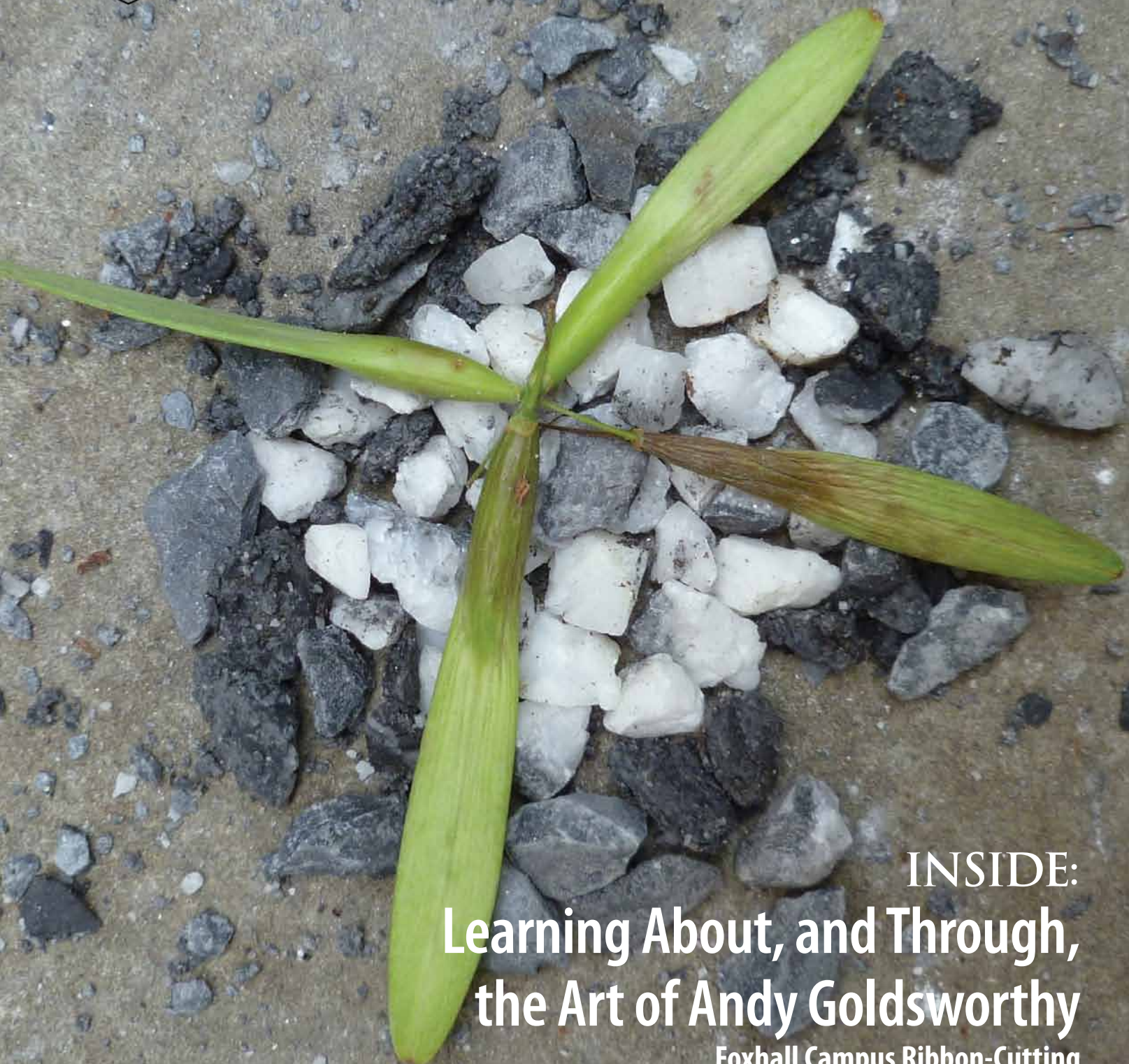




Spring 2012

ST. PATRICK'S PRESS



INSIDE:
**Learning About, and Through,
the Art of Andy Goldsworthy**

Foxhall Campus Ribbon-Cutting

Welcome, New Trustees

C3 Affinity Group

Alumni Class Notes

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Photo above: Nearly 900 members of the St. Patrick's community gathered to celebrate the official opening of the Foxhall Campus and the Dedication and Ribbon-Cutting ceremony on April 29. Fans did the "wave" as part of an experiment by Grade 6 students.

On the Cover: Andy Goldsworthy-inspired earth art by then-Kindergarten students.

ST. PATRICK'S PRESS

SPRING 2012

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Grade 4 students work to craft their Goldsworthy-inspired sculptures during art class in February.

Knowing What to Look for: The Art of Seeing

Early on in my time at St. Patrick's, I was struck by a particular focus on *seeing*, a theme that emerged in a variety of settings, from the literature classroom to the art studio, from the science lab to a chapel talk.

Peter A. Barrett
Head of School

Many of you have probably heard our wonderful art teachers speak of their work with children in terms not of drawing and painting and sculpting but of seeing. I wrote in a Thursday Bulletin article in the spring of 1995, during my first year at St. Patrick's. In the few days that we have been back from spring break, I have been reminded several times over of the significance of seeing, and of the understanding that stems from it, in the life of a St. Patrick's child.

Within a single hour, I made my way from the Art Center to Ms. Khan's science lab to Ms. Berry's science lab, a journey made easy by a physical and pedagogical propinquity that gives new zest to the notion of arts and sciences. In all three locations, the students were fully engaged in seeing and in somehow capturing or expressing that seeing.

I was reminded of that powerful early impression as I read the accounts by four Day School teachers—from the realms of science, art, and music—of their engagement with students around the work of British sculptor Andy Goldsworthy. Those four accounts comprise the thematic core of this edition of the *St. Patrick's Press*, which we have chosen to call “Observing, Planning, Creating: Learning About, and Through, the Art of Andy Goldsworthy.”

“Students are immediately drawn to Goldsworthy's idea of looking at the world carefully and responding to what you see,” writes art teacher Elizabeth Markowitz, who arrived at St. Patrick's six years ago with a joint appointment to the science and art departments. And early childhood science teacher Martha Estroff, who has worked closely with Mrs. Markowitz, asserts, “I believe observation is at the core of early science learning—noticing details, looking for patterns, searching for order, and learning to draw what one sees. There are often moments in science exploration when children realize the skills they have been practicing in

art come in handy. Good scientists are like artists because both know how important it is to look closely, question, and gain understanding from observation.” Art teacher Stephanie Sack describes a range of other outcomes from students' examination of Goldsworthy's work, including attention to artistic decision-making, a recognition of the importance of process, and at least an initial glimpse of the ephemeral nature of the world.

In the Art Center, first graders worked at easels next to arrangements of springtime blossoms, Bradford pear and forsythia and cherry. Mrs. Lewis encouraged them to look closely at, to see, the arrangement of petals along the branch and at the life and details of the petals, and then to capture them in tempera on paper that soon brimmed with spring.

Next door, Ms. Khan's third graders faced a similar task as they began the ever-popular mystery powder unit, armed not with the artist's paints and brushes but with the scientist's magnifiers and paper and pencil, hovering over piles of some granular substance [that looked] for all the world like table salt. Once again, the children were asked to look, closely, and to touch and to smell and then to capture their findings, not in colors but in words.

Of course, *seeing* is not simply a visual activity for children but one that involves all of their senses . . . seeing, touching, smelling, tasting, hearing. Recognizing that when young people are most open to the world around them they bring all of their being into their efforts to see and understand that world, music teacher Laura Petersen adds moving to the list of ways available to children to see the world more clearly—or to articulate their findings. As one Grade 6 student observed about the process by which her group had brought a Goldsworthy piece to life through movement, “I thought that it was really cool to do something that wasn't actually music, but felt musical. That really just seemed beautiful to me.”

Next door still, Ms. Berry's second graders discussed various types of materials and fabrics, wool, cotton, silk, and nylon, manufactured and natural. But the good part arrived when they were turned loose not to talk but to look, under varying degrees of magnification, at those very materials. (Have you ever seen nylon under a microscope?) Not content to have them merely look, Ms. Berry asked the children to sketch and to describe the materials they viewed, the pencil sketches taking on some of the beauty of their schoolmates' paintings two doors away. Ms. Berry stresses the importance of seeing what really is, not what the mind has already pictured.

A week later, in his chapel talk about Palm Sunday and Holy Week, Mr. Robinson told the story of a man, his grandfather, whose vision was transformed by the challenges faced, and overcome, by a granddaughter. He learned to look, and to see, beyond present challenge and difficulty and to understand the promise of the future. Ever prepared with a visual aid, Mr. Robinson offered his grandfather's binoculars as a metaphor for bringing the future into view, for bringing it closer, for striving to understand it.

The ultimate power of *seeing* is that it can fundamentally change us. Of course, the assertion "I see" has come to mean "I understand," and it is that understanding that changes us, that opens up new possibilities for us. But first we must cultivate that skill not just of looking but of looking closely, of observing, and hopefully of seeing. Among the important habits of heart and mind that we seek to encourage in young people, this habit of looking closely and seeing holds particular significance. And our teachers' and students' work with the art of Andy Goldsworthy, reported here, shows how one might set about that task in an instructional setting. The move to capture what they have observed, have seen—their "vision"—promotes a level of determination, of planfulness, and of creativity in these young people that has applications well beyond the activities recounted here.

In a recent article in the *New York Times* about his course "Baseball as a Road to God," New York University President John Sexton observed, "The real idea of the course is to develop heightened sensitivity and a noticing capacity. . . . For most of us, [baseball] isn't 'a' road to God. But it's a way to notice, to cause us to live more slowly and to watch more keenly and thereby to discover the specialness of our life and our being, and, for some of us, something more than our being." While N.Y.U. might choose baseball and St. Patrick's the art of Andy Goldsworthy—and both choices seem inspired—it is that development of "heightened sensitivity and a noticing capacity" that is at the heart of our work.

Perhaps because it is spring, perhaps because it is Easter, perhaps because we never really need an excuse, now seems a wonderful time to take up these fine teachers' encouragement to find new ways of seeing.

In that *Thursday Bulletin* article from April 1995, I mentioned four St. Patrick's faculty members who were intent on cultivating that art of seeing: Julia Berry, Thérèse Khan, Barbara Lewis, and Michael Robinson. As I recalled the diverse

strengths those individuals have contributed to St. Patrick's (and how they made a new Head of School's first year that much more interesting—and perhaps even easier), I was reminded of the various paths that exceptional educators can take in the context of a supportive community that recognizes their talents and seeks to develop them further. The recent appointment of Grade 4 teacher and Horizons-St. Patrick's site director Jenifer Congdon to succeed our outstanding longtime Head of Lower School Gretchen Spencer, effective July 1, has had me reflecting on that topic.

One of those four faculty members—then-Upper School science teacher Thérèse Khan—is, wonderfully, still here, now in her 18th year. Along the way, though, Ms. Khan has also been an Upper School resource teacher and now teaches Grade 5 social studies. Her evolving sense of herself as a teacher and her determination to keep growing, her grasp of both content and craft, her remarkable versatility, and her deep commitment to each of her students capture all that anyone could ever hope for in an educator.

Barbara Lewis, meanwhile, retired just two months after that article appeared following 16 years at St. Patrick's, all of them in the Art Center. At a chapel in her honor, Mrs. Lewis said, "I have learned to experiment in art, to take chances, to revel in new ideas, to rejoice in the weird successes of projects which looked like they were going haywire and, most important of all, to see the world through the eyes of children," identifying an added benefit for those who strive to enable young people to see with greater intentionality and clarity.

The Rev. Michael Robinson, the Day School chaplain upon my arrival, would become Head of Upper School here, a position in which he served with distinction before moving on to become a Head of School, first at St. Nicholas School in Chattanooga, TN, and now at Lake Forest Country Day School in Lake Forest, IL. Likewise, early childhood science teacher Julia Berry became Assistant Head of Nursery School to then-Head of Nursery School Pat Spector and Head of Nursery School when Mrs. Spector moved to the "part-time" position of Nursery Admission Director. For the past six years, Ms. Berry has been Director of St. Columba's Nursery School.

Four gifted educators, four different career trajectories—all of them featuring significant service to St. Patrick's. Looking at those individuals' time here, one gets a powerful sense of gathering strength, of an emerging knowledge of the craft that is teaching, and of a growing capacity for professional leadership. The concept of the teacher as leader has taken firm root here at St. Patrick's, whether the individual transitions from daily teaching to administrative work—as Jen Congdon will this summer—or continues to practice our craft with insight, skill, and passion in the classroom.

Along with the insight, skill, and passion evident in the accounts in this edition of the *Press*, Martha Estroff, Elizabeth Markowitz, Laura Petersen, and Stephanie Sack, teacher-leaders themselves, reveal their delight in and respect for the young people with whom they work. The teaching and learning situations that result are powerful, indeed. 🍀



Members of the C3 affinity group studied the principles of Kwanzaa this fall in the context of their examination of the history, culture, and art of South Africa. They performed an original dance to the 2010 South Africa World Cup theme song at the Kwanzaa Karamu potluck celebration in December.

C3 Affinity Group Finishes First Year's Work

Xiomara Hall

Associate Director of Admission and Financial Aid, C3 Co-Coordinator

"Creating community . . . involves this most difficult work of negotiating real discussion, of considering boundaries before we go crashing through, and of pondering our differences before we can ever agree on the terms of our sameness."

*—Patricia J. Williams, *Seeing a Colorblind Future: The Paradox of Race**

In the fall of 2011, St. Patrick's supported the organization of "Culture, Creed, Community," also known as C3, as an affinity group for black students. The first affinity group of its kind to exist at the Day School in many years, C3 grew out of conversations between parents and faculty who identify themselves and their children as black. The Administrative Team and the Parents of Black Students Association (PBSA) also worked to support the group's creation.

This school year, C3 met three times per week, once each for students in Kindergarten to Grade 3, Grades 4 to 6, and Grades 7 and 8. Each trimester, students focused on a particular topic. In the fall, students studied the principles of Kwanzaa by examining history, culture, and art in the context of a specific African country (this year, the group looked closely at South Africa). The group participated in the Grate Patrol program and

Gifts for Good alternative gift fair. During the winter months, C3 students focused each week on notable black leaders, innovators, and performers from throughout history. And this spring, the group examined the Olympics as a unifying global celebration.

Even in the most inclusive independent schools, the opportunity for black children to feel fully vested in a community—where they may not consistently see themselves reflected within their peer group or through adult role models—does not always occur organically. Therefore, it is important to attend to the social-emotional well-being that arises from feeling connected and represented.

An affinity group brings together people who have something important in common—perhaps ancestry, gender, gender identity, religion, family structure, age, ability, or any other self-defining facet of their identity. Examples of affinity groups include:

- Girls on the Run or Boy Scouts (gender affinity)
- An ability-grouped math class (ability affinity)
- A congregation (religious affinity)
- A support group for children of divorced parents (family structure affinity)
- A support group for parents of adopted children (family affinity)
- A support group for same-gender parents (family structure affinity)

Since there are various types of affinities, their purposes vary. Whether celebrating a cultural or religious experience, or just to have "talk time," we form affinity groups to satisfy our needs to communicate with others who share common identities.

(continued on page 32)



As a follow-up to our professional development-themed Press titled "Active, Growing, Changing," we bring you periodic updates with regard to ongoing faculty and staff development programs at the Day School.

Active, Growing, Changing: Faculty and Staff Examine Gender and Sexual Diversity

Erica Thompson

Grade 3 Resource Teacher, Faculty Equity Committee Chair

"The current social, political, legal, and religious discourse around GSD [gender and sexuality diversity] issues reflects deep-seated conflicts, beliefs, and feelings about those whose gender and sexuality challenge longstanding 'truths' and practices. The task for all public and private schools is certainly not to settle these ever-changing ideological debates. Rather, the role of schools is to craft educationally sound approaches that provide all members of the community with accurate information and ample opportunities to learn, explore, converse, disagree, grow, and collaborate in an effort to take collective responsibility for the principles of equity and justice."

-Jennifer Bryan, "From the Dress-Up Corner to the Senior Prom: Navigating Gender and Sexual Identity Development In School," *Independent School* magazine, Summer 2010

More than a year ago, results of a survey completed by faculty and staff revealed that they sought more professional development with regard to issues of family structure, sexual orientation, and gender identification. In response to this pressing need, the Faculty Equity Committee designed a series of opportunities throughout this school year for faculty and staff to learn about, explore, and discuss these issues.

In November, we devoted a first professional work day to the topic. Three sessions comprised the day, each led by members of the Faculty Equity Committee who had conducted extensive research on the topics of gender and sexual diversity. During these sessions, faculty and staff first gauged their own individual beliefs, values, and understandings of a topic that can elicit a wide range of feelings and opinions. Participants then watched a portion of a documentary that included testimony from a boy sharing his love for dance and how this made him different and sometimes a target of teasing. The conversation that followed showed how we, as educators, must be sensitive to the dreams and desires of all students even if those dreams are not necessarily consistent with widely-accepted norms. Finally, faculty and staff examined realistic situations that have been or could have been observed in the course of school life. The discussion revolved around ways to approach these tricky scenarios and appropriate language to use with students when discussing them.

Based largely on the success of the first professional day dedicated to GSD, we invited Dr. Jennifer Bryan, a psychologist, educational consultant, and expert in the area of gender diversity, to work with faculty members. The theme of the afternoon she spent

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Parading with the Wolfhound Krewe: Mardi Gras Auction to Benefit the Financial Aid Program Marches to Success

This year's Auction to Benefit the Financial Aid Program, Mardi Gras: Parading with the Wolfhound Krewe, gathered hundreds of community members for an evening of New Orleans-style revelry to support socioeconomic diversity at the Day School. The Auction provides more than one-third of the current year's financial aid budget. One out of every six students at St. Patrick's receives support from the Financial Aid Program.

Co-chaired by parents Marnie Rouse and Lisa White, the event far exceeded its budgeted goal. More than \$160,000 was raised as part of the Fund-A-Scholar portion of the Live Auction in which families can donate directly to the financial aid bottom line. Matching the gifts of the 122 families who participated in Fund-A-Scholar was a generous challenge fund—an effort co-chaired by Board Chair Jane Korhonen, April McClain-Delaney, and Nancy Van Dwyne—created by 57 gifts from former Trustees, former Auction chairs, families in the Grade 8 Class of 2011, and community members who were unable to join the Wolfhound Krewe on March 3.

We extend our deepest gratitude to the Auction Co-Chairs, volunteers, donors, and attendees who made the event such a great success!

First Annual Global Citizenship Day Sheds Light on World Food Supply; Students Pack 10,000 MRE's in Response



As part of the Day School's continued work toward our strategic goal of becoming a more diverse and global community, students at all grade levels participated in St. Patrick's first annual Global Citizenship Event in April. The event focused on food—its production, distribution and, often, scarcity in the world today. Students learned the importance of food aid and helped to pack 10,000 meals ready-to-eat (MRE's) for the nonprofit organization Stop Hunger Now and snacks for the Salvation Army's Grate Patrol.



This year's Auction co-chairs Marnie Rouse and Lisa White, thanked the crowd during the Live Auction portion of the evening. The event was a smashing success, raising well above the budgeted goal for the Financial Aid Program.



Students Compete in 32nd Annual Michael C. Leuthe Recitation Contest

Students in Grades 4 through 8 competed in the 32nd Annual Michael C. Leuthe Recitation Contest on March 16. A Grade 6 student took first place for the second year in a row with a rendition of "The House with Nobody in It" by Joyce Kilmer. The first, second, and third place winners are pictured above. St. Patrick's is grateful to the distinguished panel of St. Patrick's community members who served as judges—Garrett Lowe (current parent), Mary Reaves Morgan (parent of Joseph W '07, M'09 and Shannon W'09, M'11), and Barbara Ruth (current grandparent).

Wolfhound Watch:

Basketball Wrap-Up; First Lax Win on New Field

The boys junior varsity basketball team finished third this winter in the Capital Athletic Conference (CAC) regular season and end-of-season tournament. The team ended its season on a high note with a close win over Westminster, landing the team the third-place tournament banner. The girls junior varsity team also finished the season strong, making it to the quarterfinal bracket of the CAC tournament, where they were ultimately defeated by top-seed Langley. The boys varsity team played strongly, but ended the season, disappointingly, with a losing record.

In more recent news, the boys junior varsity lacrosse team played the first game on St. Patrick's new athletic field on April 25. A Grade 5 student scored the first-ever goal on the new field, leading the Wolfhounds to a win over National Presbyterian School. What a great way to inaugurate this fantastic new facility!

Please look for a lacrosse wrap-up in the summer issue of the St. Patrick's Press.



Top: The boys junior varsity lacrosse team takes a moment for a group photo before the inaugural lacrosse game on the Day School's new field on the Foxhall Campus. In an auspicious start to this new era in St. Patrick's history, the boys were victorious in their face-off against National Presbyterian School. **Bottom left:** A Grade 5 Wolfhound is head and shoulders over his Norwood competitors. **Bottom right:** A Grade 6 Wolfhound keeps possession of the ball despite efforts by Norwood players.

Administrative Transitions: Departing Administrators and Their Successors



The Day School bids farewell to three members of the Administrative Team at the end of the school year. We are grateful for their many contributions to St. Patrick's during their 45 years of combined service. These individuals and their successors, where applicable, are pictured here.

Top left: Carrie Ahlborn (left), Assistant Head of School for Development since 2007, is moving to Nevada, where she will become the Director of Annual Giving for the University of Nevada Las Vegas Foundation. Scott Tomlinson (right), most recently the Campaign Director at Arena Stage, will step in as the new Assistant Head of School for Development.

Top right: Gretchen Spencer (right) has spent the past 15 years as Head of Lower School. Retiring at the end of the school year, Gretchen will be succeeded by current Grade 4 teacher and Horizons-St. Patrick's site director Jenifer Congdon (left).

Bottom left: Jen Danish (left), for the past ten years the Director of Admission and Financial Aid, will step into a new role next year as the Assistant Head of School for Enrollment, Communication, and Marketing. Xiomara Hall (right), the Associate Director of Admission and Financial Aid for the past three years, will become Director of Admission and Financial Aid.

Bottom right: Pat Spector, a member of the St. Patrick's family since 1987, is retiring after 25 years. She has served as Head of Nursery School and Director of Nursery Admission. The Admission Office will add an additional team member next year.

Board of Trustees Welcomes Seven New and Returning Members

*This month, the Board of Trustees welcomes seven members, two of whom have served the Board previously in different capacities. We look forward to their strong leadership! As we anticipate the tenure of these new members, we also extend our deep gratitude to departing Trustees **John W. Bolton Jr., Virginia Murphy, Dennis Perkins, and Juliet Reid** and departing Faculty Representatives **Jenifer Congdon and Tina Palanca**.*



Rector's Appointee **Timothy Bitsberger** has been an active volunteer for both the Day School and the Church. He has served as Treasurer for the Church Vestry, as a volunteer for the Day School Annual Fund and, for several years, as Co-Chair of the Wine Category for the Annual Auction to Benefit the Financial Aid Program. Tim currently works at BNP Paribas as a managing director in corporate finance in charge of official institutions coverage. He is also on the Board of Directors of the CME Group, the world's largest and most diverse trading and clearing platform for futures and derivatives. From 2006–2008, Tim was the Treasurer of Freddie Mac. Tim served at the U.S. Treasury Department from 2001–2005, first as the Deputy Assistant Secretary for Federal Finance and then as Assistant Secretary for Financial Markets. During his time at Treasury, he served as a director on the Airline Transportation Stabilization Board and was a Board Representative to the Pension Benefit Guaranty Corporation. Tim earned a bachelor's degree in economics at Yale University and a master's in business administration at Harvard University. He lives in Washington, D.C. with his wife Cheryl Crispen Bitsberger and their two children, Kristen 6B and Timmy 6C.



Alumna and current parent **Brooke Stroud Carnot '81** has served for the past three years as the Co-Chair of A Broader Vision: The Campaign for St. Patrick's Episcopal Day School. Along with Co-Chair Mae Grennan, Brooke has led the effort that successfully raised more than \$8 million for the construction of the Day School's first regulation-size athletic field and other initiatives—the largest campaign in Day School history. Brooke has also volunteered for the Auction to Benefit the Financial Aid Program, in the Art Department, and on several committees of the Board of Trustees, including as Co-Chair of the Development Committee, on its Stewardship Subcommittee, and on Project Management Committee II. During her professional career, Brooke worked as a White House liaison for the Democratic National Committee and as a writer for TIME Europe. She continues to work with a variety of community organizations, including Septima Clark Public Charter School, Friends of Montrose Park, REACT to Film, the Stroud Foundation, and the Choral Arts Society of Washington. After graduating from St. Patrick's, Brooke attended the Madeira School. She holds a bachelor's degree from Boston College and a master's degree from the London School of Economics. Brooke lives in Washington, D.C. with her husband Stephane and children Sebastien 7D, Alex 5B, and Olivia 3A.



Longtime parishioner **Carla V. Durney** transitions from Rector's Appointee to Elected Trustee following five years on the Board. Carla's service to the school includes Co-Vice Chair of the Board of Trustees, Co-Chair of the Committee on Trustees, Chair of the Head of School Advisory Committee, Chair of the Human Resources Committee, and Room Parent. She has also co-chaired the Fall Book Fair, served as an Annual Fund representative, and volunteered at Family Fun Day, for faculty and staff appreciation events, and for the Auction to Benefit Financial Aid, where she has co-chaired the Silent Auction and Eat In, Eat Out and Children's Art categories. In addition, Carla served on the search committees for the Day School Chaplain in 2011 and the Head of Lower School this year. Along with Carrie Ahlborn, Assistant Head of School for Development, she co-authored an article entitled "Succession Planning: The Internal Volunteer Leadership Pathway" that was published in the January/February 2012 issue of *The Trustee's Letter*. Carla specialized professionally in human resources management. She is a former volunteer, secretary, and director of Samaritan Ministry of Greater Washington. Carla earned her bachelor's degree from Denison University and master's degree from American University. She lives in McLean with her husband and former Board Chair Michael Durney and their son James 4A.



Manar Morales has been an active volunteer at St. Patrick's, having served in a variety of leadership roles including Parents Association President, Parents Association Vice President for Volunteers, Family Fun Day Co-Chair, Auction Category Chair, and Parents Council of Washington representative for St. Patrick's. She has also volunteered for the Fall Book Fair, Grandparents and Special Friends Visiting Day, and Sally Foster. Manar served previously on the Board of Trustees in her capacity as Parents Association President. As the executive director of the Project for Attorney Retention (PAR) and senior advisor to the Center for WorkLife Law, she is a frequent speaker on work-life issues and the advancement and retention of women in the workplace. She is also an adjunct faculty member at Georgetown University, where she has taught classes in labor and employment law and entrepreneurship. She currently serves as First Vice President of the Montgomery County Commission for Women, a member of the board of the Parents Council of Washington, and a member of the President's Council of Cornell Women. Manar is a graduate of the Columbus School of Law at Catholic University and received her bachelor's degree from Cornell University. Manar lives in Potomac with her husband David and three sons Jacob 5A, Joseph 2A, and James PK3.



Kai Reynolds has been active at St. Patrick's since his family arrived in 2007. As a member of the Buildings and Grounds Subcommittee of the Project Management Committee, Kai was integral in planning and executing Phase I of Foxhall Campus construction. His expansion planning work continues as a member of Project Management Committee II. He has also served as an Annual Fund volunteer. Kai is a principal at the JBG Companies, a Chevy Chase, MD-based investor, owner, and developer of commercial real estate in the Washington, D.C. area. Previously, Kai worked in development for Gables Residential and in corporate finance for JPMorgan Chase in New York. He is a member of the Urban Land Institute and serves on the Board of Directors of the National Multi Housing Council and on the Leadership Council of the University of North Carolina Real Estate Alumni Club. Kai holds a bachelor's degree from the University of Western Ontario and a master's degree from the University of North Carolina's Kenan-Flagler Business School, where he has published cases and is a regular lecturer to MBA students. Kai lives in Washington with his wife Alison and children Tia 3C, Hudson PK1, and three-year-old twin girls Ava and Georgia, who will enter St. Patrick's in the fall.



Amy Durant Solomon began her association with St. Patrick's in 1997, when her daughter, Sarah W'03, entered the Nursery School. As a parent, Amy spent time as a substitute teacher in the Infant-Toddler Center and in Nursery and Kindergarten classrooms. During that time, she often volunteered in classrooms and in the Elementary School library. She became an Associate Teacher in the Nursery School four years ago and this spring becomes the Nursery School Faculty Representative to the Board. Prior to starting her family and her tenure at St. Patrick's, Amy worked in the market research field in New York City and Philadelphia for Yankelovich, Skelly, and White and National Analysts, respectively. Immediately after graduating from college, Amy spent time as Lillian Hellman's personal assistant. Amy has a bachelor's degree in English literature from Wells College. She lives in Washington with her husband Eric, a tax attorney at Ernst & Young, and her daughter Sarah, who is majoring in geology at Tufts University.



Anne Tyler, Music Department team leader, this year becomes the Upper School Faculty Representative to the Board. She has been a faculty member at St. Patrick's for the past 15 years and teaches music, choir, and handbells in St. Patrick's Grades 7 and 8 program. She has also taught at Holton-Arms School and Bullis School and spent 11 years as the children's choir director for Historic Christ Church of Alexandria. As a Day School faculty member, she has received grants to train in Kodaly and Orff music studies, to study music technology at the Berklee School of Music in Boston, and to compose musical plays for Lower School. Anne was awarded a Japan Fulbright Memorial Fund grant to study music in Japan and was the recipient of the O'Neil-Carew Fellowship to study Taizé worship in France. Anne has brought her Taizé experience back to the St. Patrick's community by holding monthly morning services in that tradition—one for the community and one for Grades 7 and 8 students. She holds a master's degree in piano performance and has performed as an accompanist throughout the metro area, including with the Bel Canto Chorus of the Children's Chorus of Washington. She lives in Annandale with her husband John and daughter Morgan ex. W '07.



Dedication and Ribbon-Cutting for Foxhall Campus Draws Largest Crowd in School History; A Broader Vision Exceeds \$8-Million Goal

Photo: More than 50 leadership members of the St. Patrick's community participated in the Dedication and Ribbon-Cutting ceremony for the Foxhall Campus on April 29. Members of the Vestry and the Board of Trustees (back row) presented the new campus to the Rt. Rev. Jane Holmes Dixon, retired Suffragan Bishop of Washington and former St. Patrick's parishioner, for a blessing. The campaign co-chairs joined Head of School Peter A. Barrett, Rector Kurt Gerhard, and Board Chair Jane Korhonen in the front row. The group is facing approximately 900 members of the Day School community who came out to enjoy the beautiful weather and celebrate this momentous occasion in St. Patrick's history.



Led by longtime parishioner and retired Suffragan Bishop of Washington, the Rt. Rev. Jane Holmes Dixon, St. Patrick's officially opened the Foxhall Campus with a Dedication and Ribbon-Cutting ceremony on April 29 for the Day School's first regulation-size athletic field. Nearly 900 people attended this historic and joyous event, the first milestone toward St. Patrick's ultimate goal of becoming the first coeducational Nursery through Grade 12 Episcopal school in the nation's capital.


At the event, the St. Patrick's community heard, for the first time, that A Broader Vision, the campaign financing Foxhall Campus construction, had met and exceeded its \$8-million goal, raising a total to date of \$8,036,940. This success was made possible through the generosity of the 320 donors who contributed to the campaign. In addition to allowing for the construction of the athletic field, A Broader Vision will strengthen the Day School's capital base by substantially reducing debt.

Our new athletic field will have profound and immediate impacts on St. Patrick's physical education and athletics programs. Included are the ability to host home games and tournaments in significant number, the ability to hold practices for multiple teams concurrently, reducing or eliminating the need to rent additional field space, forming "B" teams, hosting more frequent intramural activities, and using the field for physical education classes beginning in Grade 3. In order to support these activities, the Day

School has already appointed an additional faculty member who will teach physical education and coach and will hire additional high-quality coaching staff, beginning in the 2012-2013 school year.

As we reflect on this historic accomplishment, we extend our deepest gratitude to St. Patrick's volunteer leadership for their tireless work in successfully guiding the campaign to a close: Campaign Co-Chairs Brooke Stroud Carnot '81 and Stephane Carnot and Mae and Ande Grennan, Honorary Co-Chairs Teresa and Peter Clare and Marianne and Keith Powell, Our Broader Community Co-Chairs Terry Bradley and Mary Haft, and the entire Project Management Committee under the leadership of Chair Sam Reid and Buildings and Grounds Committee Chair Woody Bolton. And in recognition of their extraordinary vision, leadership, and persistence, we thank all our Board Chairs—especially Katherine Bradley, John Delaney, Keith Powell, and Jane Korhonen.

To view more photos of the Ribbon-Cutting ceremony, visit the Foxhall Campus blog at www.abroadervision.wordpress.com.

It's not too late to add your name to the list of donors to A Broader Vision! Make your gift online at www.stpatsdc-abroadervision.org. Click "Join Us/Donate" then "Donate by Credit Card" in the bottom left corner of the page. 

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.



Asha Simon

Kindergarten Teacher

Kindergarten teacher Asha Simon, who joined St. Patrick's in 2010, has been teaching for more than 16 years. She earned her bachelor's degree in Durban, South Africa, where she began her career working at an import/export company. Inspired after being reminded of a young woman she tutored while still in high school herself, Asha decided to pursue a career in international education. She is certified in Teaching English as a Second Language by the Cape Town Language Institute and in Montessori education by the London Montessori Center, and she holds a master's degree in elementary education from the College of New Jersey.

Crediting her sister Aneesha as a great inspiration in her life, Asha says that her philosophy of education is "simple. I believe that parents are the first teachers of children. Beyond that, I believe that all students, regardless of race, ethnicity, socioeconomic status, or religious background, are deserving of the best education

we can provide. Given the proper time, resources, and instruction, I believe all children can learn and participate in an education that will allow them to fully discover themselves." She goes on to say that "parents and teachers, in cooperation with the school community, form an essential team that prepares our youngsters for the challenges of life." Asha plans to complete training in Responsive Classroom this summer as part of her continued professional development.

Outside of school, Asha enjoys cooking with her husband and going to the movies. Her daughter Shanese, 20, is completing a gap year after attending Marquette University in Milwaukee for one year. She lives her husband, John-Paul, the CFO of a small telecommunications company and a former Peace Corps volunteer, and two stepchildren Louis (12) and Ella (10).



Pascale Pereira

Nursery School Teacher

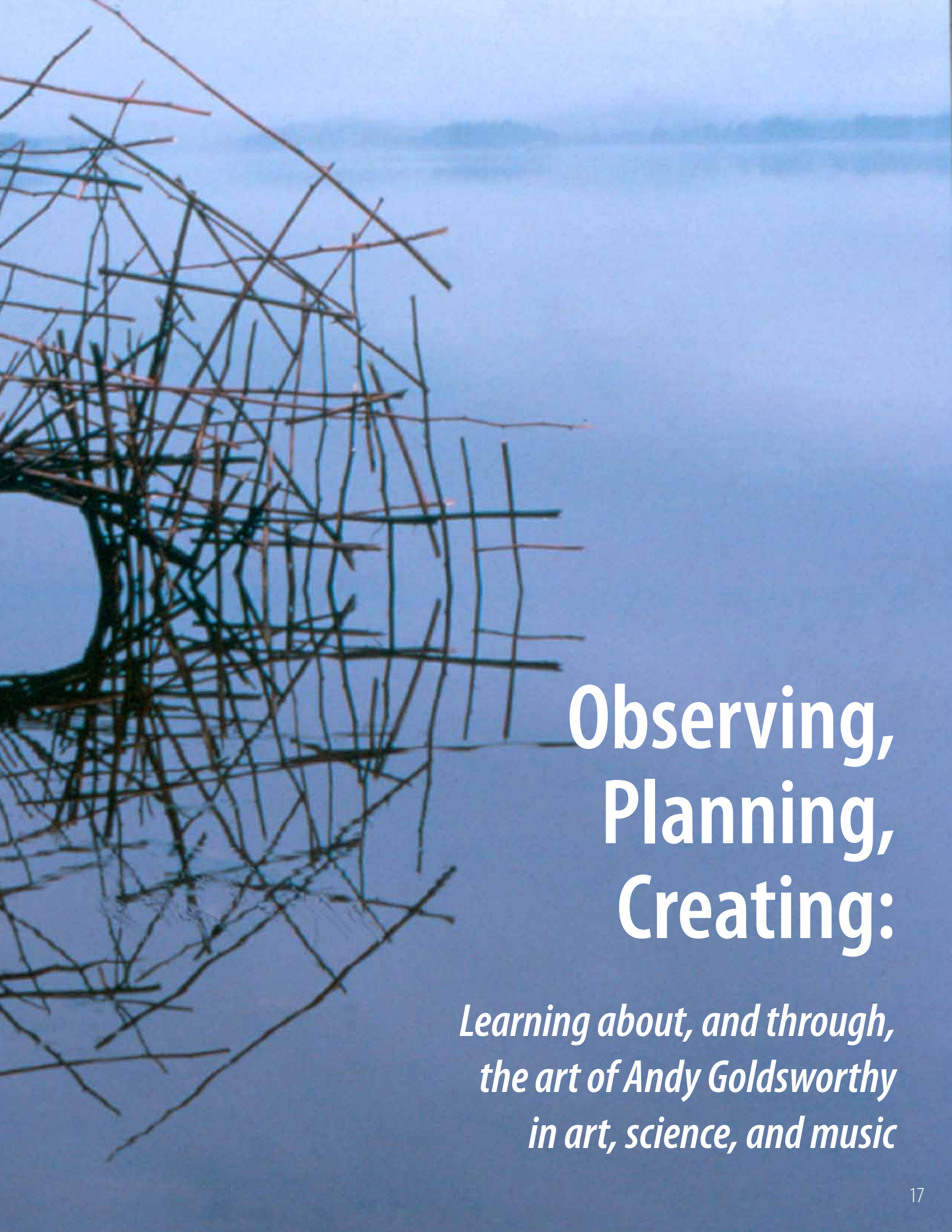
Pascale Pereira has spent the last decade as the PK1 assistant teacher. Before coming to St. Patrick's, Pascale, a native speaker herself, taught French to four- and five-year-old students at The Country Day School in McLean for two years. She holds a bachelor's degree in art in textile designs from Ecole des Arts de Paris, a diploma in economics and social studies from Universite de Paris VII, and a Child Development Associate certification from the Arlington County Public Schools.

Before her appointment at St. Patrick's, Pascale volunteered in the Nursery School for a full year. She worked with longtime teacher Cheryl Geiger, whom she credits with inspiring her to pursue a career in early childhood education. After that first year of volunteering, a position became available in the Nursery School, working with teacher Helen Gasperetti, whom Pascale now considers a special mentor. Pascale loves teach-

ing because each day "brings a new and different experience! Those of us who know and care about children make the best teachers!" Last summer, Pascale attended a weeklong conference on the Responsive Classroom and plans to continue incorporating the philosophy into all her interactions with her students.

The daughter of a French Foreign Legionnaire, Pascale spent her early childhood in Mali and the Ivory Coast. Her mother taught school in those West African countries, providing early inspiration for her career. Having settled in Arlington, Pascale now enjoys riding her bike, watching movies, and traveling to Europe to visit her family when she has the opportunity.





Observing, Planning, Creating:

*Learning about, and through,
the art of Andy Goldsworthy
in art, science, and music*



Photo left:*Roof, 2004–06**Site-specific stone installation at the National Gallery of Art, Washington, D.C.***Photo page 16–17:***Early morning calm/knotted stalks/pushed into lake bottom**Cumbria, England, February 20, 1980*

© Andy Goldsworthy

Courtesy Galerie Lelong, New York

Andy Goldsworthy, a contemporary British sculptor born in 1956, is best known for his work with nature, striving to make his pieces in response to his location with only the elements around him. Goldsworthy's art focuses on a sense of place and a personal connection with nature.

*Elizabeth Markowitz**Art Department*

Often, his work is ephemeral, breaking down at almost the same pace it is built.

His work is known largely from his books of photographs and permanent installations at museums in the United Kingdom and United States.

I first began thinking about the artist Andy Goldsworthy in a course titled “Site, Sight, and Insight” during my undergraduate years at Lake Forest College. The course was designed around looking at “earth artists” and the ways they manipulated and altered the land and our perception of it. “Earth art,” as the movement is known, is art not only created and shown at an outdoor site but also created with the materials found at that site—the art itself designed as a piece of the land. The movement started in the 1960's through a mostly American response to changing times and changing attitudes toward the environment and a rejection of the gallery-centered art world. Some earth art is permanent, such as the most famous example of the style, *Spiral Jetty*, created in the Great Salt Lake in Utah. Other pieces are more ephemeral, existing for the viewer as either video or photograph. While some consider the earth art movement to have ended in the 1970's, Goldsworthy's art continues to draw on the ideas set in place by his and others' work in the 60's and 70's.

Here in Washington, Goldsworthy has a permanent piece installed at the National Gallery of Art titled *Roof*. It is a series of stacked stone mounds with deep, dark holes in the center, reminiscent of many of the earth installations he made on a smaller scale by digging holes in the dirt. However, most of Goldsworthy's most famous pieces are known to us only through photographs documenting the finished pieces and, often, their degradation. It is his smaller and more ephemeral pieces that are most appealing to me. His smaller works show the time Goldsworthy spent in nature, working through different seasons and spaces. He accomplishes these small pieces either by himself or with a small team as opposed to the many stone workers it took to complete his vision for *Roof*.

Goldsworthy begins creating many of his pieces by traveling to a site. He spends time making observations and looking for inspiration in the space around him. His process is oriented around experiencing the land and building his understanding of it as he works with it through its transformations.

He will often select season-specific materials—fall-colored leaves, spring flowers, or winter ice and snow. He works with tools found in nature, such as thorns, grass, and even his own saliva as the adhesive to complete his pieces. Goldsworthy's work shows his sense of play, exploration, and experimentation as well as his willingness to test, try, and test again. Many of his narratives about his work recount the challenges of working in this way. Goldsworthy has floated berries in the water while fish are eating them and carved snow sculptures designed to play with the light as the sun is melting the snow. When I look at Goldsworthy's work, I enjoy thinking about the challenges he faced to create it and the clever solutions he designed to allow for its success.

Students are immediately drawn to Goldsworthy's idea of looking at the world carefully and responding to what you see. His process demonstrates many of the skills we ask our students to practice day-to-day. They can see the creativity he uses to find common, natural materials and use them in an artistic way and the patience required to execute this work without scissors, tape, or other traditional implements. Students are also drawn to the playful idea of getting down on the ground and exploring rocks, sticks, and dirt. Studying his work allows students to practice these skills and apply them in a meaningful way.

It is important for students not only to learn about influential artists from the past, but also to connect with contemporary artists whose practice responds to the world of which our students are a part. In my experience, young students view artists foremost as either alive or dead. (When teaching Vincent Van Gogh, I have had Grade 1 students ask me if he was alive with the dinosaurs.) Learning about the practice Goldsworthy is currently employing allows students to imagine themselves connecting with the artist as they work.

While Andy Goldsworthy creates many visually stunning pieces that captivate children, it is his process and execution that I and the other educators featured here consider most important. By studying Goldsworthy's work, students begin to understand that process and experience can be equally as valuable as product. 🌱



Photo left: Andy Goldsworthy-inspired art work by Grade 4 students.

Goldsworthy in the Art Studio

Students are excited, even enthralled, by the work of Andy Goldsworthy. They are amazed by his ability to make beautiful works of art from natural objects without the use of traditional art materials. They are impressed with his patience and complete focus on a goal.

Stephanie Sack

Art Department

At no other time have I seen a room full of Grade 4 students enthralled by a nearly silent film of something as simple as an artist working and talking about his process and thoughts. While my own love of Goldsworthy's work probably influences this response, I am impressed by the strong connection nearly every student I have exposed to this artist makes to his work.

In the Art Studio, I use Goldsworthy for a variety of purposes. Through his work, I can expose Grade 4 students to thinking about art in a new way—by focusing on the process rather than just the final product. We watch part of the video *Rivers and Tides*, which documents Goldsworthy creating several pieces with a narrative of his thoughts on his work and his approach to art. Students can see, in a unique way, how this particular artist goes about making all sorts of decisions about his work—from the larger questions of where an artist gets the ideas for his images to the more mundane choices about which rock to include next in his piled-rock sculpture. Students get a clear understanding that art-making is an intentional process in all its aspects. When I then take students outside during a subsequent art class to create their own Goldsworthy-inspired sculptures, I can see this understanding in action. They carefully scour the ground for interesting objects to spark an idea. After collecting a pile of materials, a student begins a new hunt for the just-right-shaped twig. A student spends an amazingly long period of time to carefully balance a blade of grass just where she wants it in her piece, even though she knows it may blow away in the next gust of wind.

The understanding that art does not need to be permanent is another new idea students are exposed to through learning about Goldsworthy, who documents his work through photography and video. Many of his pieces do not survive through the end of the filming. In fact, the destruction by natural forces is often a part of the piece. I see students struggle with this idea while watching the video. When they see his dome built of sticks float away, they find it sad that Goldsworthy's hard work is undone, but they also see

the beauty in how it moves down the river. There is palpable tension in the room to see if his egg-shaped rock-pile sculpture will survive the incoming tide—and then excitement when they see the tip of it poke back out of the water. When students head outside to create their own sculptures, they do so with full knowledge of their ephemeral nature, yet they still put great care and effort into their construction. I believe this understanding may be freeing to students. Some Grade 4 students make an almost spiritual connection to the concepts of change and the passage of time as seen in these works.

After exposing students to Andy Goldsworthy and having them work with some of the ideas he explores, I try to have the students move beyond the “Wow, that’s amazing! How did he do that?” stage of learning about his work and fully embrace some of the artistic concepts they have begun to use during this experience. Many of Goldsworthy’s pieces involve some form of repetition with a bit of variation running through it. Students emulate this characteristic without realizing it in their outdoor sculptures. As an additional exploration of Goldsworthy, students create non-representational clay sculptures that include something repeating as well as some variation within that theme. As students developed their ideas and worked with the clay, I saw the intentionality of their art-making process. Ideas were carefully considered, sometimes rejected or revised. Students shaped forms to fit the locations they had envisioned. The process of making these sculptures was honored in a more explicit way.

As students proceed with their artistic careers, I hope this involvement in the artistic process and understanding of its importance remain with them. I also hope that this initial contact with the ephemeral nature of the world leaves them with an appreciation for the possibility of beauty in all things—even endings. 🌱



Photo left:

Broken icicle reconstructed, spin welded, only able to work in the mornings when temperature below freezing stored overnight in a sheep shelter
 Langholm, Dumfriesshire
 22–23 February 1986
 © Andy Goldsworthy
 Courtesy Galerie Lelong, New York

Goldsworthy in the science classroom

“Man is most nearly himself when he achieves the seriousness of a child at play.”

–Heraclitus, *Philosopher* (ca. 500 BCE)

Martha Estroff

Science Department

If we believe children should have love for and be comfortable in the natural world, we must ensure they have many playful experiences with nature in their early years. A comfort in the natural world makes possible the ability to know the wonder and beauty of what surrounds us and to cherish it fiercely.

I remember the day I met Andy Goldsworthy in the Art Studio while listening to fellow teachers Stephanie Sack and Elizabeth Markowitz talk about his work. “Who is he?” I asked. I wondered why I had never heard of him. Mrs. Markowitz invited me to look at her book of photographs of Goldsworthy’s work. As I slowly turned the pages of his book, I experienced a sense of absolute wonder deep inside me. His work was irresistible on every level I could imagine. I saw a deep respect for nature and a playful spirit. I tried to imagine the patience required to collect the materials to create each piece. I wondered whether he had made a plan and how detailed it was—and much, much more.

Two summers ago, while canoeing the Boundary Waters in Minnesota, my family and I found ourselves stuck at a campsite on a cold day with a strong wind howling across the lake and kicking up whitecap waves on the water. With no possibility of launching a canoe or even finding a place to cast a fishing line, it was going to be a long day. By chance, we were camping along a shoreline covered with unusual and colorful rocks. Bundled in every layer we had packed, I proposed a hunt for rocks we could use to make our own Goldsworthy-inspired art. As we photographed our work in the late afternoon’s lengthening shadows, my husband chose one rock to stick in his pocket to remember the moment.

I believe observation is at the core of early science learning—noticing details, looking for patterns, searching for order, and learning to draw what one sees. There are often moments in science exploration when children realize the skills they have been practicing in art come in handy. Good scientists

are like artists because both know how important it is to look closely, question, and gain understanding from observation. If these skills are valued and encouraged, children will discover the excitement and joy of being a “science detective.”

Children hear over and over that in order to be good scientists, they have to use their imagination and creativity. Insatiable curiosity may not have served the Elephant Child well on the banks of the Great Limpopo River in Kipling’s tale, but the greatest scientists—Galileo, da Vinci, Newton, and Einstein—were persons of “insatiable curiosity” whose contributions to our understanding of the nature of the world and universe were possible because they looked at their world in original and creative ways.

Mrs. Markowitz taught both science and art when she first began her tenure at St. Patrick’s. Because we shared a classroom, we talked often about her undergraduate work in both disciplines. I was curious to discover what connections she recognized and about her desire to share them with the children she taught. We shared common and complementary goals for children in science and art, grounded in observation and experimentation. We looked for ways to connect the work we were each doing with Kindergarten students in art and science. We thought of ways to construct bridges between art and science, especially because the Kindergarten schedule had students moving between art and science during a one-hour segment of instructional time.

Spring has a way of creeping under our skin and beckoning us outdoors. It was in that spirit one day last spring as Mrs. Markowitz, Ms. Sack, and I talked, that we thought to merge art and science for Kindergarten students for the day. The work of Goldsworthy was a place where art and science intersected in the ways Mrs. Markowitz and I had discussed. Rather than splitting the hour between art and science, we would spend one whole hour, with the whole class, studying the art of Andy Goldsworthy and making our own art outside.



Above: Then-Kindergarten students worked in groups to explore repeating patterns and other Goldsworthy themes during a joint art-science unit. Here, one student puts the finishing touches on his group's piece.

Right: Broken Pebbles scratched white with another stone
St. Abbs, The Borders, 1 June, 1985
© Andy Goldsworthy, Courtesy Galerie Lelong, New York

Class began in the Art Studio, where the art teachers opened the Andy Goldsworthy book and slowly and deliberately shared some of their favorite works with the children. Engaged children leaned into the book, commenting easily and eagerly on all they observed. How did he find those rocks that had stripes? How did he balance the ice? Look how the sun shines through it! What happens when it melts? Do fall leaves really come in so many colors? Look how he put them in long skinny rows! There were gasps when children saw the serpentine leaves and the scorpion-like spiraling leaves arranged and secured with thorns. How come those towers of rocks don't fall down?

Children love messing around in nature—digging holes in the dirt with a stick and arranging small pebbles around them, building sandcastles, making elaborate mudpies decorated with bits of bark or flowers, and dropping objects into water to see what happens. Young children are collectors. As they navigate their worlds, reaching down to pick up a small treasure comes naturally. Their eyes and hands are so close to their feet. Still, we wondered, what would children choose for their creations?

They found source material everywhere they looked. There were fallen petals from dogwoods and azaleas. Many children scooped up handfuls of the tiny pieces of gravel that lay between the slate stones of the sidewalk. Sticks, twigs, pebble-sized rocks, or broken pieces of slate looked just right for other children. A child discovered long dried grasses that served as thread to connect pieces of wood. Absorbed, engaged children played quietly and purposefully. Children could choose to work alone or to team and share with classmates. Some set to work immediately and created a piece seemingly without hesitation. Others observed classmates before tentatively picking a place and selecting materials to begin their art. Some were interested in the challenge of connecting twigs and sticks, lashing them with strands of grass as Goldsworthy might have done. Those who had been intrigued by the balancing rocks looked for ways to anchor their sculptures so they wouldn't have to hold onto them and found they could wedge sticks into the cracks between the slate stones and get them to balance. It was a magical hour—the children all found a path to creating a piece that reflected and honored Andy Goldsworthy. 🌿



Goldsworthy in the music classroom

My fascination with Andy Goldsworthy began during my first year at St. Patrick's when I saw the artist's photographs displayed outside the Lower School science room. I was intrigued by how these works of art translated across the curriculum from art to science. Upon further investigation, I discovered that the beauty of Goldsworthy's pieces lay not only in the final product but also—and, perhaps more important—in the process by which he created each piece of art.

Laura Bercaw Petersen

Music Department

Being no stranger to incorporating art into the music classroom, I was left with a kernel of inspiration that popped around in my mind for several years. I felt a pull to somehow use these intriguing pieces of art in my classroom—but how?

Fast-forward to the summer of 2011, when I had the opportunity to travel to the Orff-Institut in Salzburg, Austria through the Parents Association summer grant program. During the ten-day summer course at the birthplace of the Orff-Schulwerk process, I sang, created, moved, and played with 150 participants from around the globe. Imagine my surprise when, in one of the movement classes, the instructor displayed several photographs of Andy Goldsworthy's art and asked us what movements we saw happening in the pieces. Afterward, we created "movement pieces" in small groups to accompany the photographs. It was a powerful exercise that transcended the need to communicate through words—difficult, as the participants spoke many different languages. Suddenly, I knew how to incorporate Andy Goldsworthy into my music classroom and couldn't wait for the school year to begin so I could try this idea.

Why incorporate movement into the music classroom? Children have a constant and innate desire to move their bodies—all one need do is observe the force with which students burst outside for recess, eager to explore their sense of play through running, jumping, chasing, and swinging. Incorporating movement into the music classroom gives children an opportunity to release their energy and helps them connect with, and recognize the importance of, their kinesthetic selves. Being in tune with how one's body moves can help to create self-aware musicians who are technically accurate and are able to enrich their interpretation, knowledge, and understanding of music. Through guided lessons in the music room, children at St. Patrick's learn how to move their bodies in a safe, creative, and expressive way.

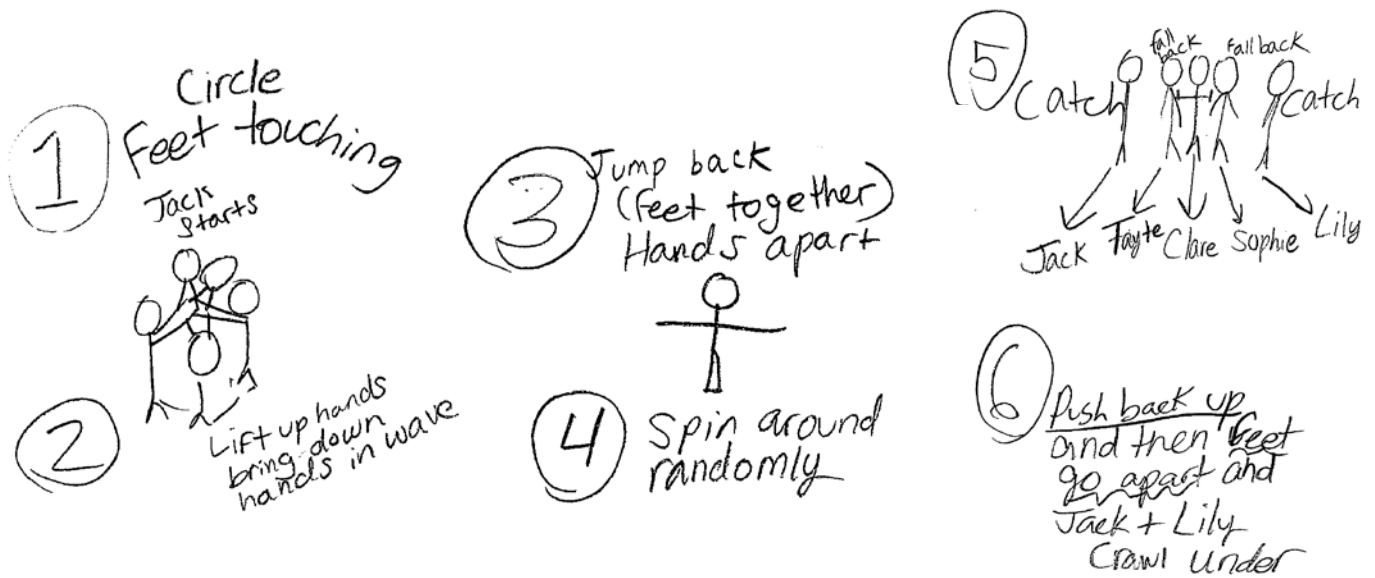
This past fall, I presented the idea of a movement mini-study using the art of Andy Goldsworthy to Grade 6 students and was met with overwhelming enthusiasm. They were brimming with excitement to explore this artist—whose work they knew so well from art and science—in a new way. We discussed Goldsworthy's art, reviewing what they learned in their Grade 4 art class. Using four of Goldsworthy's photographs, students did a "gallery walk" around the room and selected the photograph to which they felt the most intense connection, thereby creating four groups. In these small groups, students brainstormed a list of movement vocabulary words for their chosen piece of art. They saw things like curvy pathways, unison and contrast, and angular shapes. They then worked together in their small groups to bring the piece of art to life through movement, with the following parameters:

- Definite form (how the movement piece will be organized)
- An opening shape
- A closing shape
- Incorporating unison/contrast
- Use of self-space/general space

This mini-study took cooperation and patience while the students listened to their peers' ideas. Once their ideas were solidified, the students started moving. I challenged them to push themselves further than their initial inclinations: Can you take the idea of moving in a curvy pathway and try it in a different way? Can you move in a curvy pathway going backwards or try creating a curvy pathway that is closer to the ground?

The students spent several class periods creating, shaping, and putting the final touches on their movement pieces. They were energized and eager to share their creations. With a small audience of their classmates and Mrs. Estroff, Mrs. Markowitz, and Ms. Sack, each group performed its movement piece.

While from my point of view this project was a great success, I was curious what the students thought. For a written reflection, I asked, "What are your thoughts on this project?" One student responded, "I thought that it was re-



ally cool to do something that wasn't actually music, but felt musical. That really just seemed beautiful to me."

This student perfectly captured the intent of this project and why it is important to give students the tools for movement. I was completely blown away by what they had created. At several points, I had tears in my eyes, watching how beautifully and thoughtfully the students moved—and with such comfort and ease. They were truly able to capture the essence of Andy Goldsworthy's art and, more important, they experienced the process of creating this art together.

View videos of the students performing their movement pieces in the online version of this issue of the *Press*. Visit http://www.stpatsdc.org/houndnet/alumni/st_patricks_press/index.aspx.

Top photo: Grade 6 students rehearse their Goldsworthy-inspired movement piece.
Bottom: Students sketched out the choreography for their movement pieces after examining Goldsworthy's art.

Photo, page 28:

Dandelions/newly flowered/none as yet turned to seed/undamaged by wind or rain/a grass verge between dual carriageways
Near West Bretton, Yorkshire, 28 April 1987

© Andy Goldsworthy, Courtesy Galerie Lelong, New York



ALUMNI CLASS NOTES

Profile: Ambassador Stuart Holliday '77

The *Press* was fortunate enough to sit down recently with Ambassador Stuart Holliday '77, President and CEO of the Meridian International Center, in his beautiful office on Meridian's historic 16th Street grounds. We asked him about his remarkable career in international relations and politics, his outside pursuits, and his advice for our St. Patrick's students.

After St. Patrick's, Ambassador Holliday attended St. Albans through Grade 12. He received his bachelor's degree in international affairs from Georgetown University and his master's degree from the London School of Economics and Political Science, again specializing in international affairs. He then went on to serve in the United States Navy from 1988 to 1995 and in a number of posts at the State Department and the White House, where he was the Special Assistant to the President and Associate Director of Presidential Personnel. In that position, he was commissioned by President George W. Bush, immediately following the attack of September 11, 2001, to oversee the staffing of the first Department of Homeland Security. In 2003, Holliday was confirmed as the Ambassador for Special Political Affairs to the United Nations. Shortly thereafter, he joined the Meridian International Center as President and CEO.

The Meridian International Center, steeped in the tradition of the Bretton Woods agreements, specializes in facilitating the exchange of ideas, people, and cultures from around the world. Ambassador Holliday describes the 50-year-old Meridian as an organization "in transition." He has worked to preserve the existing organization and build on its strong legacy of nongovernmental diplomacy, while at the same time diversifying to reflect the changes that have occurred in the world since Meridian's founding.

Historically focused on leadership exchanges, the organization has built programs for corporate leaders, professionals, and students. Meridian, under Ambassador Holliday's leadership, has worked to expand public-private partnerships around the world, host international events (such as a recent convention on service and volunteerism in Spain), and work with developing nations around the world to support entrepreneurship, women's issues, and health and environment initiatives. As part of its community outreach, Meridian hosted on May 6 the annual International Children's



ALUMNI CLASS NOTES

Festival, (co-chaired by St. Patrick's parents Judy Bishop and Pilar O'Leary) which featured music and dance performances, embassy cultural displays from 25 countries, a parade, and activities for children of all ages.

A history buff, Ambassador Holliday told us that in his work he tries to remember that "there is always a precedent—lessons learned—from mistakes or success. Don't rely simply on your own gut for everything. There are perspectives and resources that can help you navigate." He is particularly interested in the post-World War II era; he believes it is during that time that the United States became the country it is today.

We asked Ambassador Holliday about his favorite part of the top job at Meridian. He said that he enjoys leading

an organization and having the opportunity to create, build, and develop. He works with more than 100 staff members and stakeholders, Board members, and international leaders to stimulate that development. The secret to his success? The Golden Rule: "Treat everyone—high, low, above you, below you—with respect."

For students, Ambassador Holliday provides sage advice. He believes that public service of some kind is a critical responsibility for young people. Whether students plan to pursue a career in the international arena or not, Ambassador Holliday reminds us to "know the world you live in—to study geography, language, history, and culture. Read the paper. Pick a country you're interested in and follow it. Volunteer, serve, and engage." He believes that it is especially important for students to take

advantage of living in the nation's capital and to appreciate the diversity the city offers.

Ambassador Holliday has fond memories of his time at St. Patrick's and the friends he made here. He holds on to his old St. Patrick's soccer jersey to this day! He lives in the Spring Valley neighborhood of D.C. and often bikes to work across town. He lives with his wife Gwen and has two children, Henry (11) and Campbell (8). 🌱

Announcements

Bishop Mariann Visits Day School

The Rt. Rev. Mariann Budde, D.Min, Bishop of Washington, visited the Day School in February as part of an effort to get to know the parishes and schools in the diocese. We were thrilled to be able to host her and look forward to seeing her again soon! The Bishop is pictured here (back row, center), along with the Rev. Preston Hannibal, Canon for Academic Ministries (back row, left); St. Patrick's Rector, the Rev. Dr. Kurt Gerhard (back row, second from left); and Head of School Peter A. Barrett (back row, right). This photo was taken with students in the PK3 classroom.



Charisse Noche

Development Associate Charisse Noche proudly became a citizen of the United States of America on March 6. Originally from Manila, Charisse has been an integral member of the Development Office team since 2005. She lives in Maryland with her husband Quincy and two daughters, Dhana 2B and Caela Avery. Congratulations!



Alan Hernandez Receives Award from Latino Student Fund

Congratulations to St. Patrick's parent Alan Hernandez, father of Sonia 4C, who was presented with the Latino Student Fund (LSF) 2012 Community Award on March 14 for his ongoing support of and dedication to the LSF's education programs and services. He is pictured here with Idalia Fernandez, Vice President of the LSF Board of Directors. The LSF works to support Latino students in PK to Grade 12 through scholarships, academic support services, and informational outreach. You can learn more about the organization by visiting www.latinostudentfund.org.





Alumni and Parents of Alumni Join the Celebration at the Foxhall Campus Ribbon-Cutting Ceremony on April 29

Photos captioned clockwise from top left corner. Photo 1: Tom Duckenfield '76, his wife Lynette, and daughter Catherine. Photo 2: Members of the Grade 6 Class of 2009 and Grade 8 Class of 2011. Photo 3: Parents of alumni Niko Pappas (right) and Bobby Schwartz (left). Photo 4: A Grade 6 student (right), who also doubled as the Wolfhound mascot, and a member of the Grade 6 Class of 2011 (left). Photo 5: Former Board Chair Katherine Bradley and her husband David Bradley with the Wolfhound. Photo 6: Soon to be alumni, this year's graduating Grade 6 students attempt a pyramid.

C3 Affinity Group Makes Strong Impact (continued from page 5)

This can be especially significant in communities where particular identities may be underrepresented. Affinity groups provide time and space for people to come together in an environment where they make up the majority.

In a school community, affinity groups arise from conversations between and among students, parents, and faculty and staff who articulate a desire to find a comfortable setting within which they can share experiences. On its face, it may appear counterintuitive to establish a separate group in order to build community. The result, however, of individuals realizing they are not “the only one like me” is that they are able to feel connected within a larger community by understanding they are not alone.

In addition, when a school supports the establishment of an affinity group, the school is acknowledging that not everyone’s experiences within a community are identical. Being equitable does not mean assuming that everyone is the same. It also does not mean asking individuals to conform to what has been established as normative by a

majority group. Being equitable means honestly acknowledging differences and allowing members of a community to be both open about their uniqueness and the sameness that ties them to the larger group. Affinity groups allow students not to have to choose to be less than their full selves.

Racial affinity groups make conversations about race more effective—within and between racial groups. Talking about race in an honest and open way is hard for many people, and racial affinity groups can help to make that dialogue easier by giving individuals a chance to speak candidly about their experiences with others who have similar experiences to share. Individuals in racial affinity groups are empowered when they share these perspectives and speak about their identity more constructively with people of other racial identities. In this and other ways, the C3 group works to support and enhance other initiatives St. Patrick’s undertakes to promote diversity and inclusion in our community. ♻️

Year-Long Professional Development on Gender and Sexual Identity Builds Educator Skills (continued from page 6)

at St. Patrick’s was that, insofar as we all have gender and sexual identities, it is part of our job as educators of the “whole child” to help develop all aspects of those identities and to value them in our students—even, and perhaps especially, when some are more complex than others. Dr. Bryan reminded us that our society is strongly coded for that which is feminine and, particularly, that which is masculine—arguing that we are put into “pretty small boxes,” and students who do not fit into these boxes are often singled out as targets for abuse or bullying.

With regard to these “boxes,” Dr. Bryan challenged us to think about the ways that we, as a school, can make them less constricting—to look at current traditions and practices that are gender-specific and ask ourselves why they are that way. As a result, the Day School has begun considering specific changes to reflect this way of thinking—including some incremental changes that have already taken effect like the elimination of certain practices that separate boys and girls during class time without instructional foundation and adjustments to event dress guidelines.

Dr. Bryan also outlined some practical guidelines for faculty and staff to respond to name-calling and stereotyping with regard to gender diversity. She encourages adults to find out what children meant with their language; that is, what they think the words they used mean. Next, adults should explain what their words do mean and explain that people feel different ways about it—but here at St. Patrick’s, we believe in supporting safe spaces for all people.

This discussion is not reserved solely for faculty and staff. Upper School student leaders and six faculty members attended the Association of Independent Maryland and D.C. Schools (AIMS) Safe Schools Conference recently held at the Roland Park Country School in Baltimore. These students have since met with faculty advisors to discuss the conference and ways to share the information they learned with other students. Most recently, the Grade 8 Student Leadership Council made a presentation on GSD to MacArthur Campus students. We look forward to continuing this discussion in the coming months! ♻️





Foundations of Literacy: A Conversation with Adelaide Barrett '85

Above: John Barrett and Adelaide Shafer Barrett '85 are pictured here with their children.

As a child, I attended St. Patrick's through Grade 2. My family moved away from the Washington area, but St. Patrick's continued to influence my education. When I think of my early years at the Day School, I remember the thrill of receiving our early readers in Kindergarten and the excitement of learning a new phonics rule in Grade 1. By Grade 2, trips to the library and silent reading were my favorite parts of the school day. Those years at St. Patrick's created a strong foundation of literacy that has affected all facets of my life.

More than 30 years later, my own family has returned to Washington. My three children are students at St. Patrick's. As a parent, it is reassuring to see that St. Patrick's commitment to literacy has strengthened and evolved. My children have gained an understanding and appreciation of literature in its many forms, and it is rewarding to see their enthusiasm for reading.

Most importantly, St. Patrick's creates this strong foundation in literacy in a nurturing environment. I appreciate St. Patrick's individualized approach to learning. I am constantly impressed by the way the teachers anticipate my children's needs and tailor the curriculum to them. With this personalized approach, my children are willing to take risks and move outside of their comfort zones. I know my children will carry these lessons with them wherever they may go, just as I did over 30 years ago.



St. Patrick's
EPISCOPAL DAY SCHOOL

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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

Lower School Chapel of Celebration

Friday, June 1, 8:30 am

Grade 6 Graduation Dinner

Tuesday, June 5, 6:30 pm

Grade 8 Graduation Dinner

Wednesday, June 6, 6:30 pm

Grade 6 Graduation

Thursday, June 7, 7:00 pm

Grade 8 Graduation

Friday, June 8, 7:00 pm

Last Day of School for Students

Friday, June 8

Have a Great Summer!



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