BEYOND THE BERET: HELPING MIDDLE AND HIGH SCHOOLERS GROW INTO THOUGHTFUL, FOCUSED ARTISTS

GROUNDBREAKING CELEBRATION: WITH 96 CAISSONS, THE WORK GOES ROLLING ALONG

IN THE HALLS: IT’S NOT EASY BEING GREEN

LAB NOTES: CLASS NOTES & ALUMNI NEWS
Dear Friends,

I am intrigued by the connection that John Dewey had to the arts. We think of him as the one who pioneered learning by doing," an educator who promoted activities linked to home life—digging in a garden or preparing a meal to help students access scientific or mathematical skills. But he also had a deep and involved connection to the arts and music.

A series of lectures Dewey gave in the early 1930s at Harvard University was published as a book, Art as Experience. John Dewey was the first education director of the Barnes Foundation, a museum located in a school district outside of Philadelphia where I was superintendent. Both Dewey and Albert Barnes were interested in heightening critical thinking and problem-solving skills through the study of art.

In fact, many of the illustrations used in Art as Experience came from Barnes' collection, and according to the Stanford Encyclopedia of Philosophy, “Dewey was ahead of his time in his devotion to multiculturalism. The selection of illustrations Dewey chose for Art as Experience included Pueblo Indian pottery, Bushmen rock-painting, Indian and African sculpture, as well as works by El Greco, Renoir, Cezanne, and Matisse.”

Every area of thought can benefit from the way art helps an individual access creativity, a new way of seeing, or a connection to emotion or empathy.

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Today, our arts faculty teach with an understanding that every area of thought can benefit from the way art helps an individual access creativity, a new way of seeing, or a connection to emotion or empathy.

Schools have a tremendous responsibility to ensure that students exercise both sides of the brain during their formative years. It’s why we schedule music or art almost daily through the study of art. Dewey and Albert Barnes were both interested in heightening critical thinking and problem-solving skills through the study of art.

Fewer things prompt wonder and creativity in the minds of kindergartners than the stunning beauty and compact life cycle of the monarch butterfly. This year, Lab kindergartners were awarded the spectacular opportunity to watch the entire metamorphosis literally unfold before their very eyes. To reinforce what they learned, the five- and six-year-olds read related texts, sang butterfly songs, and made art: collage and papier-mâché; acrylics to create symmetrical representations; pen, ink, and pencil to “draw what they see”;

Science, music, literature, math, and art all come together in a unit that culminates with a celebratory releasing of butterflies into the world.

Then, we got to see what we’d all been waiting for—two of our butterflies emerged!

classmates, we are patiently waiting for the 10/14 days of this especially quiet stage of the life cycle to pass. As a group, we have a solid understanding of the four stages of the butterfly life cycle—egg, caterpillar, chrysalis, and butterfly—which we have started representing in different mediums.

10/7/11: We noticed a change in two of the chrysalises—first they turned grayish green and then transparent. Several kindergartners put their deep appreciation for Lab experience and to advance theatre and film in a facility bearing her name. Her gift has been inside of her for a long time. It has been an honor to find an opportunity for Ms. Lansing to express her services to Lab experience and to advance theatre and film in a facility bearing her name.

While Ms. Lansing is a prominent Lab graduate working in the arts, there are many others—some of their works adorn the Lab campus—and all are an inspiration to the next generations of Labbies.

David W. Magill, ED
Director

If you are an alumni artist or classmate of an alumni artist, please consider leaving or placing a gift to Lab, the place that may have sparked that artistic inclination. To discuss a gift of art, please contact Pam Winthrop at 773-722-6650.
Here comes the sun

**FOLLOWING THE FALL EQUINOX**

Each September, as Lab sixth-graders study astronomy, they head outdoors to track the fall equinox—when the sun crosses the equator moving southward and day and night are of approximately equal length.

On the date of the equinox—this year, September 23—Middle School science teachers Mark Wagner and Debbie Kogelman provide each student with a sun tracker (a clear, plastic half-dome that is 18 cm in diameter) and a transparency marker.

Six times throughout the day, students mark the spot where a shadow is cast on their “trackers,” eventually producing a visual representation of the sun’s path as it moves across the sky. Using data collected from the sun tracker, students are able to calculate the latitude of Chicago and to measure the angle at which sunlight strikes the Earth in Chicago—a key factor in determining our climate.

Several students will repeat the activity on the winter solstice in December and report to the class how the angle of the sun has changed during the winter.

Learning about the climate zones and their causes is one of the objectives of the sixth grade astronomy unit. “When we talk about stars, we talk about what you would see if you went out at night, but the sun is something we can actually go out and do experiments with,” says Mr. Wagner. “Each year, when we’re off doing this, kids from previous years will say, ‘Oh yeah I remember that project!’ It’s a rite of passage.”

**Fired up**

**ART TEACHER RETREATS TO OX-BOW**

This past June, as temperatures soared above 90 degrees, Lower and High School fine arts teacher Mirentxu Ganzarain turned up the heat. On a typical day during her stay at Ox-Bow, the Michigan artists’ residency nestled in acres of forest in Saugatuck, Michigan, she donned a helmet and heavy, fire-resistant clothing, threw 40 ceramic pieces into a kiln, and fired them to 2,000 degrees. Picking up the fragments with tongs, she tossed them into a container full of leaves, shut the lid to control the fire, and waited as smoke permanently colored the clay. The method of firing, Raku, blackens clay and can sometimes crackle glazes. It was one of many new techniques Ms. Ganzarain learned during her ceramics sculpture class at Ox-Bow, a renowned art school and artist residency.

During the two-week course, Ms. Ganzarain resided at Ox-Bow, where an 8 a.m. wake-up bell started each day. She attended class in the morning and spent many hours in the studio, which was open 24 hours. “I’m a night owl,” says Ms. Ganzarain, “so I found myself quite at home with many other night owls. After dinner we would have guest lectures by international and national artists working in various fields, then go back to the studio and work until 1 a.m. or so.”

A sculptor who currently works in mixed media and has a background in metals, Ms. Ganzarain was eager to enhance her school curriculum and personal creativity by taking a ceramics course. In addition to Raku and other types of firing, she learned several hand-building techniques: how to make various glazes, including a cutting-edge glaze that takes on a metallic sheen after being fired; and about different types of clay. Based on the experience, Ms. Ganzarain—who teaches U-High sculpture and studio art courses as well as second-grade art—plans to introduce her students to clay as opposed to stacking coils.

“My favorite thing was being so absorbed in making art that I completely lost track of time,” says Ms. Ganzarain. “I missed dinner twice. These sorts of professional development opportunities are amazing—one of the things that make Lab such a great place. If the teachers are inspired, they teach in an inspired way.”

**The royal tombs of Belfield Towers**

**MIDDLE SCHOOLERS UNCOVER CIVILIZATION**

Every fall, Kelly Storm’s sixth graders sneak into the royal tombs of Ur. Tiptoeing through darkened tunnels and chambers, they ferret out Mesopotamian artifacts such as bronze figurines and cuneiform samples.

It’s a covert mission that tests their knowledge of ancient civilizations—and their stealthiness. If they run into Sir Charles Woolley, the British archaeologist famed for his Ur excavations, warns Ms. Storm, they’ll “be in big trouble.”

“It’s a lot of role play and imagination,” says the humanities teacher, who has done some form of the exercise for the past seven years. She creates the “tombs” in her classroom out of chairs, poster board, and blankets, then divides the structure into stations and fills it with treasures. Purchased from online vendors like the Museum Store Company and an Iraqi replica manufacturer, the pieces are modeled on real-life artifacts.

During the hunt, students analyze which relics best demonstrate all five characteristics of a civilization: surplus food, social structure, government, culture, and labor specialization. Then they take a trip to the University’s Oriental Institute, where they can see many of the original artifacts.

“They’ve been touching and playing with the replicas at school, and now they can see the real ones,” says Ms. Storm. “They get a kick out of that.”

If they run into Sir Charles Woolley, the British archaeologist famed for his Ur excavations, warns Ms. Storm, they’ll “be in big trouble.”
GETTING THE STORY BEHIND YOUR BLUE JEANS

Xiaoli Zhou brings her storytellers’ craft and knowledge of Chinese culture to the classroom. “I’ve always loved telling stories of human seniors of ordinary people,” says Xiaoli Zhou. “I like learning things I didn’t know before.”

Ms. Zhou, a Chinese teacher at Lab since 2010, has used some of these things she’s learned to tell compelling stories as a documentary filmmaker. A native of China, she earned an undergraduate degree in journalism from Shanghai Fudan University. After working for several years at the Shanghai bureau of the Wall Street Journal, she enrolled at the University of California, Berkeley to pursue a graduate degree in journalism, combine teaching with filmmaking. Their current project, the film, made the class “go a little deeper in talking about who’s responsible for labor conditions—is it factory owners, the Chinese government, or consumers?” says Ms. Zhou, with a smile. Although Mr. Huffman is from Ohio’s Amish country and she is a city girl from Shanghai, “we realized that we shared a lot,” including a mutual interest in storytelling, politics, and global travel.

The couple journeyed to Senegal to film The Colony, one of the first documentaries to explore China’s growing economic presence in Africa. The film aired on Al Jazeera English television in fall 2010 and has received thousands of views online. It focuses on the experiences of Chinese families who have immigrated to Dakar to start small businesses, as well as the repercussions of China’s expansion across the continent.

Hundreds of thousands of Chinese have shops, factories, mines, and infrastructure projects in Africa, and China is the biggest trade partner for many African nations. In places where divergent cultures have been “thrown together by economic opportunity,” in Mr. Huffman’s words, tension has sometimes resulted.

Both Ms. Zhou and Mr. Huffman, who is an assistant professor at Northwestern’s Medill School of Journalism, combine teaching with filmmaking. Their current project, The Buddha of Aynak, tells the story of archaeologists fighting to save cultural treasures in war-torn Afghanistan. A short distance from Kabul, the Aynak desert region is home to an ancient Buddhist monastery site containing frescoes, temples, and statues—and to a massive, undeveloped copper reserve. A Chinese company won the contract to develop the site and when mining begins in 2012, countless cultural relics will be destroyed.

Ms. Zhou and Mr. Huffman hope to chronicle the story as it unfolds in a film that follows the major players: Afghan, French, and American archaeologists and a Chinese mining manager. Mr. Huffman has made two trips to Afghanistan to work on the project. From Chicago, Ms. Zhou has helped with research, planning, and fundraising, especially during school breaks. Such juggling is common for independent filmmakers, she says: “It takes all wheels to make one thing happen.”

Before coming to Lab as a Middle and High School teacher, Ms. Zhou taught Chinese history and language at Lab including programs for alternative placement, the Chamber sought the redevelopment of the Hyde Park Chamber of Commerce to keep the sculpture, including bas-reliefs in the style of the recreation of reality.”

The sculpture’s surrealist touches—a prosenium arch in one figure’s chest, a cement truck on the head of another—are part of what Mr. Freedman describes as “breaking through the ‘general-on-horseback’ style of the recreation of reality.” He attempted to layer several different levels of information onto the sculpture, including bas-reliefs in the style of comics around the bench and chair.

Using federal funds, the Hyde Park Chamber of Commerce commissioned the cast iron sculpture, made and placed in Harper Court in 1986. With the redevelopment of Harper Court, the Chamber sought alternative placement,

“Silent observers NEW SCULPTURE BY LAB ALUM KEEPING A WATCHFUL EYE ON THE CAMPUS

If you get the nagging feeling that someone is watching you as you walk through Kenwood Mall, you are right. There’s a new piece of art at Lab: a cast iron sculpture by Matthew Freedman, ’74, called People Watching. Originally created as a commission for Hyde Park’s Harper Court, the sculpture was relocated to Lab this past summer. Mr. Freedman, whose mother is retired Lab teacher Dorothy Freedman, was commissioned by the Hyde Park Chamber of Commerce to create the sculpture while a graduate student at the University of Iowa. He was experimenting with creating large sculptures out of metal obtained by melting down old bathtubs and radiators—‘Recycling before recycling was cool,’ he says. The sculpture’s surrealist touches—a prosenium arch in one figure’s chest, a cement truck on the head of another—are part of what Mr. Freedman describes as “breaking through the ‘general-on-horseback’ style of the recreation of reality.” He attempted to layer several different levels of information onto the sculpture, including bas-reliefs in the style of comics around the bench and chair.

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and the artist’s connections to the Laboratory Schools—and the advocacy of Lab Director David Magill—made it a natural choice. The sculpture’s relocation was funded, in part, by the Chamber. Mr. Freedman, a lecturer at the University of Pennsylvania School of Design, approves of the artwork’s publicly accessible new site, on what he remembers as a spot Lower School students ran past on their way to gym class. “My brother Josh [’76] remembers being in second grade or thereabouts and thinking, while running past a pair of walking adults on his way to a dodge ball or soccer game, ‘Why would anyone walk when they could run?’” he says. “It will be nice to be a permanent part of all that running around even by proxy.”

Should you care to contribute to the costs of relocating and repairing this work of art, please contact Monica Barnes in the Office of Alumni Relations and Development, 773-702-9988.

WORLD LANGUAGE TEACHER AND DOCUMENTARY FILMMAKER XIAOLI ZHOU BRINGS HER STORYTELLERS’ CRAFT AND KNOWLEDGE OF CHINESE CULTURE TO THE CLASSROOM

The film made the class “go a little deeper in talking about who’s responsible for labor conditions—is it factory owners, the Chinese government, or consumers?” says Ms. Zhou. “We decided to get married,” says Ms. Zhou, with a smile. Although Mr. Huffman is from Ohio’s Amish country and she is a city girl from Shanghai, “we realized that we shared a lot,” including a mutual interest in storytelling, politics, and global travel.

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Developing a grade-wide reading culture

How do we teach reading—the heartbreakingly soul-searching kind of reading, the reading that makes you feel so, if you are breathing some new kind of air? . . . How do we teach the power of reading—the way it allows us to see under the words, between the words, beyond words?


The teachers—Dee Beaton, Nicole Power, Linda Weide, Debbi Davis, and grade chair Jessica Palumbo—are collaborating on units of study throughout the year, starting with “Building a Reading Life.” In this unit, students learn about each other and themselves as readers, while the teachers established work habits to help students become enthusiastic and metacognitive readers. An important emphasis of the program is helping each child find “just-right books”—books that are exactly at a student’s individual reading level.

So far, the pilot program has been going well. “Our initial impressions are that students are becoming aware that they are active participants in their reading lives,” says Ms. Palumbo. “They are becoming responsible for choosing just-right books. They are learning to participate in their reading experience through teacher modeling of thinking strategies. And students throughout the third grade are using a common language to discuss literature.” It’s helping us to develop a grade-wide reading culture.

Making history

FOUR UHIGH HISTORIANS PUBLISH WORK IN INTERNATIONAL JOURNAL

For the first time ever, four students from the same school—U-High—will have their work published in the Concord Review in the same year. The only quarterly journal to publish the academic work of secondary students, the Concord Review accepts just six percent of the history essays submitted to it from around the world. U-High is among the schools that editor Will Fitzhugh says he counts on “for a steady stream of excellent papers.”

Senior Kristina Wald’s history of the teddy bear appeared in the fall 2011 issue along with junior Natalia Ginsburg’s comparative study of piracy in the Caribbean and East Asia. Juniors Patricia Perozo and David Tong will see their essays on Sor Juana Ives de la Cruz and the McCartney expedition to China, respectively, published in the winter 2012 issue. Three of the four students originally wrote the papers for Paul Horton’s AT World History class. Getting published in the Concord Review is an honor he compares to being selected for the national science and college competition. “Students pick only those topics that they are fascinated with; I do not assign topics. This is the key to success,” says Mr. Horton. “If you give them the time and opportunity, they can do it.” Mr. Horton’s job is to find ways for students to find confidence.

Students rose to the challenge of reading and analyzing primary sources for their research. Natalia’s five-page bibliography lists nearly 50 books and articles located in the University’s Regenstein Library and through JSTOR, a digital archive. Says Patricia, “I checked out every English language book on my topic and a fair number in Spanish. The Regenstein’s section on Sor Juana was picked clean after I left.” She also scanned books at the Catholic Theological Union. Before submitting their papers for publication, students go through an intensive editing process that “involves the history and English faculties through the U-High Writers’ Center,” says Mr. Horton. “In some cases, the World Language department helps students who have made extensive use of primary sources written in languages other than English.” Students say that having their work published is about more than prestige and piling up awards for their college resumes. “The greatest thing about AT World is that it taught me how to be a historian rather than just a history student,” says David. “History is an ongoing conversation that spans states and even continents,” adds Natalia. “There’s something amazing about feeling like I’m part of that conversation.”

Growing great teachers

Lab’s new approach to professional development “Typically when you talk about professional development, it’s something that’s done to a teacher,” says Jason Lopez, Lab’s associate director, educational programs. “Sometimes it comes in and tells teachers, ‘Here’s what you need to learn; here’s what you can get better at.’”

In November, Lab flipped that approach on its head with the first teacher-driven professional development day. Kids stayed home from school and faculty came to learn and collaborate on projects they created.

Teachers are excited about the change. “I really enjoyed the feeling of freedom and autonomy that came with getting to develop a project that a small handful of my coworkers and I are interested in,” says Middle School humanities teacher Sam Necrosius. He is one of four teachers who formed a young adult literature reading group for their professional growth project. “This year was incredibly different,” agrees U-High science teacher Daniel Jones, who is pursuing entomology and botany with a group of teachers who want to improve mathematics and life science connections at Lab. Mr. Lopez talked to LabLife about the new program.

What is the philosophy guiding Lab’s new approach to professional development?

It’s amazing; I have worked for 23 years in schools and I have never seen this level of enthusiasm for professional development. One group, for example, is looking at ways to teach students with learning differences. Others are working on movement with preschoolers, on Latin American art and literature, on creating and maintaining community in a competitive culture, and more. It’s exciting. What’s the goal of all this activity?

At Lab more than any other place I’ve been, our teachers think about their craft: “How did I do? How did it go? What could I have done differently?” We’re trying to enable and encourage teachers to act on that reflection. Ultimately, we want this to be another way to improve the experience that our students have. That’s why we’re here, and that’s the long-term goal.

Are there any rules or requirements? We strongly encourage, but do not require, teachers to connect with others from their discipline or grade level who have a shared interest. So it’s teacher-driven and collaborative in nature. For the most part, each group has about four members. Since it’s teacher-driven, we can have as many as 50 small groups going at once, and continuing to meet throughout the year.

What kinds of projects have teachers proposed?

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recommended reading

Sierra Bixby, interim assistant principal, recommends Zeitoum by Dave Eggers

All of us have books that have been on our shelves just waiting for the day when we finally have time to read them. One book I’ve had on standby is Zeitoum, Dave Eggers’ account of a family caught by Hurricane Katrina. It’s the story of a Syrian Muslim and his Southern, Muslim—convert wife. In the wake of the storm, their lives become defined by a loss of control and near tragedy—a startling shift from their pre-Katrina lives.

Eggers mixes the ordinary and the extreme in ways that make the story real and accessible.

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Jammed Locker packed with student perspective

The Jammed Locker, Lab’s Middle School newspaper, is written and produced by students in grades 5–8, under the advisement of computer science teacher Ruthie Hansen. Now you can read them online. Login to the Parent or Alumni LabNet at www.ucls.uchicago.edu.

Excerpted, with permission, from recent edition of the Jammed Locker.

Logos Programming Language
By Campbell Phalen

Logos is a programming language and educational tool. Students in 5th grade learn How to Think While Coding, an introduction to computer programming in a computer science class with Mr. Hansen. Logos was made in 1967 which is still a useful language. Logos was developed in the MIT artificial intelligence (AI) laboratory.

Logos uses a turtle as an output device. “What that means is everything you do in logos is a turtle. You give the turtle commands and it excites the commands in the order you give them.”

Logos is a procedural programming language which means you give the turtle commands and it executes the commands in the order you give them.

Advanced Math Classes
By Helena Aloney-McPhail

Some kids like math classes that are advanced for their grade. The thing and, about this is that you will be challenged and that you are learning something for your future. The bad thing is that for the grade that you are taking might not have enough students, and you might end up being in an easier class. So if you are in these middle-grade classes and take Advanced Math, then you are taking Algebra (third grade math), and not Chinese Grammar (eighth grade math). If you think that the math course you are taking is too easy and want to move up a grade, you can see your math teacher and Ms. Jones for a step- a-timing class.

How Much Do We Really Need Cell Phones?
By Olivia Cheng

Cell phones are usually small and easy to use. You can use this age because fifth through eighth grades are the time where you should start communicating with family when something is wrong.

The question is, though, are they necessary? How much danger are you in if you’re walking home without a phone? Is it wise, you’re most likely not to be snatched (not saying you will be with a phone)? If you lose your cell phone in your hand. And if you’re in immediate danger, they won’t help much.

Phones are expensive. Some families see that it’s not worth it to spend a couple hundred bucks on a cellphone that probably won’t do much good.

In my opinion, cell phone are useful but dangerous. They can help you at certain times, but they are not really for entertainment.

My phone is just another device to me. Other people may agree or disagree.

Sandra Bixby, interim assistant principal, recommends Zeitoum by Dave Eggers

All of us have books that have been on our shelves just waiting for the day when we finally have time to read them. One book I’ve had on standby is Zeitoum, Dave Eggers’ account of a family caught by Hurricane Katrina. It’s the story of a Syrian Muslim and his Southern, Muslim—convert wife. In the wake of the storm, their lives become defined by a loss of control and near tragedy—a startling shift from their pre-Katrina lives.

The first half of the book focuses on Abdulrahman Zeitoun as he works in his New Orleans neighborhood, restoring and repairing houses. He is a well respected local businessman with a stable family and close friends of circles. As the storm approaches he sends his family out of the city, deciding he’ll stay behind to take care of his property. Eggers mixes the ordinary and the extreme in ways that make the story real and accessible. In one scene, his wife, Kathy, is warning Zeitoun to stay away from the windows. Her husband is in the path of a category 5 hurricane and they’re talking about windows. Kathy wonders aloud if there was something foolish in what they were doing.

But ultimately it isn’t the weather that threatens their lives, it’s anarchy, racial profiling, and a breakdown in the basic laws and rights of citizens that are the real and present dangers in the aftermath of the storm. “Kathy was certain Zeitoun was under the level of danger being reported. He may have felt safe upturn but what if there were really chaos, and that chaos was simply making its way to him? She was reluctant to believe the hyperbolic and racially charged news coverage, but still, things were developing. Most of those left were trying desperately to get out. She could not stand it.”

Mr. Eggers writes in a straightforward, documentary style that held my attention and made this a quick read. Even having seen all the news coverage of Katrina, Zeitoun surprised me as I learned about a “gayround prison” in New Orleans, and how innocent civilians were held in a maximum-security prison for months on end. Dave Eggers’ novel, a true story, tells a gripping tale of hurt and survival.
Sports Highlights:

Cross-country

Junior Sarah Curci earned ISL Runner of the Year for winning the ISL Championship race. She also won the 2A Regional Championship and finished 26th, among 209 runners, in the State finals.

Girls Swimming

With a time of 2:00.96, the 200-yard medley relay team set a school record. Seniors Sydney Scarlata (breaststroke) and Catherine Yunis (freestyle), junior Annette Cochrane (butterfly), and freshman Katie Adlaka (backstroke) broke the record set 21 years ago in 1990 by Renee Burno, ‘91, Colleen Sellers, ‘93, Simon Aronsohn, ‘91, Katherine Burno, ‘91, Cellene Sellers, ‘93, and Dillon Siegler, ‘91. Their time was 2:01.32. This year’s team also placed fourth in Sectionals.

Girls Tennis

Varsity took second place in the ISL. As she has done every year, senior Leslie Sibener qualified for State doubles, this time with partner junior Hannah Resnick.

Boys Soccer

Seniors Shane Veeneman, Philip Lockwood Bean, and Martin Garrett-Currie won All-ISL honors.

Boys Volleyball

Junior Jabria Lewis and sophomore Gabrielle Rosenbacher were selected All-ISL and Jabraili, All-Tournament at De La Salle. The team raised more than $750 in the ISL. As she has done every year, Varsity took second place in the Cure contest in September.

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Spreading the Skunk King gospel

LESSONS FROM A GRAMMY-AWARD WINNING PERFORMER

“We’re going to learn to clap,” performer Bill Harley said. “It’s a very important life skill.” The third and fourth graders seated in Max Palevsky auditorium in Ida Noyes Hall giggled as he led them through “Walk a Mile,” a cheery calypso tune about empathy. “I want to walk in your shoes,” he sang, swaying in their seats as Mr. Harley strummed his guitar during a November visit.

“This is a smart school,” said Mr. Harley when they parroted back the chorus perfectly. The Lower School audience laughed. When it comes to children’s entertainer, Mr. Harley is nothing short of a rock star. Once described by Entertainment Weekly as “the Mark Twain of contemporary children’s music,” he’s won two Grammy awards and has recorded more than a dozen albums of stories, music, and spoken word delights.

Woven with inventive plot twists and characters, Mr. Harley’s memorable tales go hand-in-hand with a 100-year-old Lower School library tradition: oral storytelling. “In hearing and retelling Bill’s stories,” says librarian Irene Fahrenwald, “students are exposed to interesting language and imagery, expanding their familiarity with elements of plot and story structure, and gaining experience with public speaking.” As part of the curriculum, students also listened to Mr. Harley’s CDs, read his books, and completed more long-term writing projects.

“Bill is a genius,” says Ms. Fahrenwald, who coordinated Mr. Harley’s visit along with science teacher Leslie Horning. “He has this incredible connection with kids and really creates stories about the kinds of things that happen to them.”

Take his crowd-pleaser “You’re Not the Boss of Me,” the musical tale of a young skunk named Charlene who is wrongly accused when her brother neglects to do his chores. The situation escalates as she bravely stands up to her siblings, parents, and other higher-ups. Finally, she faces the Skunk King, who wins her over by doing the one thing no one else does: asking politely.

In preparation for Mr. Harley’s day at Lab—he was on tour in Chicago—Ms. Fahrenwald and other librarians planned his albums during class. By the time he showed up singing about Charlene, many students knew the skunk’s tale by heart.

He also made sure they didn’t forget new ones. During a morning performance for the first and second graders, Mr. Harley performed a story about a boy hiding inside a peanut. He told students that if they shared the tale with three people, it would belong to them. “I’ll be your story,” he promised.

Sure enough, the story still circulates around the Lower School halls. “We hope that they continue to tell the stories they learn at Lab to their children and grandchildren,” says Ms. Fahrenwald.

Check out Bill Harley’s stories and songs at www.billharley.com.

Teacher wins award, gets shipped off to tropical rainforest

When fifth grade teacher Stephanie Mitzenmacher won the Mary V. Williams Award for Excellence in Teaching in the fall of 2009, she had a decision to make. The award, presented annually to a Lower or Middle School teacher, comes with a monetary stipend to use in pursuit of a personal or professional passion. Ms. Mitzenmacher, who has been teaching at Lab since 2002, didn’t know what she wanted to use her award for until a colleague tipped her off about a course on Neotropical ecology in the forests of Costa Rica offered by Earth Expeditions. The nonprofit, with Miami University and the Cincinnati Zoo, runs conservation and ecology programs around the world, tailored for educators who can share what they learn more widely.

Ms. Mitzenmacher was intrigued by the possibility of having “up close and personal experiences with the natural world in ways that are not part of my everyday life here in Chicago.” She signed up for a ten-day class last summer.

Her group spent three days at the La Selva Biological Research Center, which focuses on biodiversity and Neotropical ecosystems. They spent most of their days hiking, taking notes about the environment and diversity of life around them. (“On our first four-hour hike, I recorded over 60 different species of plants and animals,” she says.) They moved on to explore Arenal, an active volcano, and the cloud forest of Monteverde. There, she visited the Cloud Forest School, a “very small independent school where nature is the classroom,” she says—and one of her favorite parts of the trip.

Ms. Mitzenmacher has tried to bring the spirit of her adventure back to her classroom. “They do not have to travel great distances to learn to appreciate the beauty of the natural world,” she says, or to “see how interconnected everything is.”

Woven with inventive plot twists and characters, Mr. Harley’s memorable tales go hand-in-hand with a 100-year-old Lower School library tradition: oral storytelling.

Dewey and “morning meetings” inspire parent academician

Sandra M. Gustafson, parent of two Labbies and associate professor of English at Notre Dame, acknowledges John Dewey, the Laboratory Schools, and former principal Beverly Biggs in her recent book, Imagining Deliberative Democracy in the Early American Republic (published, coincidentally, by the UChicago Press).

“My years ago I read several of John Dewey’s works for my graduate exams and was attracted to his pragmatic idealism. Since 2002 I have had the pleasure of getting to know how my son implemented at the University of Chicago Laboratory Schools, where students, teachers, administrators, and parents contribute to an education in and for democracy. There is nothing like the ‘morning meeting’ of an internationally diverse group of three-year-olds to give a person hope.”
Development Committee Chair Chris McGowan and Alumni Annual Fund Co-chairs Josh Levine, ’02, and Deanna Quan, ’89, hosted the event held in the Ida Noyes Theater.

The perimeter of the Gothic space is decorated with a 1918 oil-on-canvas mural, The Masque of Youth, installed for the opening of Ida Noyes Hall, at the time a new building for female students.

For information about the DePencier Society (recognizing alumni who give $1,000+ annually to Lab) or the Dewey Founders Society (for alumni, parents, and friends who contribute $2,500+ annually), contact the Office of Alumni Relations and Development at 773-702-0578.

The Laboratory Schools honored 184 members of the Dewey Founders and DePencier societies—the largest turn-out ever—at a December wine tasting event.

With the help of 50 parent volunteers, 475 grandparents and grandfriends visited Lab as part of the third Grandparents/Grandfriends Day for students in grades N–4. Teachers helped the young students host their grand guests in Lab style. Students in Elspeth Stowe-Grant’s kindergarten class had GP/ GF’s play numbers games and work on puzzles. Then they took to the rug for a morning meeting to give their guests a flavor of a typical day. Lisa Sukenic’s fourth graders interviewed their GP/GF visitors to get a sense of how fourth grade has changed. Students were curious about what type of clothes their guests wore and how their hair was styled when they were in the fourth grade.
Film pioneer Sherry Lansing, '62, pledges $5 million to the Laboratory Schools

BY WILLIAM HARMS

Film pioneer Sherry Lansing, '62, pledges $5 million to the Laboratory Schools.

The arts are a central part of the Laboratory Schools' tradition, and the new wing will allow for arts teaching and practice at Lab to set the standard for middle-school and secondary education,” says University President Robert J. Zimmer. “It is particularly gratifying to connect this impressive theater, and the theater programs that call it home, to Sherry Lansing. Her contributions to the film industry set a powerful example for future generations, and her work in philanthropy reflects the values and ideals of the Laboratory Schools.”

After a far-ranging career as a film producer and executive, Ms. Lansing's gift takes her back to her roots. Ms. Lansing will be honored for her gift at her 50th high school reunion in June 2012. She is a former trustee of the University of Chicago and received the Distinguished Alumna award in 1993 from the Laboratory Schools Alumni Association.

"Attending the Lab Schools was one of the most important experiences of my life," says Ms. Lansing. "It shaped my value system and whenever I come back to the Lab Schools and to the University, the memories come flooding back. I feel honored to be able to give to the Lab Schools to support a multipurpose space for the arts.”

In 1966, Ms. Lansing graduated cum laude from Northwestern University and went on to teach in inner-city Los Angeles schools before joining the film industry. During almost 30 years in the motion picture business, she was involved in the production, marketing, and distribution of more than 200 films, including Academy Award winners Forrest Gump (1994), Jaws: The Revenge (1981), and Titanic (1997).

In 1948, she became the first woman to head a major film studio when she was appointed president of 20th Century Fox. She went on to serve as chairman and CEO of Paramount Pictures from 1992 to 2005.

Ms. Lansing left Paramount as chairman and CEO at age 60 to pursue a new kind of career, which she refers to as “her third act.” I have an encore career, and I encourage other people to give back something in time. It is extremely satisfying and rewarding,” she says.

In 2005 she created the Sherry Lansing Foundation (SLF), a non-profit organization supporting cancer research and public education. Among the foundation's initiatives is the EnCorps Teachers Program, which Ms. Lansing founded to retrain retirees from the STEM fields (science, technology, engineering, and math) to serve as California public middle and high school teachers in science and math. Another SLF program is PrimeTime LAUSD, a partnership with the Los Angeles Unified School District, which engages retirees in improving the state of public education through targeted volunteerism. Ms. Lansing is also a co-founder of Stand Up To Cancer, an initiative which funds multi-institutional cancer research “dream teams” of doctors, scientists and has distributed more than $180 million in grants to date. In addition, she serves as chair of the University of California Regents and sits on numerous other boards, including the California Stem Cell Institute, the Carter Center, Civic Ventures, the American Association for Cancer Research, the Lasker Foundation, and STOP CANCER.

David Magill, director of the Laboratory Schools, says Ms. Lansing's gift marks an important moment for the Schools. “The arts are an important part of a well-rounded education,” Mr. Magill says. “The new arts wing will provide spaces to spur creativity as students develop their talents in music, performance, and visual arts. The Sherry Lansing Theater will be a premiere space that will be a central part of our arts wing.”

The new arts wing is part of a larger expansion of the Schools that will also allow Lab to maintain its diverse student body at a time of unprecedented demand, both within the University community and among families from the neighborhood and across the city. “Careful planning is taking place to preserve our rich values and traditions as we grow in size and become one of the largest independent schools in the country,” says Mr. Magill.

In late September, the Schools broke ground for Earl Shapiro Hall, named for 1956 alumnus Earl Shapiro. The facility on the 5800 block of South Stony Island Avenue will be the new home for Lab's early childhood program, housing nursery school through second-grade classes.

More information about the Lab+ project can be found at: www.ucls.uchicago.edu/support-lab/the-lab-plus-campaign.
Teachers help Middle and High Schoolers grow into thoughtful, focused artists

BY SUSIE ALLEN, AB’09

It was a bold idea. For her final project, a student in Liese Ricketts's advanced photography class decided to explore the impact of the war in Iraq.
It was a bold idea. For her final project, a student in Liese Ricketts’s advanced photography class decided to explore the impact of the war in Iraq.

But Ms. Ricketts’s student, Catherine Cantwell, ’04, struggled with her first effort. Her collection of photographs of yellow ribbons outside homes—the traditional symbol that someone in that home has a loved one away serving in the military—just wasn’t working. Ms. Ricketts encouraged her to talk to the soldiers’ families and include them in her images. So Catherine began the nerve-wracking process of knocking on doors.

The result was a “stunning” portfolio.

The series “was about the whole family and the person who wasn’t there,” Ms. Ricketts says. “That’s what she really wanted and the person who wasn’t there.”

The faculty believes all students can benefit from understanding the creative process, whatever their level of skill or interest, and they’re designed a program that speaks to the school’s broad audience.

The curriculum includes quarter-long survey classes at the middle school level, as well as more advanced offerings in photography, sculpture, mixed media, graphic design, and drawing and painting at the high school level. The coursework is aimed at providing a foundation in visual literacy, art history, and creative thinking for all students, while preparing others for more advanced study.

FOSTERING CREATIVE THINKING IN EVERY DISCIPLINE

According to teacher Brian Wildeman—who teaches seventh-grade art as well as U-High photography courses in advanced drawing and painting and a new graphic design course—fostering a student’s creativity is valuable even if their interests lie in other fields.

“A lot of real-life problems don’t have a formula,” Mr. Wildeman says. “You don’t change the paradigms in science without the creative part, without the imaginative part.”

At every level, students tackle assignments that prod them to think creatively and to hone their technical skills.

In seventh grade, for example, Mr. Wildeman has his students draw self-portraits from photographs. At first, they struggle to make realistic renderings of their own faces; then, Mr. Wildeman instructs them to place a grid on top of the photograph. “I have them draw box by box and upside down so that they have to look carefully at each box.” When they turn the image right-side up, “they are often surprised by the accuracy they’ve achieved,” Mr. Wildeman says. “That cathartic ‘can-do’ moment is sometimes a determining factor in how [they] feel about continuing to pursue art in high school.”

Self-portraits also help to connect students with art history and artistic tradition. “There probably isn’t an artist ever that hasn’t done a self-portrait,” says Annie Catterson, who teaches high school studio art, mixed media, and seventh- and eighth-grade art. “You can show them Leonardo’s self-portrait, you can show them Gauguin. We have a rich slide show of artists who have explored their own face in different ways.”

Other projects challenge students to preconceived notions about their medium. Ms. Ricketts instructs her beginning photography students to take photos of nothing. “They say, ‘What’s nothing?’ And I say, ‘It’s like ‘Seinfeld.’” Ms. Ricketts explains.

The idea, she says, is to push students away from thinking their photos must tell a story. The subject matter can be almost anything, as long as the photographer’s approach to it is novel or striking. “Photography does not need to be about what’s in the picture. It’s about how the picture is.”

When students reach advanced photography, the assignments are even more self-directed. During the second quarter, students propose a single topic to pursue for the rest of the year. This year, senior Jacob Rosenbach chose to photograph subjects on commuter trains, while fellow senior Taylor Crowl “visualized” common turns of phrase, like “butterflies in the stomach.”

By the end of the year, students have produced a coherent portfolio of beautifully printed work, just as they would do in a graduate-level course.

GROWING INTO ARTISTS

Struggling with a single topic for a long period of time reinforces the idea that “there is a process of growth to becoming an artist. It is not putting on a beret,” Ms. Ricketts says. “It’s about focus and care.”

Initially, many students have a limited view of what makes a “good” artist, and think it resides solely in the ability to draw or paint realistically. While these skills certainly matter, “[I try] to push advanced students from realistic to conceptual thinking,” Mr. Wildeman says.

Ultimately, art “has more to do with being open to learn to apply internal narratives, and explore them in visual terms,” Ms. Catterson agrees.

Like Ms. Ricketts, Ms. Wildeman gives his advanced students open-ended prompts that encourage conceptual thinking. Recently, he’s asked students to produce environmentally sustainable artwork.

One senior, Matthew Jugett, enthusiastically took up the challenge and designed masks, a lamp, and a table out of unusual and recycled materials, from plastic bags to old t-shirts. The assignment helped foster his interest in industrial design, which he plans to study in college.

But teachers hope that even students who aren’t bound for art school will experience “the joy of making something,” as Ms. Ricketts puts it, in their art classes.

The art classroom environment is social but contemplative, according to Ms. Catterson: “It’s a time to explore a different kind of learning.”

For many, the studio provides a safe haven and a respite from their other coursework. Mr. Wildeman says, “That’s one of the wonderful things about being the art teacher—most people look forward to going to class.”
WITH 96 CAISSONS, THE WORK GOES ROLLING ALONG

Groundbreaking celebration kicks off construction for Earl Shapiro Hall

BY CATHERINE BRAENDEL, ’81

The “caisson” in the famous military song is an ammunition cart. However, for Lab’s purposes, caissons are circular holes drilled into the ground some 90+ feet down and filled with concrete to support a building. They’re used for construction in areas where water is a consideration, and that pretty much describes all of Chicago’s lakefront real estate. At the 5800 S. Stony Island Avenue site—future home of the new Earl Shapiro Hall and Lab’s Early Childhood Campus—96 of them are already in place.

A lot has happened since September, when hundreds of guests celebrated the groundbreaking for the new building. On that sunny Saturday right after the school year had begun, everyone from families to faculty and alumna to Alderman Leslie Hairston, ’79, marveled at the sheer size of the newly cleared Stony Island site.

The site, then just a wide open gravel lot—of which about three-fourths will be used for Lab’s new campus—was decorated with tents and monitors showing video, not only of the demolition that took place but also of an animated film imagining what it will feel like to move through the new building.

Guests strolled among construction-related kids’ activities: Lego building, sandcastle construction, and cookie decorating. Families took advantage of photo-ops on one impressively large crane. And, as always, kids found ways to make the environment their play area, digging in the dusty gravel with mini Lab+ shovels—hands-on “groundbreaking” with Lab Director David Magill. One small child even concluded that the vast open space was the new school!

At present, due to the very favorable weather Chicago has had this fall, construction is a little ahead of schedule. Five hundred truckloads of dirt have been removed from the site. At 20.4 cubic yards of dirt per truck, that’s about 10,200 cubic yards of soil. And in late December (with temperatures well above freezing) the crew poured grade beams—used to connect the caissons for building support.

The Nursery/Kindergarten and Lower School faculties continue to be deeply involved in the planning of the new building, which is scheduled to open in the fall of 2013. Recent collaborative meetings with the architects, consultants, school administrators, and teachers have focused on how outdoor play and green spaces will be landscaped and what types of play equipment will further the curricular goals of Lab’s noted early childhood education program.

Named for 1956 alumnus Earl Shapiro, the building will be the new home for Lab’s early childhood program, housing nursery school through second-grade classes. In 2008, members of the Shapiro family—Earl, his wife, Brenda, and their children Matthew, Benjamin, and Alexandra, all of whom attended Lab—made a $10 million gift to the Laboratory Schools, citing the unique combination of talented and diverse students, outstanding teachers, and a focus on critical learning. Earl Shapiro died shortly after the gift in his honor was announced.
Justice Stevens visited the University this past October, his first visit since 2002. His talk at International House coincided with the launch of his new Supreme Court memoir, *Five Chiefs*.

Justice Stevens attended Lab during the 1920s and 1930s, long after John Dewey left the University. During this time, however, the Laboratory Schools remained a Deweyan crucible of research into education methods and outcomes. “We had an awful lot of tests,” Mr. Rinder recalls. Even in the elementary school, many teachers were nationally known scholars and authors, including Arthur Galpin Bovee, a prominent author of books on teaching French, and kindergarten teacher Olga Adams, whose book *Children and the City* advanced the understanding of children as engaged members of urban society.

Justice Stevens attended Lab during the era of Robert Maynard Hutchins as the fifth president of the University of Chicago (1929–1951), the Laboratory Schools, the college, and the graduate schools participated in almost non-stop experimentation in organizing and implementing an education program. One administrative decision that affected Stevens and his classmates was combining the seventh and eighth grades and creating a new class in High School called sub-freshmen. “When we finished sixth grade, we went to high school,” says Mr. Rinder. As a result, Justice Stevens graduated from U-High in 1937, at age 18.

BY WILLIAM E. BARNHART, MST ’69, MBA ’81
It’s interesting to speculate about how John Stevens’ life and American law might have been altered if he had experienced the full term of kindergarten plus 12 years of schooling at the Laboratory Schools, graduating at age 18. Against his parents’ wishes, the young Stevens enlisted in the Navy at the Great Lakes Naval Air Station, north of Chicago, on December 6, 1941—the day before the Japanese attack on Pearl Harbor. He often suggests in jest that the first event caused the second.

INTELLIGENT PEOPLE CAN DISAGREE

In late December 1941, Justice Stevens was beginning graduate studies in English literature at the University. His love of literature had been mentioned by one of the college’s most popular and lauded professors, William Rainey Harper Professor of English Norman F. Maclean, Ph.D ’40. (Professor Maclean went on to write the acclaimed autobiographical novel A River Runs Through It.) Stevens calls Professor Maclean “my inspiration” and speaking to University students in 1979, he said, “the study of English literature, especially lyric poetry, is the best preparation for the law. That training helped me later in trying to decipher law statutes.”

As a senior in the 1940–41 academic year, Justice Stevens led the staff of The Daily Maroon, the student newspaper published dozens of column inches reflecting the national debate about whether America should directly enter World War II in Europe. Two professors in particular—President Hutchins and a brilliant scholar Hutchins had brought to the campus in 1930, Mortimer J. Adler—engaged in a sharp exchange about the wisdom of America’s involvement in Europe. Adler favored immediate engagement; Hutchins argued the isolationist case. Under Stevens’ editorship, the Maroon published the arguments. As Justice Stevens recalled years later, he confronted the power of opposing opinions at this high level of thought—the sort of conflict that characterizes the work of the Supreme Court. (Stevens also had the opportunity to study under these two professors in a rigorous humanities class that emphasized analysis and discussion and later became known as the Great Books program.)

“It was a lesson I’ve often learned, that intelligent people could disagree,” he says. “The Maroon sided with Adler: Aid to Britain, at a minimum, and military engagement “if Britain seems doomed” are required “if we are, in truth, to discover the new moral order for which we are searching as earnestly as [President Hutchins] is,” wrote Steven’s friend Ernest Leiser, ’41, the Maroon’s chief editorial writer and future television news executive at CBS.

In the wake of Pearl Harbor, the Navy at the end of 1941 rushed to increase its ranks of young officers who could quickly develop the skill of interpreting Japanese signals under intense analysis, confidentiality, and rapid decision making. Stevens had undergraduate Stevens been a member of the Class of 1942, his eventual induction into the Navy might not have put him on the fast track to Pearl Harbor and won a Bronze Star for interpreting Japanese signals under intense pressure for timely reports on Japanese ship movements.

John Paul Stevens was an academic and athletic standout while at Lab. He was captain of University High’s 1937 “lightweight” basketball team and won its season opener with a last-minute shot.

Justine Stevens received the Distinguished Alumni Award from the Laboratory Schools in 2001, and in 2002 the University of Chicago Alumni Association awarded him the Alumni Medal, the highest honor the organization can bestow.

About the author: William E. Barnhart, M.S.T.’69, M.B.A.’81, worked as a fourth-grade student teacher at the Laboratory Schools during the 1968–69 academic year. These days, he is an independent writer with a 40-year career in journalism including covering politics, business, and finance for several Chicago newspapers. He is the co-author of John Paul Stevens: An Independent Life (Northern Illinois University Press, 2010) about which former FCC Chairman, Newton N. Minow says, “Bill Barnhart and Gene Schlickman combine their exhaustive research with insightful analysis to give readers a splendid biography of the Supreme Court’s most respected member.” The book also wins the approval of UChicago Law professor, and Lab parent, Bernard Harcourt: “An excellent, well-written, and fascinating book that does a fabulous job of presenting Justice Stevens’s biography in all its complexity and multiple dimensions, I learned a remarkable amount about Justice Stevens that I had not known before.”

Of ancient French literary texts. Dean Smith, a navy veteran of World War I, had another job on campus as a talent scout for Navy intelligence.

“He was the undercover guy,” Justice Stevens recalled. In 1941 Stevens was studying cryptography under Smith—a cause not to be found on the college curriculum. After training in Washington, DC, Stevens shipped out to Pearl Harbor and won a Bronze Star for interpreting Japanese signals under intense pressure for timely reports on Japanese ship movements.

Had undergraduate Stevens been a member of the Class of 1942, his eventual induction into the Navy might not have put him on the fast track to Pearl Harbor and the more than two years of elite work there that grounded him in the skills of teamwork, intense analysis, confidentiality, and rapid judgment for which he is honored today.
Thursday U-High business drops almost entirely 

By Rolland Long 

Associate editor

Restaurants along 57th Street between Kimbark and Drexel have lost the business U-Highers brought them during Thursday double lunch hours but that loss has not affected their overall revenue managers say.

This year’s schedule cut out the extended lunch period that many, U-Highers relied on to dine off-campus, besides attending, club meetings or to work on journalism, theatre or music projects. (During Thursday lunch periods, U-Highers no longer pour into Noodles, etc., Medici, Z&H and Edwardo’s.)

WHILE NOODLES ETC. manager Natalie Housh said she would come in to eat, I would need to schedule an extra and the loss is still residual. When so many students came on Thursdays, other people might not have wanted to eat here because it just looked like it’s too crowded.

“Some of our ideas was to create a small store, called a ‘Meat Shed.’ We thought of it because on Thursdays, other people might not have wanted to eat here because it just looked like it’s too crowded.”

“Some of our ideas was to create a small store, called a ‘Meat Shed.’ We thought of it because on Thursdays, other people might not have wanted to eat here because it just looked like it’s too crowded.”

“We haven’t seen a big difference in our income, although we’ll probably be more sure later on.”

According to Edwardo’s Manager Reynaldo Servano, business is slow because of the economy; not because U-Highers aren’t eating there.

“Before I got a job here eight months ago, business was already slow.”

When he came here for a job interview, the General Manager told me I might not get many hours, and this is when I was a server. I’m a man now, and I don’t know what I’m doing, but I think you can say that perhaps you’ll be around when you can. We’ve been serving meat in the end of the restaurant to know that the customers are happy. When I started working here I would say I was mostly college students and maybe high schoolers every so often. Maybe the lack of business might be a little affected by the new schedule change in U-High, but I would say it’s mostly because of the economy.”

“Without double lunch, during the school year I rarely go to Noodles anymore, although I still occasionally go to the Medici in the mornings to get coffee with friends.”

“I’m guessing the loss of double lunch didn’t leave a huge dent in 57th Street businesses’ income, but there are still a lot of people I know that don’t have the time to go to any of them anymore. I definitely miss the convenience of double lunch, since it was great having time to relax and finally not need to run somewhere.”

“For Z&H, the one-year-old restaurant on 57th Street, the change caused Z&H staff to scrap a small food stand marketed toward U-Highers behind the restaurant, although whether the change is good or bad financially remains to be seen.

“The thing is, there is a trade off losing the large amount of customers that used to come all at once,” Z&H manager Tizziana Baldenebro said. “When too many students came on Thursdays, other people might not have wanted to eat here because it just looked like it’s too crowded.”

“Who are these people?”

Edwardo’s manager Tizziana Baldenebro said. “When too many students came on Thursdays, other people might not have wanted to eat here because it just looked like it’s too crowded.”

“Who are these people?”

Despite the loss of business, U-Highers aren’t eating there.

“Not everyone is grieving the loss of double lunch. Having 5th period free, Sophomore Alexis Acosta says she has enough time to finish work everyday. “I don’t really miss it that much, though.”

“I have 5th free every day, which is pretty nice. I can’t usually go off-campus with friends, since not everyone has a free period after lunch. I can somehow get out with people during the free periods everyone has on Thursdays and sometimes, but there are no schedules, as it’s not consistent.”

“Last year I mainly went to study groups for my biology class. During double lunch, I did a lot of work, and sometimes I would also take that time to take a break, like to Potbelly’s. If I did have a choice though, I would be fine with changing the schedule back to the way it was last year.”
save the date

Connections Lab Art Expo and Auction Preview
There was too much great art so, this year, Connections is sponsoring an art exhibit and performances by Lab students and teachers from all divisions. All families are invited.
Saturday, January 28
1–5 p.m.
Kovler Gymnasium

Alumni Pack the Gym Night
Wednesday, February 8
Kovler Gymnasium

Chicago Alumni Reception, Classes of 1970-1989
Thursday, February 16
Hotel Palomar

Chicago Alumni Reception, Classes of 1990-2008
Thursday, April 19
Hotel Palomar

For details and to RSVP to any event go to www.ucls.uchicago.edu/alumni or contact the Office of Alumni Relations and Development at 773-702-0578 or alumni@ucls.uchicago.edu

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