite these objectives, around 20% of the survey participants in hindsight felt they had failed to treat the animals respectfully. Students commented that they had “played around with the animal and laughed,” or spent time “stabbing eyes and other mutilation,” “held the pigs up as if they were dancing,” treated the animals like “puppets” and as if they “were never living organisms.”

PETA’s website calls dissections “Lesson in Cruelty,” arguing that they desensitize students to the “sanctity of life.” The site

reads, “Studies also suggest that exposing young people to animal dissection as “science” can foster a callousness toward animals and nature and even dissuade some from pursuing careers in science.”

Yanes-Taylor refuted this statement as an “over-simplification... If you treat the animal as a toy, then you are devaluing what the animal is teaching you. It depends on your approach. Usually students realize they need to take dissections seriously.”

Yanes-Taylor considers herself a veteran of dissections. The summer after her freshman year of college, she stood in a sink all day exploring a freshly killed calf. “It was killed for certain parts, and I asked if I could play with the rest of it,” Yanes-Taylor recalled. Reflecting on PETA’s claim, she affirmed, laughing, “I’ve dissected a lot and I certainly don’t feel like killing people!”

The issue of high school dissection is complex and undoubtedly controversial. CA students are divided about whether ethical compromises are justified by educational benefit, especially since the dissections rarely lead to advances in medicine. Regardless, an appreciation for life appears to be the guiding principle for both pro and anti-dissection students and teachers.

## Editorial: Curriculum

by Nathan Grees ’15

Most students do not seriously consider the benefits or shortcomings of Concord Academy’s style of education until faced with an objective overview of its education; often this arrives in the form of the college admissions process.

I recently spent four days visiting seven colleges across the mid-Atlantic region with my father, and I heard the same refrain many times at each school: “We really focus on academic rigor...What classes did you take and how did you fare in those classes?” And time and time again, I would feel pretty darn good about myself—I had a creative writing class, different regional history class, a range of math programs, and a handful of other classes under my belt. What else could an admissions committee ask for?

“We want to see that you have challenged yourself, that you have taken those AP or IB courses and done well,” one admissions officer said as we sat in the chapel on the grounds of the University of Virginia. Given that Concord has steered away from AP and IB courses for years, I asked how this would affect my situation as a potential applicant. Her response was similar to the answers I received that week from other admissions officers: “We look at you in the context of your school’s program and what they offer.”

In the context of CA, an admissions officer would see that the school has chosen not to teach to the AP curriculum, though CA does offer AP-level courses, similar in rigor though not always in content. I like to think that CA has chosen to teach students for life and not for the test, but I worry that the complex nature of the CA student isn’t fully represented through an asterisk indicating AP rigor.

CA’s students and the curriculum differ from other schools’ classes in many distinct ways. Coming from a public school district in which AP U.S. History was the most specific class offered, I found it easy to appreciate

ate the uniqueness of the Concord’s classes.

In conversations with former classmates, my friends often offer perplexed stares to convey their awe at the range of opportunities students have at CA and at the rigorous classes available.

But, when so many other students show up to the admissions table having taken 4 APs Sophomore year, 5 Junior year, and 5 more Senior year, I can’t help but wonder if their 4.9 GPA on a 5.0 scale overshadows a CA student’s 3.3 GPA and zero AP courses. Now, this is not to say that admissions systems compare a student from one school with one from another, but rather to note that Student A, the one with the 4.9 and a billion APs, if accepted, may take a spot away from a CA student or a student from a similar type of school. And yes, I would say that indeed most Concord students are as or more qualified for that spot than many other students. If society is after innovative, deep thinkers, CA should be their supplier.

CA’s decision not to offer AP courses is a brave and well-informed decision. It allows our students to be more than a grade and a number and it gives teachers flexibility in each class.

So, Concord Academy, as it often does, has placed itself ahead of the curve when it comes to education. More and more schools are dropping AP curricula, recognizing that such programs teach students to take a test rather than to think.

When I was visiting one school that week, the tour guide asked us what we were looking for in a school and what we were interested in. Most students said that were looking for a good fit and a good education; nobody named a subject or a track of study. It had been a few months since I had spent time with non-Concord students, and I was struck by how much I took my CA peers’ drive and passion for granted. I found solace in knowing that I, along with my classmates, had been preparing for diverse futures rather than a single test.

## Help Me, Rhonda!

The Centipede *advice columnist Rhonda helps CA students naviagte the rocky waters of high school. If you have questions, please use the submission box in the library.*

Dear Rhonda,

*Girls are wack and I don’t understand them. Just when I think I get them they throw me a curve ball! How do I get inside their heads! Sincerely, Confused Boy*

Dear Confused Boy,

This is a timeless question! Relationships can be hard, especially when you expect them to go a certain way and then they change suddenly and mess up your plan! My advice: go with it. Your relationship has a better chance if you just go with the flow and avoid trying to predict the unpredictable. Good luck! Update me soon!

Love,  
Rhonda

Dear Rhonda,

*I don’t even know how to deal with how artsy everyone is here. Should I become more artsy? How?*

Hi Friend,

CA is a very “artsy” place in a lot of different ways, but do let that fact make you change who you are. Artsy or not, CA has a place for everyone! You might want to get a cool pair of hipster glasses and an old film camera for the days you are feeling really artsy or want to blend in. You do you!

Love,  
Rhonda

*You are all fabulous people and you do a great job!*

Dear Fabulous Person,

You too are fabulous! (especially since you were so sweet to send in this compliment!) If you want to be as fab as us, come write for *The Centipede* sometime! We always could use a little more fabulous!

Love,  
Rhonda