



Spring-Summer 2015

# ST. PATRICK'S PRESS



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Beyond "Listen Up!"

Promoting Deep Listening

Auction, Hoops Support Cherished Programs

Students Sparkle in Musicals, Recitation

Two Alumni Earn Prestigious Writing Awards

This issue brought to you with thanks from . . .



. . . the Annual Fund.

Thank you to all members of the St. Patrick's community who contributed to the 2014-2015 Annual Fund! We are happy to report nearly 90% participation among current parents and 100% participation from the Board of Trustees and faculty and staff. We also thank 2014-2015 Annual Fund Co-Chairs Pamela Marple and David Johnston and extend a warm welcome to 2015-2016 Co-Chairs Blair and Eugene Giannini and incoming Director of the Annual Fund Caitlin Kiley.



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*Photo above:* We congratulate the 83 students who graduated from Grade 8 and Grade 6 in June. Of those, 29 comprise the Grade 8 Class of 2015, pictured above. Extensive coverage of the Grade 8 and Grade 6 Graduations will appear in the fall edition of the St. Patrick's Press. **On the cover:** Spanish teacher Clara Cabezas is pictured here with then-Grade 1 student Isla M. and classmates. Clara uses two-way listening to facilitate language acquisition in the classroom. Read more about this approach in "Beyond 'Listen Up!'" on page 14.

# ST. PATRICK'S PRESS

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# So . . . What *Does* Listening Look Like?

Peter A. Barrett  
Head of School

In her *Washington Post* review in early June of the movie *Love & Mercy* about Brian Wilson, co-founder of the Beach Boys, Ann Hornaday writes, “Cinema is a dynamic medium, in which sound, image, and movement are privileged. It’s difficult to make a visually dynamic movie about people listening. But that’s precisely what [director Bill] Pohlad has done with both sensitivity and audaciousness, on the one hand attuning his protagonist to the music of the spheres, and on the other bearing witness to his deepest isolation and sadness.”

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Having read that review as we were working on this spring-summer edition of the *St. Patrick’s Press*, I wondered if what Hornaday observed about cinema is also true about our culture at large, that it likewise privileges sound, image, and movement. Indeed, hasn’t that notion of dynamism long captured Americans’ view of themselves as a nation, one characterized and most easily captured by, and privileging, sound, image, and movement? In turn, I had to wonder if the challenge with respect to listening is not just an artistic one—how to capture it in film—but a matter of valuing it as an essential human behavior. In the context of the important work we do here at St. Patrick’s, as Hornaday suggests in cinema, there remains the question of just what listening looks like. We posed that question to faculty members at a variety of grade levels and in a variety of disciplines—what does listening look like and how does it promote the habits of heart and mind they are trying to develop in their students?

It is perhaps easiest to envision listening as essential to the music classroom where, at St. Patrick’s, it joins movement, speech, singing, and instrumental work in the development of the range of concepts that comprise our study of music: melody, pitch, rhythm, dynamics, tempo, form, timbre, texture, and style. From there, it’s a short step to the English language arts classroom, where the structure and beauty of the language that are the focus of our literacy work motivate that same kind of attentive listening. But the demand

for communication and collaboration across the curriculum—and across human endeavors—makes listening an essential behavior or skill in any subject area or activity.

Perhaps the best way to attract attention for a favorite trait, behavior, predisposition, or skill is to identify it as a “21st-century skill” or as supportive of those traits or behaviors that have commonly come to be called “21st-century skills.” While I tend to agree with one observer who has characterized lists of such skills as more reflective of “any-century skills,” the particular demands of modern reality may, in fact, call for a new mix of such skills or require that one or another or several of those skills come to the fore in exciting, creative ways.

It is with that recognition, then, that we can take some pleasure in the emergence, or the preservation, of *listening* as a 21st-century skill. Often captured under the broad rubric of *communication*, also including oral and written communication and public speaking and presenting, *listening* carefully, thoughtfully, and critically is gaining its rightful place in the conversation.

One place to explore how educators understand listening is the Common Core State Standards, a set of standards for Kindergarten to Grade 12 in English language arts-literacy and mathematics developed under the auspices

of the nation's governors and education commissioners and emphasizing critical thinking and complex problem-solving and writing skills, with less attention to rote learning and memorization.

Now, the Common Core has attracted a good bit of criticism from a variety of perspectives, including from early-childhood educators who assert that the primary-grade standards are not appropriate for young learners. As an independent school whose curriculum isn't burdened by the requirements of any outside, particularly any governmental, entity, St. Patrick's needn't choose sides in the Common Core debate. Nonetheless, the standards offer an interesting conceptualization of a broad range of skills and, as such, are worthy of our attention as educators.

The Common Core posits listening as an essential component of the English Language Arts-Literacy Standards, where it appears under Comprehension and Collaboration. In Kindergarten, for example, the Comprehension and Collaboration standard asserts that children will "[p]articipate in collaborative conversations with diverse partners about [K]indergarten topics and texts with peers and adults in small and larger groups." In doing so, students will "[f]ollow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion") and "[c]ontinue a conversation through multiple exchanges."

By Grade 8, the Comprehension and Collaboration standard calls for students to "[e]ngage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on [G]rade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly." Constituent standards include following "rules for collegial discussions and decision-making, track[ing] progress toward specific goals and deadlines, and defin[ing] individual roles as needed" and posing "questions that connect the ideas of several speakers and respond[ing] to others' questions and comments with relevant evidence, observations, and ideas."

Not surprisingly, these standards capture the fundamentally social nature of listening. That is, they focus not on the supremely talented yet tormented Brian Wilson listening to the music of the spheres—let alone, in the language of the review, deeply isolated and sad—but on the rest of us attending and responding to one another as we work together to construct meaning and accomplish important tasks. Indeed, fully present and attentive listening as part of healthy, open dialogue with others can either prevent or resolve that sense of isolation and sadness.

Too often, the imperative to listen in schools is associated with what we might call, in its most egregious forms, a finger in the face, perhaps captured best in the appeal to "listen up!" or related demands—or maybe pleas—all of which conceptualize the activity as students *listening to*. Emerging in turn are a teacher's exasperated follow-ons: "Weren't you listening to what I said?" or "Why can't you listen more closely?"

Implicit in such language is the likely reality that the desired listening is not widely distributed or at all multidirectional. Instead, the idea is that students will *listen to* the teacher. True, the teacher will *listen to* the students, but only to determine how closely they were listening to him or her and providing the desired response. I am not suggesting that students should *not* be listening to their teachers—or, for that matter, to their parents—but that we need to cultivate in our students and in ourselves the ability to be fully present for and attentive to the world around us, to our personal experiences within that world, and to the role of others as we come to understand both our personal experiences and that fascinating world and the important work that world needs us to do. And in cultivating that ability in ourselves, we arrive at the concept of the teacher as listener, exhibiting that same fullness of presence and attentiveness to the students in our care. In that way, active, attentive listening—*listening out* as one of our teacher-authors suggests here—comes to characterize the classroom, between teacher and student and between student and student, all mutually engaged in the common undertaking of listening, learning, and responding.

Closer to home, our conceptualization of Exceptional Literacy—our basis for influencing character, advancing human understanding, and promoting academic excellence—in the document *Setting Compass* a decade and a half ago included written and oral expression as an essential component of what we called the "architecture of literacy." Effective communication, *Setting Compass* asserts, is a balance of speaking and listening, and we encourage "children to know when to speak and when to listen, when to be sure to make their voices heard, and when to pay particular attention to another's voice."

To be sure, it is not only to each other that we need to be attentive, as important as that particular "any-century skill" remains. Cultivating that skill, or that predisposition, over time in a variety of settings, some of which we try to capture here, will enable our young people to be open to the world around them, to know what they should be listening for, and to recognize when a new sound is present or a new kind of listening is in order.

In turn, a student who feels *listened to*—as another teacher-author observes through the words of poet and essayist E.E. Cummings—recognizes an inherent value that poises him or her for the exciting work of learning—and living.

We look forward to continuing to construct effective settings for teaching and learning that value listening along with a number of other habits of heart and mind that will enhance our young people's success, satisfaction, and sense of self and other in school and well beyond. 🌱



**Photo:** This year's Co-Chairs of the Auction to Benefit the Financial Aid Program, André Wells (left) and Judy Bishop, brought expertise, enthusiasm, and generous hearts to this year's event. Under their leadership, hundreds of volunteers, donors, and attendees came together in strong support of socioeconomic diversity at the Day School. Most notably, this year's Fund-a-Scholar portion of the event—at which attendees can make a donation directly to the bottom line—broke records, raising \$211,000.

## AUCTION BRINGS THE “SPIRIT OF AMERICA” TO ST. PATRICK’S

On Saturday, March 7, the St. Patrick's community gathered for the 42nd Annual Auction to Benefit the Financial Aid Program under the expert leadership of Co-Chairs Judy Bishop and André Wells and with the support of hundreds of volunteers, donors, and attendees. The Co-Chairs were proud to report to the Board of Trustees at its April meeting that the Auction raised an extraordinary \$604,000 in support of socioeconomic diversity at St. Patrick's. The Fund-a-Scholar portion of the event, during which attendees can raise their paddle to make a donation directly to the bottom line, raised a record \$211,000 this year.

As evidenced by the many “American heroes” in attendance, this year's theme—*Spirit of America: The Wolfhound Experience*—provided an opportunity for parents, students, faculty and staff, and members of the extended St. Patrick's family to

reflect upon how the American ideal is captured here at St. Patrick's. The country's unofficial motto, *E pluribus unum*—Out of many, one—held particular attraction for Head of School Peter A. Barrett. He wrote, “At St. Patrick's, we, too, are the Many—we are of varied race, ethnicity, faith, creed, gender, sexual orientation, family status, age, physical ability, and socioeconomic status. This diversity is essential to who we are as a community, each part bringing strength to the whole. So we are also, then, the One.”

The tremendous success of this year's event—and the many that have come before it—will allow us to continue providing a financial aid grant to nearly one out of every five students. We are deeply grateful to every member of the Day School community who contributed to the Auction's success!

## HOOPS FOR HAITI RAISES MORE THAN \$20,000 FOR ST. ETIENNE

The third annual Hoops for Haiti 3-on-3 Basketball Tournament, held this year on April 24, raised an extraordinary \$21,000 for our partner church and school in Haiti, St. Etienne. With the participation of 277 students and their families, along with contributions from alumni and parents of alumni, the event more than doubled its proceeds from last year.

For more than 35 years, St. Patrick's has partnered with St. Etienne, a rural community in the mountains two hours outside of Port-au-Prince, providing material and spiritual support for the church and school there. After a several-year hiatus due first to political unrest and later to the devastating 2010 earthquake, St. Patrick's three years ago resumed sending contingents of faculty and staff to St. Etienne each school year to reinvigorate the partnership and lay the groundwork to eventually bring students “to the mountain.”

The money raised through Hoops for Haiti—now St. Patrick's largest single fundraiser in support of St. Etienne—will be used to continue our important work there. Last year, thanks to the generosity of our community, we were able to increase teacher's salaries to bring them more in line with local norms, provide scholarships for students, purchase required student uniforms for those unable to afford them, and continue to support the school lunch program there. This year's extraordinary results will allow us to expand our work even further.

Special thanks go to our inaugural Hoops for Haiti Parent Committee of Susie Carlson, Siobhan Davenport, and Maren Harrison. We extend our deep gratitude to all members of the St. Patrick's community who helped make Hoops for Haiti such a success!



**Photo left:** Then-Grade 4 students Sydney S. (left) and Henry F. were among the 275-plus students who participated in this year's Hoops for Haiti 3-on-3 Basketball Tournament benefiting our partner church and school in Haiti, St. Etienne. **Photo right:** Then-Grade 8 students Cara P. (left) and Sara R. cheered on their friends during Hoops for Haiti.

## NEW GRANT FACILITATES ENROLLMENT OF SAME-SEX FAMILIES

This year, the Day School has issued about \$2.2 million in financial aid grants to families who would not otherwise be able to afford a St. Patrick's education for their children. We believe that the socioeconomic diversity this effort promotes, which we celebrate each year at the Auction to Benefit the Financial Aid Program, benefits each of us by enriching the fabric of the learning environment of which we are all a part. The funds that support the Financial Aid Program are drawn largely from the current year's operating budget and from the Auction, while a smaller portion of those funds come from endowments and special gifts.

We are proud to announce the first awarding of a new gift, the Hoover-Hackney Award, which seeks to support the enrollment, over the next six years, of lesbian families new to St. Patrick's whose children meet the requirements for ad-

mission as well as for the Financial Aid Program. The award is named for alumni parents Kim Hoover and Lynn Hackney, mothers of Stephanie Hoover W '02 and Lauren Hoover W '05. During her daughters' time here, Kim and her husband divorced, and Kim entered into a long-term relationship with Lynn. (Kim and Lynn were married in 2012.) The whole family recalls the St. Patrick's community being strong and supportive, making what could have been a difficult time into a wonderful one.

Because of that experience, Kim and Lynn knew that St. Patrick's had always been welcoming to same-sex families but, years later, while reading an edition of this publication, they were especially impressed by the appointment of a gay man to the Board of Trustees. Later, they learned of the additional work the Office of Enrollment, Communication, and Marketing had embarked upon to reach out to same-sex prospective families for enrollment. This led to a discussion between them about how they could support the enrichment of the Day School community by helping to enroll additional same-sex families.

As a result, they established the Hoover-Hackney Award, which will help to enroll lesbian families new to the Day School by offering tuition support on a one-year basis to six families over the course of the next six years. (After their first year, those families would be supported by the existing Financial Aid Program.) They are thrilled that the first recipient family has already been identified and awarded the grant and hope that others in the greater St. Patrick's community will follow in their footsteps and support efforts to increase diversity at St. Patrick's. We deeply thank Kim and Lynn for their strong support!

## GRADE 7 STUDENT CAPTURES RECITATION CONTEST TITLE

Grade 7 student Stone W. won the 35th annual Michael C. Leuthe Recitation Contest title this year for his rendition of an excerpt from *The Autobiography of Dick Gregory*. Stone, a Recitation Contest veteran, finished in second place



**Photo above:** Students participating in this year's 35th annual Michael C. Leuthe Recitation Contest showcased their talents through a broad array of selections from varying genres. Then-Grade 7 student Stone W. (front row, left) emerged victorious with the first-place ribbon. Then-Grade 5 student Louisa K. (front row, second from left) and then-Grade 7 student Maddie R. (front row, second from right) tied for second place, and then-Grade 6 student Courtney Y. (front row, right) placed third. This year's judges were Tracy Chiles McGee (back row, left), Maisie Branson (back row, center), and Arthur Lubow (back row, right.)

last year. His name will be engraved, along with the previous 34 years' winners, on a plaque that hangs in the Day School Library.

Each year, participating students choose to perform a range of selections, and this year was no exception. The 16 finalists presented judges with interpretations of everything from Shel Silverstein and Roald Dahl to Shakespeare and Lord Byron. Ultimately, the judges awarded two second-place ribbons, to Grade 5 student Louisa K. and Grade 7 student Maddie R., for their performances of an excerpt from *After Ever After* by Jordan Sonnenblick and an excerpt from *Charlie and the Chocolate Factory* by Roald Dahl, respectively. Grade 6 student Courtney Y. earned a third-place finish, reciting "Skyscraper" by Carl Sandburg.

Always a phenomenal opportunity to showcase our students' skills in literature, poetry, and performance, the Recitation Contest is one of the Day School's oldest and most beloved traditions. Students who ultimately recite before the panel of judges—typically on St. Patrick's Day—have gone through at least two audi-

tions, one at the classroom level and one at the gradewide level. Students in Grades 4 through 8 are eligible to participate.

We are grateful to our panel of distinguished judges who undertook the difficult task of assigning winners, including former St. Patrick's teacher Maisie Branson, children's author Tracy Chiles McGee, and business owner, author, and St. Patrick's grandparent Arthur Lubow.

The Recitation Contest is named in memory of longtime Grade 5 teacher Michael Leuthe. We are proud to honor his memory in perpetuity with this wonderful display. Congratulations to all the participants!

## GOLDEN TICKET TO THE GRADES 5 AND 6 MUSICAL

Willy Wonka, ready to retire, was looking for someone to take over his candy empire. As familiar characters Veruca Salt, Violet Beauregarde, Mike Teevee, and Augustus Gloop one-by-one met their unfortunate ends—with

poetic accompaniment from the cast of Oompa-loompas—Charlie Bucket was anointed heir.

In the grand tradition of Gene Wilder and Johnny Depp, students in Grades 5 and 6 showed us a magical world of marshmallow pillows, luminous lollies, exploding sweets, and Oompa-loompas for this year's Grades 5 and 6 Musical, *Willy Wonka Jr.* On May 7 and 8, audiences were given their very own Golden Ticket inside the surreal world of Willy Wonka's factory.

The sets, designed and brought to life by Grades 5 and 6 students in art class, transported us from Charlie's ramshackle house where she lived with her parents and grandparents to deep inside the secret and fantastic world of Wonka's factory. A touching reminder of what can happen when you "think positive," the show was a fantastic success.



## ANNUAL ARTS NIGHT HIGHLIGHTS GRADES 7 AND 8 TALENT

In what has become a hallmark of the Grades 7 and 8 program, Grade 8 students choose to focus on either studio art or musical theatre for the Spring Trimester. Those students who elect studio art spend those months developing their portfolio of visual artwork, with guidance from art teacher Kyu-Jin Lee, an accomplished artist in her own right. Students who choose musical theatre work with music teacher Anne Tyler to produce and perform a musical. Each group proudly showcased its work at the Grades 7 and 8 Performing and Studio Arts Night, held this year on May 15.

Theater students performed *Once on This Island*, a musical set (appropriately, given St. Patrick's connection) in Haiti, amid the class struggle between the peasants on one side of the island and the *grand hommes* on the other. Supporting the fantastic cast of students were music teacher

Mrs. Tyler, who directed the production; Grade 3 resource teacher and equity coordinator Erica Thompson, who choreographed the dance numbers; physical education teacher Marcy Ference, who provided the costuming; and Mrs. Tyler's husband John Tyler, art teacher Kyu-Jin Lee, and former art teacher and current grandparent Martha Johnson, who planned, designed, and executed the beautiful set.

Eight students chose the studio art elective this spring, and their creativity was showcased beautifully through 3D installations, photographs, ballpoint, and even circuitry. The studio art exhibit, *hiSTORY & herSTORY: Shaping the (un)known* provided, once again, a provocative insight into the minds and hearts of our students.

Grades 7 and 8 art teacher Ms. Lee, who serves as mentor and advisor for these students, says this year's theme was inspired by a quote from artist M.C. Escher, who once wrote that "it is human nature to want to exchange ideas and I believe that, at bottom, every artist wants no more than to tell the world what he has to say." Ms. Lee wanted her students to explore and express

their own stories, whether unknown, personal, and private, or known, universal, and public. This theme, Ms. Lee says, "gave a great deal of artistic freedom and autonomy to my students, as each was free to take it anywhere s/he desired. But it also provided a good deal of challenge, especially for students who are novice artists. . . . It is challenging for anyone to go deep into self-reflection and to figure out what you want to say and what you think is worth telling."

Each year, many of the art pieces showcased at the exhibit are also featured in the Art Calendar, distributed to current parents and grandparents at the beginning of the following school year. For those members of the community who are not current parents or grandparents, we invite you to view an annual exhibit of student artwork, including work by Grades 7 and 8 students, in the front office of the Whitehaven Campus.

**Photo left:** Grade 6 students during the Thursday night performance of Willy Wonka Jr., with Benjamin P., center, as the eponymous character. **Photo right:** Grade 8 musical theatre students performed *Once on This Island* at the Grades 7 and 8 Performing and Studio Arts Night.



**Photo above:** Teachers (clockwise from top left) Bridget Mack, Kim Mazzarella, Katie Solter, and Kyu-Jin Lee participate in a three-day workshop focused on developing project-based lessons in the Upper School.

## UPPER SCHOOL FACULTY ATTEND PROJECT-BASED LEARNING WORKSHOP

Just days after students departed for the summer, Upper School faculty gathered at St. Patrick's for a three-day workshop focused on project-based learning (PBL) led by a facilitator from the Buck Institute for Education. The Buck Institute is a nonprofit organization that seeks to create, gather, and share high-quality PBL instructional practices.

At St. Patrick's, PBL has become powerful tool by which teachers seek to create an increasingly "student-centered" learning environment. The Buck Institute describes PBL as a method that motivates students across the curriculum "by [presenting them with] a meaningful question to explore, an engaging real-world problem to solve, or a challenge to design or create something."

In tackling any such driving question, students develop their own background questions and research the answers, collaborate with classmates to develop their "product" and, ultimately, present their work to others. At each step in the pro-

cess, faculty members act as facilitators, providing guidance with regard to the core skills—like researching, writing, and presenting—while allowing for student self-direction at a high level. By emphasizing real-world applications and allowing students to explore those aspects of a topic they find most interesting, we believe that PBL leads to greater student investment in the material and therefore more robust learning.

At this summer's workshop, each Upper School faculty member worked to develop a PBL unit to implement this upcoming school year. By dedicating a significant period of time to this effort, teachers were able to conceptualize and, in many cases, begin specific planning for these lessons. While PBL units can be designed to focus on only one subject area, the nature of the questions and the extent of student-directedness often result in significant interdisciplinary work. Afforded dedicated collegial time to develop these units, faculty are able to anticipate and facilitate these interdisciplinary connections more effectively.

While this workshop was the first time the faculty of an entire division gathered in this context, a number of teachers have already begun using PBL in their own classrooms. The joint Day School-Parents Association Educational In-

novation Grant has supported the development of interdisciplinary PBL work for two of the past three years. We look forward to reporting to you the exciting new curriculum offerings that will result from this summer's workshop!

## WOLFHOUNDS CAPTURE SECOND CONSECUTIVE SPORTSMANSHIP AWARD

For the second consecutive year, the athletic directors of the nine member-schools of the Capital Athletic Conference (CAC) voted to present the Sportsmanship Award to the St. Patrick's Wolfhounds. The Sportsmanship Award is the most prestigious honor awarded to a member-school. Athletic directors vote by confidential ballot for the school each believes demonstrated the best examples of sportsmanship as a whole over the course of the preceding school year. This year, St. Patrick's is pleased to share the award with Norwood, which finished with the same number of votes.

The Sportsmanship Award is given to the school that best fits the following criteria: The school's administration and athletic department establish an atmosphere of positive athletic competition that respects all athletes, coaches, officials, and spectators; the school's athletes demonstrate a respect for athletics and the rules and values of the game; the school's athletes play within the rules of the game and with respect toward all opponents and officials; the school's coaches are role models for their athletes; the coaches demonstrate a respect for the officials, opposing players, and their peers; the school's spectators appreciate the efforts of the visiting teams and promote a positive atmosphere for competition; and the school's players and coaches, at the end of each athletic competition, acknowledge the efforts of the officials, scorers, and opponents in a positive manner.

Congratulations to our players, coaches, and physical education and athletics faculty on this wonderful accomplishment!

# WOLF HOUND WATCH

Included in this section are results from the winter basketball season and the spring's lacrosse and track and field seasons. Please note: Lacrosse is not a Capital Athletic Conference (CAC) sport, so no tournament results, conference-wide standings, or All-Star selections are listed here.

## Boys Varsity Basketball

*Coach: Damien Williams*

**Regular-Season Record:** 6-6    **CAC Tournament:** 4th Place

**Most Outstanding Player:** Jack K.    **Coach's Award:** Colin M.

**Offense MVP:** Keyon T.    **Defense MVP:** Guy K.

**Most Improved Player:** Jacob M.    **CAC All-Stars:** Keyon T., Jack K.

**Season Highlight:** Starting the season 5-0; finishing in the top four for the second year.

## Girls Varsity Basketball

*Coach: Shaunita Middleton*

**Regular-Season Record:** 5-5    **CAC Tournament:** 2nd Place East; 7th Overall

**Most Valuable Player:** Chloe C.    **Coach's Award:** Katherine P.

**Most Improved Players:** Maddie R., Eden J.

**CAC All-Stars:** Katherine P., Chloe C.

**Season Highlight:** Finishing the season with the best record of the last three years.

## Boys Junior Varsity Basketball

*Coach: Ben Hoover*

**Regular-Season Record:** 12-2    **CAC Tournament:** 1st Place

**Most Valuable Player:** Christian H.

**Coach's Award:** Spencer H.

**Season Highlight:** Reaching the CAC title game for the third consecutive year and finishing the third consecutive season with double-digit wins.

## Girls Junior Varsity Basketball

*Coach: Tyrek Baldwin*

**Regular-Season Record:** 8-3    **CAC Tournament:** 2nd Place

**Most Outstanding Player:** Halle J.

**Coach's Awards:** Wiley W., Maggie F., Katrina M.

**Offense MVPs:** Halle J., Hannah W., Lauren W.

**Defense MVPs:** Louisa K., Bunny C., Dorothy C.

**Most Improved Players:** Maya T., Sarah W., Hyland W.

**Season Highlight:** Closing a 15-point gap in the second half of the championship game.



**Photo left:** Members of the girls junior varsity basketball team are pictured with their coach, Tyrek Baldwin. The girls nearly clinched the CAC championship this winter season, rallying to close a 15-point deficit during that game.



**Photo above, left:** Then-Grade 5 student Preston L. takes the ball downfield during a boys junior varsity lacrosse game against Norwood in April. The Wolfhounds won 10-0. **Photo above, right:** Then-Grade 7 student Will R. takes possession of the ball despite a Potomac player's check during a boys varsity lacrosse game in May. **Photo page 11:** Then-Grade 6 student Dorothy C. prepares for a shot on goal during a girls junior varsity lacrosse game against Norwood in April. The Wolfhounds won the game, 8-4.

**Varsity Track and Field**

*Coaches: Bobby Cardozo and Jocelyn West*

**MVPs:** Emma M., Jack T.

**Most Improved:** Nina G., Cian M.

**Coach's Awards:** Mac J., Margaret G.

**Season Highlight:** Jack T. winning the three-lap race and Emma M. winning the two-lap race at the Langley meet.

**Boys Varsity Lacrosse**

*Coaches: Seamus Brophy and Mike Marshall*

**Regular-Season Record:** 5-2

**Offense MVP:** Jack K.    **Defense MVPs:** Alex C. and Alex S.

**Coach's Award:** Colin M.

**Most Improved:** James S.

**Season Highlight:** 8-7 victory over Woods.

**Junior Varsity Track and Field**

*Coaches: Bobby Cardozo and Jocelyn West*

**MVPs:** Luca A., Kate B.

**Most Improved:** Kate F., Cyrus B.

**Coach's Award:** Courtney Y.

**Season Highlight:** Team performance at the CAC track meet.

**Girls Varsity Lacrosse**

*Coaches: Katharine Kennedy and Faith Loehr*

**Regular-Season Record:** 5-4

**MVP:** Lark W.

**Offense MVP:** Grace T.    **Defense MVP:** Brinley R.

**Most Improved:** Nina M.

**Season Highlight:** 9-8 victory over Immanuel Christian School.



## Boys Junior Varsity Lacrosse

*Coaches: Seamus Brophy and Mike Marshall*

**Regular-Season Record:** 6-1

**MVP:** Nathan H.

**Most Improved:** Quentin A.

**Coach's Award:** Daniel S.

**Season Highlight:** 5-4 victory over Landon.

## Girls Junior Varsity Lacrosse

*Coaches: Leah Kaplan and Katie Solter*

**Regular-Season Record:** 7-1

**MVPs:** Bunny C., Dorothy C., Campbell M., Hannah W.

**Most Improved:** Madison M., Sasha P., Lauren W.

**Coach's Awards:** Ella B., Sofia B., Julia M., Gigi R.

**Season Highlight:** 10-9 victory over Congressional.

*In each edition of the Press, we bring you sketches of current Day School faculty and staff. We are proud to share the stories of the many accomplished people who make St. Patrick's the outstanding institution it is.*



## Beth Cole

### Grade 6 Teacher

Herself the daughter of two math teachers, Grade 6 math teacher Dr. Beth Cole spent most of her childhood insisting that she would not become one too. However, after a summer teaching job in college, she abandoned her plan to become a physical therapist and dove headfirst into academia. Beth taught for two years before returning to graduate school in 1992 and has been a teacher at St. Patrick's since 1999.

Beth describes herself as a “social constructivist through and through.” She believes that everyone learns by connecting new ideas to things they already understand and that the conversation among learners—as well as a healthy amount of struggle—is what cements knowledge for students. “Students need the opportunity to solve hard problems and think about big ideas,” Beth says, “and then have the support they need to be successful in those attempts.”

The most rewarding part of Beth's work, she says, is when students discover that they can solve problems they believed to be too hard. Grade 6 students' final unit on motion is one of her favorites, as it synthesizes many of the skills they have learned throughout the year, some physics and math they have not yet learned, and some concepts that are difficult even for adults! She says she experiences the same sense of excitement when Grade 2 students figure out how to make a tough subtraction problem easier by working

with “friendly numbers.” (In addition to her responsibilities as a Grade 6 homeroom and math teacher, Beth also supports the Grade 2 team by teaching math to those students.)

Beth's recent professional development has been largely STEM-related, and she was part of the team of faculty that earned the first joint Day School-Parents Association Educational Innovation Grant in 2013. That team worked to develop new interdisciplinary lessons to enhance STEM education in the Upper School. This year, Beth received a Parents Association Faculty and Staff Travel and Study Grant to take a class that will help her improve her skills in SketchUp, the 3D design software that Beth uses with students when they create objects using St. Patrick's 3D printer. She will also spend time this summer in an innovative “maker space” called TechShop in Arlington and bring some of the principles she learns there to St. Patrick's.

Beth holds a bachelor's degree in mathematics and dance from Oberlin College and master's and doctoral degrees in mathematics curriculum and instruction from the University of Wisconsin at Madison. An avid knitter, Beth recently inherited her grandmother's loom and spinning wheel, so she anticipates more “fiber arts” in her future! She lives in McLean with her husband Brian and her son Graham, who attended St. Patrick's through Kindergarten and is rising Grade 7 student at Longfellow Middle School.



## Eby Okonkwo

### Early Childhood Spanish Teacher

Next year, as St. Patrick's extends its second-language program to include students in PK and Kindergarten, Eby Okonkwo will become St. Patrick's early childhood Spanish teacher, working with students in those grade levels and Grade 1. A native speaker from San Juan, Puerto Rico, where she spent much of her childhood, Eby has spent the past three years as an assistant teacher in the N2 classroom. As part of her broader work in the Nursery School, she has incorporated Spanish-language instruction into the PK Special Investigations curriculum. A member of the St. Patrick's community even before becoming a teacher, Eby was a substitute teacher and member of the Extended Day staff while she was working toward her undergraduate degree from George Washington University.

A third-generation teacher, Eby credits her mother, a high school Spanish teacher, with inspiring her to go into education. She remembers visiting her mother at her school and noticing how all the students seemed to be rushing to get to her class. She saw how much they loved her mother, calling her name even from the hall. "Now, as an educator," Eby says, "I realize how important it is for a teacher to have a great connection with students."

In the Nursery School, Eby's favorite part of her work is documenting her students' progress, as Nursery teachers frequently share students' dictation or work with parents, colleagues, and the rest of the student body. "There is nothing better than watching a child smile with pride as he or she shares or notices his or her own accomplishment," Eby says. "It allows me to also enjoy their *a-ha* moments as they explore something new."

Eby's teaching philosophy revolves around empowering students to lead their own investigations, to develop that innate sense of inquisitiveness that will serve them so well as they move through school and then well beyond school. To continue developing her craft, and to prepare for her new assignment, Eby will travel to Minneapolis this summer to attend a conference at the Center for Advanced Research on Language Acquisition, focused on enabling, developing, and maintaining students' creativity within the second-language classroom.

Though Eby was born in San Juan, her family later moved to Florida, where she grew up with her two younger brothers. Her mother has since retired from education and works with her father at their small neurology practice in Clearwater. In her spare time, Eby loves to be in the gym and spend time with her friends and her dog Jake.



**Photo opposite:** Grade 6 students, from left to right, Witt G., Jackson M., and Kate O. on a birdwatching expedition on the Whitehaven Campus with teacher Julia Smith, left.

# Beyond “Listen Up!”: Promoting Deep Listening

That we are born with the ability to listen belies what some researchers have described as a national crisis: By the time they graduate from high school, only ten percent of students are able to listen effectively. And Monica Brady-Myerov, reporter and founder of Listen Current, an organization that curates public radio stories for classroom use, writes that “teaching tools that address listening are almost entirely absent from the K-12 classroom.” The new Common Core State Standards seek to address this problem, Myerov writes, elevating listening to an “anchor skill,” requiring students to interpret information from diverse media formats and delineate specific arguments and claims.

Long before these concerns began receiving national attention, St. Patrick’s took—and continues to take—an active, intentional approach to the teaching of listening. In fact, Exceptional Literacy, the philosophy that has underpinned our work with students across the last decade and a half, asks us to take a broad view of the definition of “text,” to look beyond the obvious idea of words on a page and toward the realization that each of our five senses provides us with a distinct way to interpret the various “texts” of the world around us.

We believe that a mastery of those texts—and of the senses used to interpret them—provides students with the skills they will need to be successful in the science lab or the library, in the Nursery School or in a college classroom, in the workplace and beyond. Meaningful listening allows each of us to reach for deeper understanding of ourselves, of texts writ large, and of others and the wider world.

The fall 2012 issue of the *St. Patrick’s Press* identified a series of skills, introduced first in the play-based environment of the Nursery School and cultivated throughout a student’s time at the Day School, that are critical to a student’s academic, social and emotional, moral and spiritual, and physical development. An examination of those skills—learning to question and investigate; learning to recognize, reproduce, and create patterns; and learning to collaborate in ways enhanced by perspective-taking—once again forms the backbone of this edition.

In the articles that follow, we discover how individual faculty members incorporate intentional listening into their curriculum and how, when done effectively, such practice supports the development of those foundational skills in students across grade levels and academic disciplines.

**EXCEPTIONAL LITERACY** is the educational philosophy described by Head of School Peter A. Barrett in *Setting Compass*, first published in 1998. The philosophy of Exceptional Literacy offers both the means by which we describe our work with children to the world and the yardstick by which we measure our own success.

We believe that literacy—broadly defined—is the foundation upon which the development of character, the advancement of human understanding, and the promotion of academic excellence is built.

Exceptional Literacy obliges us to cultivate in students an early affinity for “text,” in all its forms, and to provide those students with the skills they need to engage with it as they interact with increasing sophistication with the texts they encounter, with others, and with an ever-developing sense of self.



**Photo:** In the Spanish classroom, students use Bee-Bot robots as part of their study of numbers, directions, and prepositions. Working in teams, students listen to directions, given in Spanish, and program their Bee-Bots to reach their correct destinations. Pictured above are Eby Okonko (left), who will be the Day School's first early childhood Spanish teacher beginning next year, and then-Grade 1 students (from left to right) Sarah R., Samuel W., and Lucy O.

## QUESTIONING AND INVESTIGATING

Grade 6 language arts teacher Julia Smith reminds us that efforts to investigate the world around us need not be relegated to the study of far-off people, places, or cultures, or to the study of scientific principles—though students certainly engage frequently in all of that work at St. Patrick's. As her students embark upon a year-long interdisciplinary study of birds, they find an often-overlooked world in their own backyards, open to them through the practice of listening.

The ardent birder's mantra, "Look up!" is one that seems particularly apt in an age rife with stories of people walking into fountains, traffic, and walls as they focus on their handheld devices. To be sure, I encourage my Grade 6 students to "look up," both literally as we engage in our year-long study of ornithology and in the more figurative sense of looking at and wondering about the wider world. However, serious birders know that looking can often take a backseat to another sense—listen-

ing. Being able to identify the sweet, lively notes of an American Goldfinch in a nearby thicket or the electric *konk-a-ree* of a male Red-winged Blackbird defending his territory in tall marsh rushes is not only an essential birding skill but also opens up a new world to young people, one that is at once quotidian and somehow hidden *and* mysterious.

By mindfully activating our students' sense of listening *out* (as opposed to listening *to*, as in "listen to the teacher/parent"), we encourage them to read and engage with the text of the world that surrounds them. *Listening out* is perhaps less a skill than a practice, one that imbues our students' lives with a sense of connectedness to a degree that "looking" or "listening to" cannot impart. The other day, I observed Kindergartners in a music class on a silent "listening walk" through the school, led by teacher Laura Petersen. Their eyes were wide, and their lips formed conspiratorial grins, as if they were being let in on a secret or given a key to a treasure-filled room previously hidden to them.

Pencils being sharpened, lockers opening and closing, feet thumping on stairs, and a bird—a *bird!*—chirping in a tree outside; each of these was a tiny miracle.

Activating our students' ability to listen out retains this same magic even as students mature toward their middle school years and their critical-thinking skills develop. We start our study with the Northern Cardinal, and with good reason. As its *cheer, cheer, cheer, birdie, birdie, birdie* sails from the speakers, students immediately assume a listener's posture, heads cocked, eyes bright, and exclaim, "Oh, I hear that *all the time!*" Suddenly, what had been incidental background noise becomes a language to decode, the key to a secret society to which my students now belong. Grade 6 students, with the benefit of years of a St. Patrick's musical education, learn to discern the raucous American Crow from the more deeply-pitched and gravelly *gronk* of the Raven. They engage their visual sense together with the auditory as they practice matching spec-

trigrams to a particular bird’s voice. Students revel in knowing that *The Colbert Report*’s Bald Eagle is actually speaking in the voice of a Red-tailed Hawk, as our national bird’s voice is a light, squeaky chitter, not a triumphant scream. Moving past “hoot-hoot” as the simple imitation of owls, they can discern Barred from Barn, Screech from Great Horned, only one of which fits the stereotype.

I am sure that many might wonder whether today’s 11-year-olds could really be that “into” birds. While I hardly expect to turn out a full cohort of ornithologists each year, I am satisfied to know that these young people will be more attuned to a world that speaks to them right where they are, inviting them into the mystery and beauty of their own backyards. The route to love is through deep attention and, as Grade 6 students listen out into the trees and bushes, up to the telephone wires and into the wheeling skies, they open themselves up to the love of a world made perfectly in tune.

—Julia Smith, Grade 6 language arts

## LEARNING TO RECOGNIZE, REPRODUCE, AND CREATE PATTERNS

*At St. Patrick’s, students have studied Spanish beginning in Grade 1 and, this coming school year, will begin in Nursery School. Here, Spanish teacher Clara Cabezas identifies the importance of two-way listening; that is, the expectation that not only must students listen to the teacher, but the teacher must listen to students to truly facilitate learning. Through that interactive process, students are able to identify critical patterns in the language, predict outcomes and, ultimately, use their knowledge of those patterns to express their own ideas with increasing confidence and fluency.*

Listening is an integral part of learning a second language. In the second-language classroom, students listen to the target language and then to themselves as they try out different sentence constructions. The teacher carefully listens to each student in order to fine-tune his or her speaking skills. We rely on an interactive feedback loop between

teacher and student: Listening, Speaking, Predicting, Correcting, and so forth.

In Spanish class at St. Patrick’s, one often hears *paren, miren, escuchen* (stop, look, and listen)—a constant reminder that listening needs to be supported by looking and using contextual clues in order to understand the meaning of what is being said. Not only does effective listening help students with comprehension, it also allows them to recognize and reproduce phonological, morphological, or syntactic patterns, all of which are critical to the process of language acquisition.

### *Language acquisition vs. language learning*

Decades of cognitive and linguistic research has been focused on how it is possible that, by the time we are three or four years old, we humans can produce an exponential number of words and phrases after being exposed to a large, but ultimately finite, language input—that is, our spoken interactions with family, friends, or teachers.

We know that parents do not teach infants rules and vocabulary and then expect them to put such lessons to use. Rather, children are constantly exposed to oral speech, during which they try to decode the meaning of what they are hearing. The process of becoming proficient in a language in this manner is called *language acquisition*. Conversely, the study of a second language has traditionally occurred through a series of more explicit lessons in grammar and vocabulary. This process is called *language learning*.

At St. Patrick’s, we work toward the goal of *language acquisition* rather than *language learning*. Because the former resembles the way we learn as babies, it results in a more robust command of the language. Acquisition is best achieved with as frequent exposure to the language as possible, by listening to and using the target language. As we engage in this exposure, students absorb vocabulary and grammar in an implicit way, allowing them to extrapolate patterns from what they hear and put those patterns into use. This recognition and use of patterns is critical in language acquisition.

**TEACHER AS RESEARCHER** As in the second-language classroom and elsewhere, intentional listening by teachers in the Nursery School is critical to the curriculum development process.

In order to cultivate in students the skills outlined in this article—questioning and investigating, learning to recognize and reproduce patterns, and collaboration and perspective-taking—Nursery School teachers facilitate student exploration by creating classroom environments in which students feel safe to share and discuss their own ideas, rather than rely on teachers as the exclusive source of answers. “That way,” PK teacher Akane Shirata says, “students will want to use their critical-thinking and problem-solving skills independently instead of waiting to be taught an answer.”

This approach, inspired by the Reggio Emilia philosophy, envisions the teacher as a “researcher,” listening to and identifying student interests and providing additional materials and resources to help each student develop his or her thoughts. Throughout the year, teachers spend significant time “interviewing” each student, asking questions and taking dictation to gain insight into that student’s thinking process and how to best cultivate the learning dispositions we seek.



**Photo left:** Students display the intentional listening skills they develop in the music classroom through participation in the variety of ensembles available at St. Patrick's. Here, Grade 7 Handbells members Helen W. (left) and Olivia L. practice for an upcoming performance.

### Pattern recognition and prediction

By nature, humans are given to identifying patterns in order to make sense of our environment. We are born to be good pattern-learners. In language acquisition, *patterning* refers to the process of extracting structures from oral input. Cognitive research provides evidence that we use statistical learning, including conditional probability, to extract patterns from language. (There are multiple connections and similarities between math and language. Perhaps we can say that there really are no people who are “bad at math” since humans tend to be “good” at their mother tongue!)

In the context of the second-language classroom, we expose students to a variety of frequent “chunks” of the target language in context. As that input gets larger, students gather enough evidence to identify and intuit language patterns. For example, if a student hears the feminine ending “-a” at the end of words that are preceded by the article “la,” s/he grasps intuitively that some words are feminine and others are masculine. Then, after hearing adjectives changing their ending to “-o” or “-a” according to this gender distinction, the student will eventually realize that those words following the noun need to agree with its gender distinction. After internalizing this grammatical rule, the student will be able to anticipate and predict the ending for future adjectives. During production time, students apply this rule to utter a phrase. It is during this production time that the speakers listen for correctness and update incorrect information.

Of course, this process is not an entirely straightforward one, and students will make mistakes. However, they are beginning to internalize the idea that there is a connection between certain words (some young learners will say “they rhyme!”). This is why many students declare that something “doesn’t sound right” when they come across an example of mismatched agreement.

***“Therefore the use of intentional or active listening is not just the student’s job. It is crucial that second-language teachers are attuned to what students say in the target language in order to help them achieve mastery.”***

### Intentional listening by teachers

In the second-language classroom, the teacher also practices pattern recognition when students use the target language. Research shows that while heritage speakers make unsystematic oral mistakes (what is usually called “slips of the tongue”), language students make regular mistakes that correspond to systematic violations of the grammar of that language. It is the teacher’s job to listen for patterns of error in order to measure and enhance the learner’s command of the language. Therefore the use of intentional or active listening is not just the student’s job. It is crucial that second-language teachers are attuned to what students say in the target language in order to help them achieve mastery.

—Clara Cabezas, Spanish teacher

*As in the study of a second language, the study of music provides us with an additional opportunity to take an intentional approach to listening. In Grade 7, students in Anne Tyler’s music class engage in “Listen, Think, Wonder” activities, an adaptation of a thinking exercise pioneered by Harvard University’s Project Zero called “See, Think, Wonder,” in which students are encouraged to describe what they hear, what they think, and what they wonder about a particular piece of music.*

*This type of inquiry is designed to promote curiosity, increase ownership over the learning process, and deepen understanding. Through this work, students*

*are able to analyze and synthesize components of individual pieces of music and identify patterns within and between each one. Like learning a second language, these skills allow students, in Anne’s words, “to understand and express the artistic, emotional, and social language of music.”*

*“It sounds as if only one person is playing.”  
“The melody is jagged, both high and low.”  
“The beat is uneven, the pulse is weak.”  
“There are large dynamic changes.”*

These are comments from Grade 7 students during a beginning “Listen, Think, Wonder” exercise in music class. At the beginning of each class period, students engage in this type of listening exercise, typically focused on the genre or element of music we are studying. These exercises are designed to tap into and develop further students’ vocabulary to describe their understanding of music. After formulating their ideas, students share their impressions with classmates. In Grade 7, students are challenged to dive into music that is different from what they hear on the pop charts. Students generated the comments above in preparation for a unit on chordophones (stringed instruments) in which they listened to a master musician playing his or her chosen instrument. Students become familiar with the exotic sounds of the *koto*, *oud*, *kora*, *balalaika*, *sitar*, *qanun*, *cuatro*, and *pipa* as well as the more common sounds of the harp, violin, piano, banjo, dulcimer, cello, bass, ukulele, and guitar.

This type of study—and the study of music in general—serves several functions; not only is it important for brain development, but it also nurtures

**Photo right:** The Rev. Katie Solter, Day School Chaplain, works with Grade 4 students Nathan A. (background, left) and Leo F. (background, right) to create illuminated manuscripts in the style of the Middle Ages as part of the Upper School religion curriculum, which also includes the sacred stories unit described in this article.

community. The cognitive neuroscientist Jamshed Bharucha stated that one of music’s universal functions is to foster social cohesion; during this exercise, students learn to think together. They learn to focus their listening skills by asking questions about what they hear. Students gain a deeper understanding of how to listen as they learn to decompose or deconstruct what they are hearing through the practice of identifying the musical elements of melody, rhythm, timbre, dynamics, and form—ideas they study in-depth throughout their time at St. Patrick’s.

From a young age, children are exposed to patterns in melodies, harmonies, and rhythms. These patterns, which Edgar Varese calls “organized sound,” help us humans to differentiate between simple “noise” and “music.” The ability to differentiate between these types of sounds is ingrained in us from infancy. And our ability to listen begins to develop even before we are born. In the womb, we listen to rhythm and heartbeat, breath, and vibration. For the young child, we organize listening activities around movement so that students can physically respond to what they hear: High and low, soft and loud, strong and weak, jagged and smooth.

There is a brilliant demonstration by the renowned musician Bobby McFerrin at the 2008 World Science Festival in a session called “Notes & Neurons: In Search of the Common Chorus.” He teaches an audience of scientists to sing a few notes of the pentatonic scale beginning with *do* and *re*. He bounces back and forth on his feet as they sing back and forth between the two pitches. As Mr. McFerrin continues the sequence by jumping up one more space, the audience responds and immediately sings *mi*, the next note in the scale. The audience, as a group, predicted what note came next in the pattern. Within seconds, the audience is singing an extended pentatonic scale. While certainly entertaining for the audience, the exercise demonstrates that the science of sound is an innate part of our hearing system and, in part, explains why the pentatonic scale forms the basis of many musical systems and folk melodies from around the world.

On the other hand, all of us modern humans are inundated with sounds around us all day long, from the noise of the city and cars and trucks to the piped-in music of stores and elevators to the music we listen to while we work and play. It is almost as if our ears have become polluted with background sound wherever we are. Students need to learn how to clean their ears and begin to take a fresh listen. How is that possible to feel like you are listening for the first time, hearing sounds with new ears, like you have never heard it before?

To do so, we encourage students to become involved with the music. Even before they begin to analyze it, they respond internally to the sounds they hear and react to the mood, rhythm, or “tone colors” they hear. Students say they feel “active, like I want to do something,” “like I’m in an exhilarating, quick, dramatic scene,” or “like the music is coffee-colored and orange and cream.” When students become emotionally invested in the music, they are able to ask questions about what is going on within it. Their emotional investment leads them to think about how the piece is constructed, its genre, the flow of the melody, the harmony between instruments and voices, and the cultural context of the sounds.

After analyzing a piece’s elements, students begin to recognize patterns as they re-listen to the composition. They hear repetition in the form: *This section repeats three times . . . She is singing the same melody but with different words*. They are able to predict the repetition of the verse and chorus, the 12-bar blues form, or a call-and-response. Even in their study of music that is not western, they can still hear the patterns in phrases and the repetition in sections.

Studying music, especially through analytical listening, develops our innate abilities to hear and express emotional nuance and intellectual depth and complexity. Music is a language that expresses something greater than verbal cognition. It is tied to our fundamental physical ability to hear and feel

pitch, rhythm, texture, and dynamics. As those innate skills are honed, it allows us to understand and express the artistic, emotional, and social language of music.

—Anne Tyler, music teacher

## COLLABORATION AND PERSPECTIVE-TAKING

Setting Compass, the document that outlines the philosophy of *Exceptional Literacy*, commits us to encouraging “children to know when to speak and when to listen, when to be sure to make their voices heard and when to pay particular attention to another’s voice.” In these last sections, the first authored by the Rev. Katie Solter, Day School Chaplain, we examine the ways that listening to others—and having others listen to us—can develop a critical sense of self-worth, connect listeners to each other through shared experience, and connect each of us to places and people far away.

William Shakespeare wrote, “The Earth has music for those who listen.” As our world becomes increasingly centered on visual stimulation, we risk losing our vital connection to the “Earth’s music.” Listening is an ancient art. In Biblical times, listening ensured human survival, as every piece of information passed through the human ear, generation to generation. In our modern world, even telephone conversation is becoming obsolete—replaced by texting, Skype, or social media. A generation of children is losing its ability to listen deeply, leaving our young people increasingly hungry for personal connections and face-to-face encounters. As teachers, we must prepare our students both for the modern world while also vigilantly equipping them with essential and timeless tools.

In Grade 4 religion, we explore oral tradition through a unit on sacred stories. We turn down the lights and simulate the ancient art of storytelling around the fire, using lanterns in the middle of the room. Each student shares a sacred story of his or



her own—something that has been passed on in one’s own family—reminiscent of the tradition of our ancient ancestors. We hear about grandparents falling in love, World War II heroes, inventors and explorers, obstacles overcome, and family tragedies transformed to build new life. This respite from our fast-paced world captures students’ attention. Each voice rises above the silence, and we witness the unfolding of trust and empathy.

In Biblical times, the oral tradition was considered more reliable and historically accurate than the written word. Masters of the oral tradition were revered. While our traditions may have changed dramatically, our inherent need to be heard has not. E.E. Cummings reminds us that listening is essential to how we define ourselves as human beings.

He writes:

*We do not believe in ourselves until someone reveals that deep inside us something is valuable, worth listening to, worthy of our trust, sacred to our touch. Once we believe in ourselves we can risk curiosity, wonder, spontaneous delight, or any experience that reveals the human spirit.*

Fundamental to how students learn and grow is the sense that their voices matter and that others are listening to and striving to understand what they say. While it is unlikely that we will ever return to a society that values and trusts the oral tradition above the written word, we can make steps each day to share stories and remind each other that we all have something valuable to say.

—The Rev. Katie Solter, Day School Chaplain

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*That listening could be simultaneously an innate ability, an art, and a skill reminds us of the often-made distinction between hearing and listening—the former a passive, reflexive act and the latter one that requires intentionality, attention, and care. Grade 5 teacher Laura Philips explores the practicalities of developing that intentionality in students. Through that active listening, students*

*find connections to people on the far side of the world . . . and to each other.*

There is a lot to hear in Grade 5: Hoping to be heard in a passionate debate about whether Hammurabi was a progressive ruler or a terrible tyrant, cheering on of peers in athletics, or catching up with friends between classes. With all of the energetic voices engaged throughout the day, it takes a moment for everyone to remember how important it is to sit quietly. To listen. To truly listen. To *actively* listen.

In Grade 5, we talk about what active listeners look like, what it takes to show the speaker that you truly care and are invested in learning more. Are you making eye contact with the speaker? Are you nodding or using body language to show you are interested? Are you asking follow-up questions that demonstrate your investment and desire to know more?

Students have been following the journalist Paul Salopek as he retraces on foot the human migration out of the Great Rift Valley in Ethiopia, through the Middle East and, eventually, to the Americas. Every hundred miles, Paul stops to record a “Milestone,” plotting his points of latitude and longitude, interviewing the person standing closest to him, taking a photo of his feet on the ground and a photo of the sky above, and recording 60 seconds of the sounds surrounding him. This last element, the “soundscape,” has provided a touchstone of connection between our lives and the lives of people whom Paul meets in far-off places.

When Paul began his journey in Herto Bouri, Ethiopia, we listened to the claps of children, the buzz of flies, and the soft coos of a baby. These sounds were familiar—a world away, but not unlike what we would hear out in the backyard on a warm summer evening. North of Rabigh, Saudi Arabia, Paul recorded the wind whipping his notebook, the sand flying around, and the long tunics of his traveling companions rippling in the desert wind. Each of us could relate to the sound of the

wind taking control. We listened as the waves of the Mediterranean lapped on the shoreline as Paul walked the pilgrim trail between Mecca and Cairo. All of the students recognize the familiar sound of water meeting the sand, regardless of longitudinal coordinates. Paul’s “soundscapes” make the world feel smaller, more connected, more accessible, even as they demonstrate just how much of the global landscape we have yet to experience personally or to hear firsthand.

Paul’s “soundscapes” provide a unique listening opportunity, in that the speaker is not directly present. Students do not need to worry about Paul feeling that they are active listeners. Yet, watching the classroom as a “soundscape” is playing, I see the various elements of active listening employed. Student eyes are fixed on Paul’s photos that accompany each “soundscape” and ears are pricked, listening for hints of a familiar sound or a new sound that will give information about Paul’s location. Once the “soundscape” has concluded, the listening in the classroom can begin, when students start sharing with each other the personal places where each sound takes them.

—Laura Philips, Grade 5 social studies teacher

## CONCLUSION

We discover here that the practice of listening at St. Patrick’s is varied—occurring across grade levels and academic disciplines. It occurs in those places one might expect—like the second-language or music classroom—and in places one might not expect, like listening to the sounds of birds in the language arts classroom. While we have structured our examination here by framing specific lessons through the lenses of questioning and investigating, identifying and reproducing patterns, and engaging with others through perspective-taking, it is almost certainly true that any practice of listening employs all of these lenses simultaneously. In these and so many other ways, we discover the value of the practice of listening—in pursuit of connection to each other, to our world, and to our very selves. 🌱

# Alumni Class Notes



**Photo left:** Auguste W. W '11, M '13 delivers her personal essay, "Wonderful Things," to an all-school meeting at Andover. Her writing earned Auguste, the sole underclassman among the finalists, the Means Essay prize. **Photo right:** Charlie H. W '11, M '13 (back row, second from right), winner of the Grotonian Creative Writing Award, departs for a month of study in China.

## W '11, M '13 Classmates Receive Prestigious Writing Awards

This year, two St. Patrick's graduates from the same class—**Auguste W. W '11, M '13** and **Charlie H. W '11, M '13**—received prestigious awards from their respective schools, Andover and Groton. Auguste won the Means Essay award, and Charlie won the *Grotonian* Creative Writing Award.

The Means Essay award is the oldest English prize at Andover, first given in 1868. Each year, the award is conferred by the English Department upon the student who composes a personal essay at any time during the school year. Faculty read the submissions and select three finalists who must then read their essays at an all-school meeting. Auguste, the sole underclassman among the finalists, won this year's award and its prize of \$250.

Her personal essay, "Wonderful Things," begins

with an anecdote that highlights Auguste's childhood envy of her sister's friend's hair—her sister's white friend—and how she came to associate her own African-American hair with a sense of lesser self-worth. The rest of the essay recounts her journey to grow to love her hair, her skin, and herself . . . knowing now that they are "wonderful things."

Meanwhile, Charlie H., now a rising junior at Groton, won the *Grotonian* Creative Writing Award, given by the *Grotonian* board of 1946 to a member of the Upper School for the best example of prose fiction written during the school year. (The *Grotonian* is Groton's student literary magazine.) Charlie's winning submission is titled "Discovering the Demons of One's Parents with Flair, Poise, and Elegance, As Is My Style." Told from the perspective of a seven-year-old girl, the story centers around the main charac-

ter's discovery that both of her parents are gay.

In addition to his writing award, Charlie was also named this year's Monte J. and Anne H. Wallace Scholar, in recognition of "scholastic excellence and those qualities of character and commitment to the Groton community." He spent a month this summer in China, where he studied math, English, Chinese, and music and arts at the high school associated with Fudon University in Shanghai and the Mongolian Arts School in Hohhut. While there, he and his classmates also traveled to Beijing, the Great Wall, and the Buddhist theme park of Linshan in Wuxi.

We congratulate both of these accomplished individuals for their achievements this school year and look forward to following their future successes.

## 1996

**Nicole Zarafonetis** recently received her Ph.D. in international women's rights from the University of York in England. Her passion for women's rights and time spent working in Shanghai, China influenced her original research on the current status of Chinese women. A longtime avid traveler, Nicole studied abroad for both her undergraduate and master's degrees at the University of St. Andrews and London School of Economics, respectively. She hopes to continue her work in the area of gender and international development. She is recently married to Olivier Parreau, a software developer from Lyon, France. Their wedding was held in May in the Beaujolais region of France.



## 1999

In 2011, **Nick Phelps** founded From the Farmer ([www.fromthefarmerdc.com](http://www.fromthefarmerdc.com)), a produce delivery service that connects local farmers with busy local-foodivores across the region. At its simplest, From the Farmer brings the farmers market right to your front door. Nick has made it easy by creating an online management system where customers manage their farmbox subscription with the click of a button. In addition, with customizable orders, no membership charges, and a delivery schedule that's entirely your own, it's no wonder From the Farmer is growing rapidly. It's the easiest way to eat seasonal, super-fresh, local produce, without giving up total control of your refrigerator! Supporting farmers across the mid-Atlantic isn't too bad, either!



*Photo top left: Alex Steinwald W '05 (left) and Grey Korhonen W '05, M '07 (right) played club lacrosse together at Northwestern. Photo top right: Liam Murphy W '07, M '09 (left) visited with fellow schoolmates Amanda Corwin W '06 (second from right) and Scotty Powell W '07, M '09 (right) over Christmas. Photo above: Grey Korhonen W '05, M '07 (left), former Board Chair Jane Korhonen (center), and Olivia K. W '09, M '11, are pictured here at a Northwestern football game. Grey graduated from Northwestern this spring, and Olivia will start her freshman year there this fall.*

## 2002

**Heather Gustafson ex. W '02** recently became a news reporter for Channel 3, WKIII, in Corpus Christi, Texas. **Diamond Riley W '02** is bringing some competition to the food-app world. A new app she developed, called Boozy, provides the best way for happy-hour addicts in the D.C. area to find happy hours, daily deals, and brunches. With the support of James Beard Award nominee Derek Brown, a pillar in the D.C. foodie community, the app launched exclusively in the Washington, D.C. area last month, with plans to launch nationwide.

## 2003

**Elise Sidamon-Eristoff W '03** is currently living in D.C. and working on the Eurasia team at the National Democratic Institute. **Peter Burnes Jr., W '03, M '05** is now working for the Association of People Supporting EmploymentFirst (APSE) in their Rockville-based national headquarters. He is manager of member services and also assists with public policy analysis. APSE's mission is to facili-

tate the full inclusion of people with disabilities in the workforce. On the creative front, he performed in this spring's World Carnival at his alma mater, St. Mary's College of Maryland.

## 2004

**Evan Burnes W '04, M '06** works in software sales at Oracle's Boston office. **Olivia Ludwig W '04** graduated from Tulane University in May. She received a bachelor's degree in public health and



*Nathan Denby W '08, M '10 took polo lessons this spring in the south of France to prepare for the British Nationals in June.*



*A number of St. Patrick's alumnae graduated from National Cathedral School this spring including, from left to right, Emma Maz-zuchi W '09; Isabelle Craner W '09, M '11; Hannah Loughlin W '09; Amelia Hannes W '09, M '11; Victoria Bush W '09; and Madeleine Cross W '09.*



*Victoria Bush W '09 (front left) and Wesley Price W '10, M '12 (front right) starred alongside each other in the joint National Cathedral School/St. Albans musical production of Hello, Dolly! in January.*

has worked in that field in China, Washington, D.C., and New Orleans. She is now interning at a crisis call center and the Health Department at City Hall in New Orleans.

## 2005

**Grey Korhonen W '05, M '07** and **Alex Steinwald W '05** both played club lacrosse for Northwestern University and graduated this spring. Grey majored in radio, television, and film with a minor in international relations; Alex graduated with a degree in mechanical engineering. **Laura Haft W '05** graduated with honors from Washington University in St. Louis in May and will be working at Orr Associates in Washington, D.C. **Lincoln Leahy ex. W '05** received his bachelor's degree in religion, *magna cum laude*, from Wake Forest University in May.

## 2007

**Kendall Close W '07** is studying writing and film at Sarah Lawrence College. **Ana-Sofia Monck ex. W '07** recently finished her first year at Cambridge University, where she is studying politics and international relations. **Liam Murphy W '07, M '09** has completed his second year at Colby College, where he is double-majoring in economics and global studies. He is enjoying life in Maine even with the cold, snowy winters. This summer, Liam is working with Horizons Greater Washington at Norwood. He is looking forward to studying abroad next fall in Copenhagen at the Danish Institute. Liam continues to see his St. Patrick's classmates **Luca Albisetti W '07, M '09**, **Scotty Powell W '07, M '09**, and **Nathan Feldman W '07, M '09** whenever he is home.

## 2008

**Drew McInturff W '08, M '10** has finished his freshman year at High Point University in North Carolina, where he gained a reputation as a colorful radio commentator on the Big South Network's broadcasts of the school's baseball games. **Nathan Denby W '08, M '10** thoroughly enjoyed his first year at the University of St. Andrews, where he has been studying interna-



*Chloe R. W '09, M '11, second from right, and other members of the "Young Riders" Nation's Cup Team for show-jumping.*

tional relations, modern history, and economics. He has taken advantage of many travel opportunities throughout Britain with his sports teams (ice hockey and polo) and to continental Europe with friends. He worked as a groom in the south of France in exchange for polo lessons to prepare for the British Nationals in June. Nathan is looking forward to spending the rest of this summer in Aspen, where he will be working in the development office of the Aspen Music Festival and School.

## 2009

**Ray C. ex. W '09** will attend the University of Oregon in the fall to study sports business. **Chloe R. W '09, M '11** won gold for the USA this winter in Wellington, Florida as part of the "Young Riders" Nation's Cup Team for show-jumping. She was the only female member of the United States squad. **Olivia K. W '09, M '11** will be attending Northwestern University this fall. Northwestern recruited her to play varsity soccer on their Big Ten Division I team. She graduated from Maret in June. **Riley L. ex. W '09** earned his second varsity letter as a starting linebacker and center for the Whitman High School football team. He also earned his Eagle Scout rank this year. He will be attending Vanderbilt University to study chemistry in the fall. **Victoria B. W '09** was the lead in the joint National Cathedral School/St. Albans musical *Hello, Dolly!* this past January alongside

the handsome "head waiter" **Wesley P. W '10, M '12**. She will attend the University of Chicago next fall. **Carolina M. ex. W '09** lives in the United Kingdom and is planning to study biological natural sciences at university this fall. **Charlie S. W '09, M '11** will be attending Colorado College in the fall. **Amelia H. W '09, M '11** will join her brother **William H. W '07, M '09** at Southern Methodist University this fall on a Cornerstone Merit Scholarship. A recent NCS graduate, Amelia was recruited during her sophomore year to be the varsity lacrosse goalie there. She was also on the NCS varsity soccer team, which won the District of Columbia State Athletic Association championship from 2012 through 2014 and the Independent School League championship in 2012 and 2013. A trumpet soloist in Landon's Jazz Band and member of three varsity sport teams there, **Henry S. ex. W '09** won the Landon Poetry Prize for his work based on Dante's *Inferno* and has started a company to "revolutionize one of the hassles of being a student." With a patent, a prototype, and investors, he hopes to have his product on the market by next school year. Stay tuned!

## 2010

**Courtney C. W '10** is back at Potomac School after a semester at the Island School in the Bahamas where she studied marine biology. **Will C. W '10** just finished his junior year at the King's Academy near Amman, Jordan, and will be returning there next year. He is intensively studying Arabic and is very happy! **Haley M. ex. W '10** won first place at the US Figure Skating Synchronized Skating Championships in Providence, RI. Haley skates on DC Edge, Intermediate. She also continues to play ice hockey during the winter. **Declan M. W '10** has just completed his junior year at St. Albans. This summer, he is working with Horizons Greater Washington at Norwood. **Katherine B. W '10, M '12**, who just finished her junior year at Collegiate Academy Public Charter School, was recently featured in segments aired on PBS *News-hour* and National Public Radio as a member of the Fort Dupont Ice Hockey Club. The segments focused on the National Hockey League's efforts to expand its fan base by attracting players from underrepresented groups to the game by funding club leagues in cities around the country, including here in Washington, D.C.

## 2011

**Carter T. W '11** played varsity lacrosse this year as a freshman at St. Albans. **Lennon L. M '13** traveled to Nashville over spring break with the Potomac School Madrigals and earned two varsity letters in his sophomore year in football and track and field. He is a lifeguard this summer at Paliades Pool in Cabin John.

## 2012

**McCain W. ex. W '12**, a rising sophomore at New Hanover High School in Wilmington, NC, continues to play soccer and lacrosse competitively. **Harry R. W '12, M '14** finished his freshman year at Maret, where he played on the lacrosse team.



Haley M. ex. W'10 (center, left) won first place at the US Figure Skating Synchronized Skating Championships in February.



McCain W. ex. W'12 (second from left) and Tenneyson W. ex. W'14 (left), sons of Alexandra Smith Wnek '83, reconnected with Miriam D. ex. W'10 (right) and Tayte D. W'12 (second from right) in Wilmington, North Carolina this winter.

## 2013

**Hattie R. ex. W '13** and sister **Eva R. ex. W '14** are still growing and happy in Los Angeles. They are very much in touch with old D.C. friends, including the Fralin, Nordberg, Steel, and Myers-Purdum families. The last of that group joined them in LA last year, where **Kate P. W'12, M'14** and Hattie are at Marlborough School together and will be joined by Eva in the fall!



Parker S. W'12 (left), Parker S. W'09, M'11 (center), and Bryce B. W'12, M'14 (right) gathered for a photograph at Landon's Mother's Day celebration.



Charlie D. ex. W '15 outside Carnegie Hall where he performed with the Washington National Cathedral Choir of Men and Boys.

## 2014

**Tenneyson W. ex. W '14**, a rising Grade 8 student at Cape Fear Academy in Wilmington, NC, continues with travel soccer and will likely represent North Carolina 2002 Boys at the Olympic Development Program this summer in Alabama.

## 2015

**Charlie D. ex. W '15** has kept in touch with his many friends from St. Patrick's and still plays on the same soccer team with several St. Patrick's teammates. He is looking forward to having a few of his former St. Patrick's classmates join him at St. Albans next year and to continuing to stay in touch with other friends through hockey and soccer. Charlie still sings in the Washington National Cathedral Choir of Men and Boys together with a number of other St. Patrick's alumni. The highlight of their past season was a trip to New York for a performance at Carnegie Hall.

## 2017

**Hunter S. ex. W '17** is the president of the Model United Nations at Bethesda-Chevy Chase High School. She is studying Arabic and Mandarin and received a U.S. State Department language immersion scholarship to spend the summer in Huangzhou, China, living with a local family. Upon her return, she will leave for Beijing with School Year Abroad.

## In Memoriam

**Nora Kasten '00** passed away after a long illness on October 28, 2014.

## Welcome to the St. Patrick's Family!



**Catherine Jane Taets Congdon**

Parents **Head of Lower School Jenifer Congdon and Bill Congdon** welcomed baby Cate on March 8.



**Elias George Lasch**

Parents **Assistant Rector Loren Lasch and Ian Lasch** welcomed baby Elias on December 17, 2014.



**Noa Leandra Levin-Buckler**

Parents **Grade 3 teacher Rachel Levin and Michael Buckler** welcomed baby Noa on March 21.



**Mason Collins Lucas**

**Emma Carolyn Lucas**

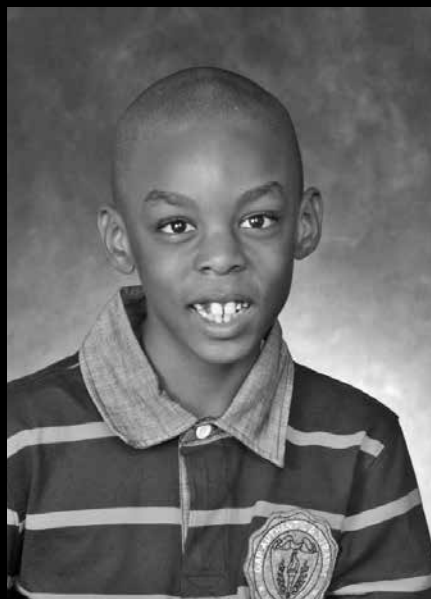
Parents **Katherine and Brian Lucas** and brother Evan 3B welcomed twins Mason and Emma on February 20.



**Michael Stuart Prince**

Parents **Denise and Stuart Prince** and siblings Helen 4A, Peter 2A, and Sally PK3 welcomed baby Michael on February 10.

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*Our Mission*

*St. Patrick's Episcopal Day School strives to create a diverse learning community of students, teachers, and parents who recognize the infinite value of every participant as a child of God. We are committed to developing character, advancing human understanding, and promoting academic excellence in our students in order to prepare them to live with integrity, compassion, and purpose.*

# SAVE THE DATE

## **Kindergarten and New Student Open House**

Thursday, September 3, 2:00 pm

## **Opening Chapel - Kindergarten to Grade 8**

Friday, September 11, 8:30 am

## **School Opening - Kindergarten to Grade 8**

Tuesday, September 8

## **Opening Nursery School Chapel**

Thursday, September 24, 8:45 am

## **Upper School Interscholastic Athletics Begin**

Wednesday, September 9

## **Green & White Night**

Saturday, September 26, 6:00 pm

## **Nursery School Staggered Opening**

Thursday and Friday, September 10 and 11

## **Family Fun Day**

Saturday, October 3, 11:00 am



*St. Patrick's is on Facebook!*  
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