

ISSUE #4
JUNE, 2024

PAINTING
DRAMA
MUSIC
FILM:



EVERYTHING
ARTISTIC,
ALL IN
ONE PLACE.

Issue 4

EDITOR'S LETTER

As we near the end of another school year, it is with feelings of both reminiscence and excitement that we present our final issue of the year.

This edition focuses on recognizing the prevalence and significance of art internationally and within our school community. Be sure to read until the end to see our feature interview with Mrs. Cosentino, outlining plans for the new SBA.

To our graduating seniors, we thank you for your indelible contributions, and extend a heartfelt congratulations and best wishes for the journey to come.

Wishing you all a safe and joyous summer.

Happy reading!



Abigail Joseph
Executive Editor



Logan Capell
Executive Editor

TEACHER ADVISOR

Ms. Dunlop

EXECUTIVE CO-EDITORS

Abigail Joseph

Logan Capell

WRITERS:

Hannah Thompson

Cecilia Vong

Isabella Vignando

Rebecca Varghese

Islay Chidiac

Saqqara Chidiac

Devon Coote

Bentley Huang

EDITORS:

Srija Myneni

Francis Kafieh

Hannah Thompson

Nithishaa Packiareginauld

Clara Kim

DESIGNERS:

Nithishaa Packiareginauld

Clara Kim

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THE HARLEM RENAISSANCE

CELEBRATING AFRICAN AMERICAN ART & CULTURE

WRITTEN BY:
HANNAH THOMPSON

In the bustling streets of Harlem during the 1920s and 1930s, a powerful artistic and cultural movement emerged, igniting a spark that would illuminate the creative landscape of America for decades to come. This movement, known as the Harlem Renaissance, was a celebration of African American art, music, literature, and intellect that challenged stereotypes and reshaped the cultural fabric of the nation.

The Harlem Renaissance was a vibrant and dynamic period characterized by flourishing creativity and expression within the African American community. It was a time when artists, writers, musicians, and intellectuals came together to celebrate their heritage, reclaim their identities, and demand recognition for their contributions to American culture.

At the heart of the Harlem Renaissance were the voices of African American writers who used their pens to tell stories of resilience, struggle, and triumph. Literary giants such as Langston Hughes, Zora Neale Hurston, and Claude McKay captured the spirit of the era through poetry, novels, and essays that explored themes of race, identity, and the African American experience. Their works entertained yet enlightened, challenging prevailing attitudes and opening minds to new perspectives.

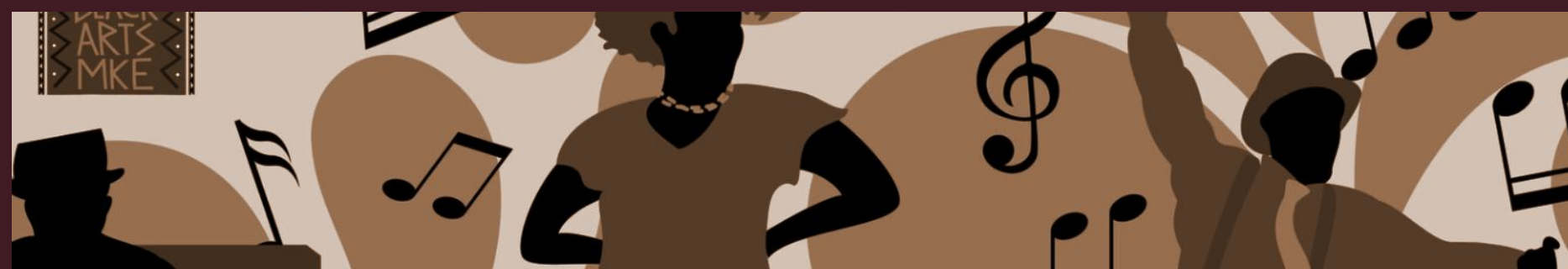
Music was another cornerstone of the Harlem Renaissance, with jazz and blues serving as the era's soundtrack. Legendary musicians like Duke Ellington, Louis Armstrong, and Bessie Smith took center stage, captivating audiences with their soulful melodies and innovative improvisations. Jazz became more than just music; it was a form of cultural expression that embodied the spirit of freedom and creativity that defined the Harlem Renaissance.

Visual artists made significant contributions to the Harlem Renaissance by using their talents to challenge stereotypes and celebrate African American culture. Painters such as Aaron Douglas and Jacob Lawrence depicted scenes of everyday life in Harlem, capturing the vibrancy and energy of the community through bold colours and striking imagery. Their art served as a powerful protest, challenging the prevailing notions of beauty and representation in American society.

Intellectuals and scholars played a crucial role in shaping the discourse of the Harlem Renaissance, providing a platform for critical thought and debate. Figures like W.E.B. Du Bois, Alain Locke, and Marcus Garvey advocated for social and political change, urging African Americans to embrace their heritage and assert their rights as citizens of a changing nation.

The legacy of the Harlem Renaissance continues to resonate today, reminding us of the power of art and culture to effect change and inspire hope. It was a time of extraordinary creativity and resilience, a testament to the enduring spirit of the African American community and its contributions to the rich mosaic of American culture.

As we celebrate the legacy of the Harlem Renaissance, let us honour the artists, writers, musicians, and intellectuals who dared to dream and create. Their voices continue to echo through the corridors of history, reminding us of the transformative power of art to transcend barriers and unite hearts.



“

*All artforms are
in the service of
the greatest of
all arts: the art
of living.*

- Bertolt Brecht

”

The Group of Seven: Shaping Canada One Stroke at A Time

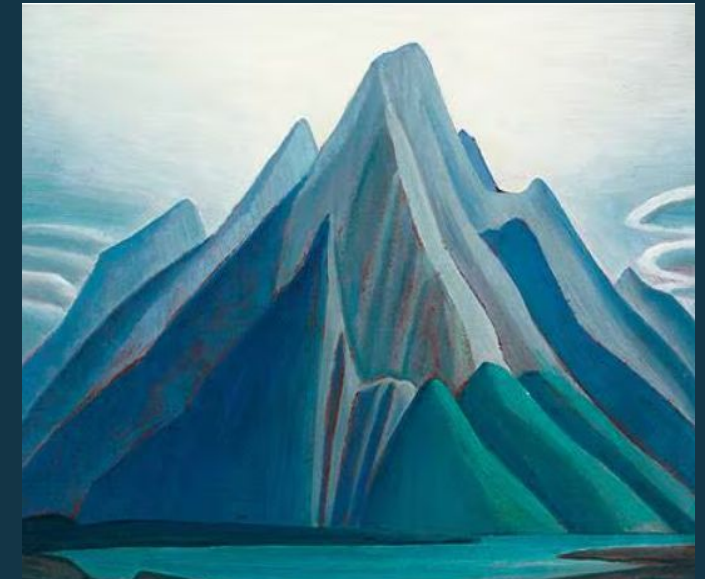
By: Bentley Huang

Amongst the tapestry of various artistic voices in the 1900s, Canada's Group of Seven arose as a defining force of Canadian identity. Established in 1920, the group separated themselves from the European paradigm and created a distinctly Canadian art form, encapsulating the landscape of Canada. They immortalized the Canadian landscape and told stories of our ancestral lands through every stroke of their brushes. Each painting, whether of the majestic Rockies or the lush taiga rainforests, manifested eloquent yet authentic voices that powered the Canadian story, serving as a token of Canada's evolving identity. Their pioneering efforts served as catalysts to the country's artistic development, fostering a sense of pride while highlighting Canada's talents on the world stage

Red Maple by: A.Y. Jackson



*Mountain Sketch XCI
by: Loeven Harris*



Canada's wilderness, full of deep-rooted traditions, diverse cultures, and rich histories, is home to a myriad of tales that echo its past and shape its present. The group's artwork offers a glimpse into the country's complicated history, pristine landscapes, and a newfound respect for ancient Indigenous traditions. Through their paintings, viewers often gain a deeper appreciation of the story of our land and its legacy, including its evolutions that have molded Canada as it is now. The Group of Seven, in their quest to portray Canada's spirit, captured the immeasurable value of art's impact on culture, capturing the essence of a nation's past while shaping its future.

The Group of Seven, also known as the Algonquin School, was a group of revolutionary Canadian landscape painters, consisting of Franklin Carmichael, Lawren Harris, A. Y. Jackson, Frank Johnston, Arthur Lismer, J.E. H. MacDonald, and Fred Varley. The group formed during Canada's time of development when Canada was finding its feet as an independent nation.

Navigating through the formation of a new "culture", Canada was wrestling with the influences of the Old World traditions against the formation of a new "Canadian Identity." Such



confusion was evident in all aspects of society at the time, including art where Canadian painters often found themselves dumbfounded by both the conservative quality of Canadian art and the rising sensations of artistic innovation.

The Group of Seven befriended each other in Toronto between 1911 and 1913 and were drawn together by their collective frustration with the current state of Canadian art. Meeting at the Arts and Letters Club of Toronto, the members would often look at one another's paintings, give each other feedback, and discuss techniques.



Amongst the confusion in the artistic world, the Group was inspired by French Post-Impressionists, such as Vincent Van Gogh, Edvard Munch, and Emile Bernard, who used vivid colours and a thick application of paint to emphasize geometric forms and distorted forms for an expressive effect. However, the real turning point of their style happened in 1912, when MacDonald and Harris saw an exhibition of contemporary Scandinavian paintings in Buffalo, New York. The men were struck by the methods the Scandinavians employed, such as the use of flat, bright colours to make the landscape more vivid. This new approach would become a key style in their paintings. The group then began establishing themselves as a "landscape school" and continued to paint the rugged landscape of Canada. From serene lakes to icy mountains and jagged cliffs to picturesque woods, the Group of Seven has truly captured all aspects of Canadian landscape.

By the peak of their fame in the mid-1950s, many reproductions of their paintings hung on the walls of classrooms in every school in the country. Their work evoked a sense of pride and nationalism as they sparked a new "national vision" of Canada, contributing to the growing sense of Canadian identity. However, it wasn't all smooth sailing for the group; the Group has met some opposition throughout their careers, especially due to their interpretive style of painting. From the start, their exhibitions have sparked controversy, with one critic comparing their works to "the contents of 'a drunkard's stomach'". If anything, the negative reviews and letters of critics caused passionate and clever conversations between their supporters and opponents. However, the discussions were always directed towards their significance towards the emerging sense of Canadian identity, further demonstrating their impact on our country's culture. In the end, the group became a hallmark of Canadian culture and identity, narrating stories of both the old and new for all to see.



AI in the Music Industry

Artist: Cecilia Vong



0:44

3:45



Undoubtedly, artificial intelligence has taken the world by storm, including transforming the music industry as we know it today. With AI being conveniently available, it's becoming easier than ever to produce music.

Aspiring artists now have tools like GarageBand and Global Groove at their fingertips, allowing them to create beats, instrumentals, melodies, harmonies, rhythms, and even lyrics with remarkable speed and ease. Some think that AI gives inspiration to budding artists, whereas others fear it spells doom for the music industry. The loss of human craftsmanship is evident in AI-generated music as it lacks emotional complexity, and we're not even taking into account copyright infringements that AI uses. If anyone can generate a song in a matter of seconds, is the art of music dead?

Potentially less controversial is auto-generated playlists using AI technology. Spotify released AI DJ, a feature that curates personalized playlists based on your listening habits. However, it will be interesting to see how Spotify continues to develop its technology, perhaps even integrating AI-generated music into the curated playlists.

AI covers have continued to gain popularity, especially on social media. Anyone can use one of the generators to create an AI rendition of their favourite artist covering a song. While listeners enjoy these versions, many artists and labels feel threatened and violated by the potential misuse of their work.

Artificial intelligence technology inevitably has various pros and cons, from making the songwriting process more efficient to violating copyright laws. It's only a matter of time before we find out the true extent of its impact on the music industry.



In today's society, there's a growing interest towards making everything more aesthetically pleasing. From the way we decorate our homes, to the clothes we wear and the photos we post on social media, the world is aiming to become a more visually pleasing and harmonious environment. Although it's a fairly new obsession, the aesthetic movement has been around for a long time, tracing back to a 19th-century artistic and philosophical movement that celebrated the importance of beauty and creativity in everyday life.

The Industrial Revolution and urbanization of the 19th century, brought many changes in society and the way people lived. Artists and thinkers of the time believed that the emphasis on materialistic possessions and industrial production was leading to a loss of beauty and meaning in everyday life. So, they started promoting the idea that beauty should be a central focus of life. Not just something reserved for art galleries and museums.

One of the key ideas of the aesthetic movement was "art for art's sake," which emphasized the importance of art and beauty for their own sake, rather than for a purpose. It aimed for people to just decorate their lives with aesthetic pieces, for the sake of beauty instead of focusing on its logical purpose. This was done by creating beautiful environments, both in the home and in public spaces. For example, this movement popularized the use of paintings, such as wallpaper, furniture, and pottery, which were designed to be both beautiful and functional.

The aesthetic movement also had a significant impact on fashion, with many people embracing a more fashionable and aesthetically-pleasing approach to dress. Clothing became more elaborate, with an emphasis on velvety fabrics, intricate patterns, and

even cultural wear.

Today, we can see the aesthetic movement in the way many people approach design and creativity. Many people have Pinterest boards full



of aesthetically pleasing items and designs they wish to have in their lives and many brands and retailers curate their items surrounding aesthetic items. Although we live in a fast-paced, ever-changing world, the aesthetic movement reminds us of the importance of beauty and creativity in our lives, and encourages us to create and embrace beauty regardless of how it may be found.

THE COMEDIC GENIUS OF JIM CARREY



PRESENTED BY:
DEVON COOTE

Known for his roles in ‘Ace Ventura’, ‘Dumb and Dumber’, ‘Me, Myself, and Irene’ and many more comedy classics, Canadian actor and slapstick comedy legend, Jim Carrey killed every performance he took part in. But how does he do it? How is he so skilled, that his co-stars have to concentrate to restrain laughter while he pulls off his antics?

The answer? Visualization. Not being afraid of failure. Improvisation! These three traits got the 62 year old comedian to where he is today. He performed so many ad libs during his career, that made his recognition as an actor better, and his movies well received. Carrey’s improv is so good that it goes completely unnoticed when you first watch it, as if you wish to believe that it was part of his script.

A terrific example is in ‘How the Grinch Stole Christmas’, when the Grinch (Carrey) is taking a tablecloth off. It was confirmed in the original script that Carrey was supposed to fling off the tablecloth, with all the objects on the table falling right off. Perhaps...completely by accident, he took the cloth off perfectly clean! It does not end here though, as Carrey intended to perform the unscripted funny scene.

After he did the “table trick”, he turned around, walked right back and just pushed everything off, single handedly creating his own comedic scene.

Every comedic genius finds a way to take control of their environment! Jim



The “table trick” scene in ‘How the Grinch Stole Christmas’ (2000)



Carrey and Daniels in “Dumb and Dumber” (1994)

silly, and stupid antics, the hitchhiker was on the verge of breaking character, but then came Carrey, ad libbing “Do you wanna hear the most annoying sound in the world?” If you watch that scene closely, you can see that his co-star, Jeff Daniels, was not prepared for that, and just for a split second cracked up.

It is hard to find another actor that exemplifies pure awesome comedic talent and style like Jim Carrey, mainly because of these examples. Obviously there are frequent ad libs every now and then, but this man was just so elite at it, it practically looked professionally done. It is also why he is personally one of my favorite entertainers, along with all time greats like Chris Farley, Adam Sandler, and John Candy. Their different styles to make an audience laugh out loud are something I truly admire.

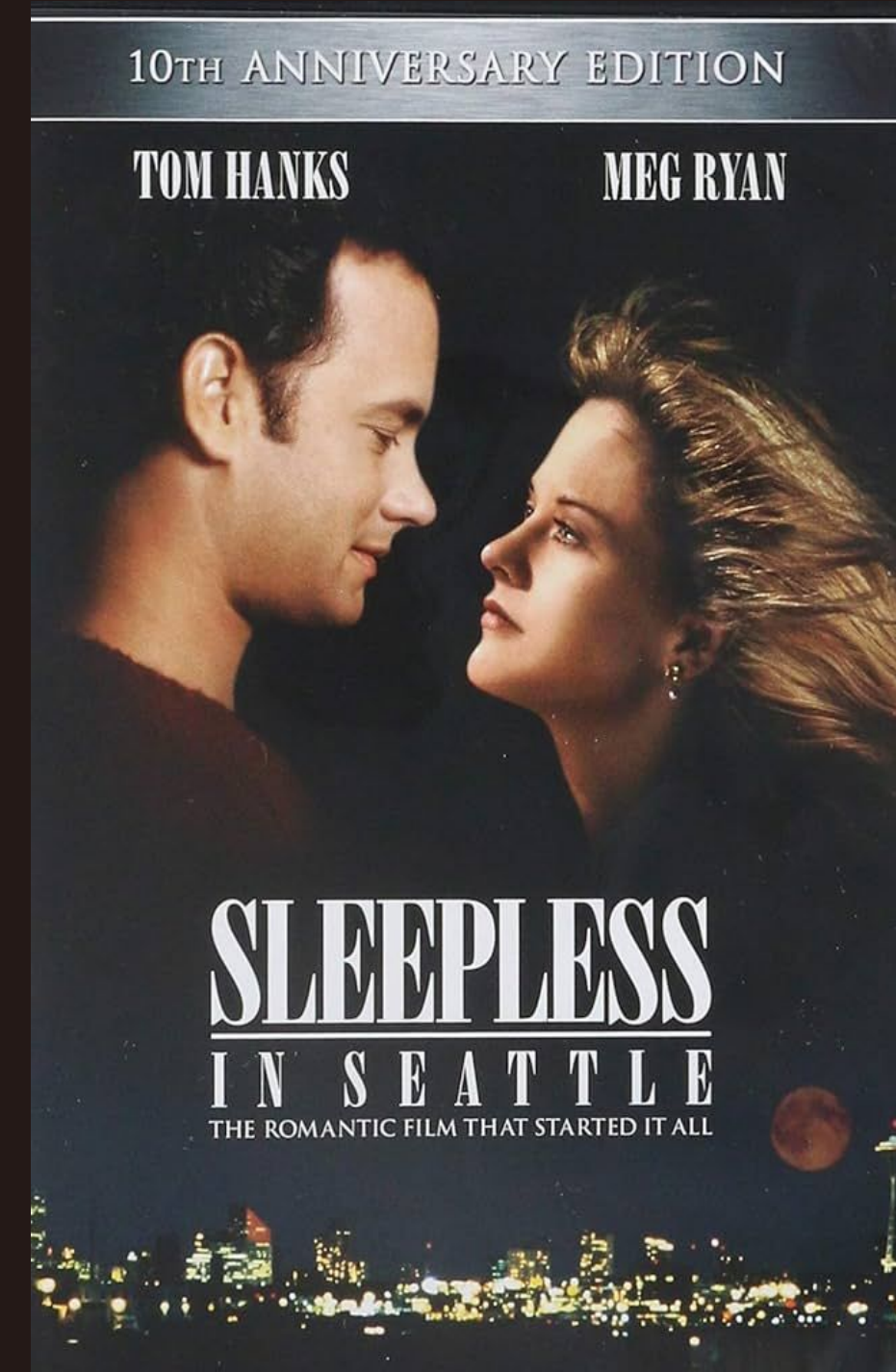


Carrey on the set of “Ace Ventura” (1994)

Islay & Saqqara Chidiac Present:



The 90s was, arguably, the era of romantic comedies. These films are characterized by their light hearted nature, witty banter, and a certain nostalgia that captivates the hearts of viewers, even decades later. Perhaps the most charming of which is *Sleepless in Seattle*, directed by the iconic Nora Ephron. The film stars Tom Hanks as Sam Baldwin, a widower whose son, Jonah, phones a radio call-in show in search of a new wife for Sam. Queen of the screen, Meg Ryan, is Annie, a journalist enchanted by Sam and Jonah, despite being engaged herself. The film is made memorable by its captivating father-son relationship, scintillating dialogue and for ultimately begging the question: what if someone you never met, you never saw, never knew, was the only someone for you? Without further ado, here are forty-two thoughts we had while watching this cult classic:



1. Who moves across the nation after their spouse dies tragically? I seriously question why, out of all the cities in the United States of America, Sam chooses to relocate to Seattle - it rains 42% of the year for goodness sakes.
2. Annie is such a charming character - her quirks are very well written.
3. Despite my love for Bill Pullman, I find myself disturbed by Walter, who is incredibly painful to watch. Annie can definitely choose a better fiancé.

4. “You make a million choices that mean nothing. Then one day, you order takeout and it changes your life.” Wow, the first sandwich meet-cute in the history of film!
5. Jonah calls in to a radio show to find a new wife for his father. How precocious!
6. “People who truly love once are far more likely to love again.” Dear reader, do you believe that?
7. With heartbreaking perfection, Sam articulates the literally magical relationship had with his wife:
“I’m gonna get out of bed every morning ... breathe in and out all day long. Then after a while, I won’t have to remind myself to get out of bed every morning and breathe in and out. And then after a while, I won’t have to think about how I had it great and perfect for a while ... It was a million tiny little things that, when you added them all up, they meant we were supposed to be together, and I knew it. I knew it the first time I touched her. It was like coming home, only to no home I’d ever known. I was just taking her hand to help her out of a car and I knew it. It was like magic.”
8. Annie is crying and, quite frankly, so am I. Just by the sound of Sam’s voice and the quantity of his character, she is already enamored.
9. Annie’s hair! Her coats and sweaters! Her dresses! SO ICONIC!
10. Jonah has a teddy bear called Howard! How cute!
11. Sam’s colleague: “What do they call that when everything intersects”
Sam: “The Bermuda Triangle”.
How witty!



12. Walter is too high maintenance. I don't know how Annie does it; what a hassle to live with.
13. You are going crazy, Annie. It's called “love”.
14. “Annie, when you're attracted to someone, it just means that your subconscious is attracted to their subconscious, subconsciously. So what we think of as fate is just two neuroses knowing that they are a perfect match.” Very wise.
15. Rob Reiner impersonating Cary Grant is golden.
16. Why does this guy Annie works with have a harp in his office?
17. Why is there a random child in Sam’s house? Did he not teach Jonah to ask permission to have a friend over? Why were kids so free-range? The 90s were wild.
18. Sam asks out a colleague who laughs like a dolphin chirps. This will not end well.
19. Annie: “Now that was when people knew how to be in love. They knew it! Time, distance; nothing could separate them because they knew. It was right. It was real. It was...”
Becky : *“...a movie. That’s your problem. You don’t want to be in love, you want to be in love in a movie.”*
Don’t we all? No truer words have ever been spoken in a film.
20. Annie and Sam have opposite, yet pragmatic, views on love, which balances the fairy-tale romance associated with these films and the realism that allows viewers to empathize with the characters.
21. Becky and Annie imitating Cary Grant and Deborah Kerr is literally my sister and I whenever we watch *An Affair To Remember*.
22. Annie writes a letter to Sam and Jonah asking them to meet her at the top of the Empire State building on Valentine’s Day alla *An Affair to Remember*.
23. Sam is incredibly endearing as a father! This father-son duo is adorable!
24. In a disturbing act of sleuthery, Annie finds Sam’s dead wife’s obituary on a depressing proto-Google.

25. Goodness, she has hired a detective to do a background check on Sam. Love is maddening.
26. Does the fact that Annie falls in love with Sam via radio show and is now stalking him qualify as infidelity?
27. Jonah begs Sam to meet with Annie. The pre “stranger danger” era was otherworldly.
28. Jonah is snooping upon Sam and Dolphin-Sounding-Girlfriend. Oh no, he just called the radio show again. This can not have a good end.
29. I can’t even handle someone in the ’90s saying, “Don’t you hate flying?” They practically gave you your own king-size bed back then! Talk to me when you’re squished between two adults twice your size with a small child kicking your seat.
30. Annie is en route to find Sam in Seattle! She can’t bear to live knowing that Sam could be her “destiny” without doing anything!
31. Sam just had a love-at-first-sight moment with Annie, without realizing who she is!
32. I am begging Sam to stop confiding in Jonah about his personal life. It’s just gross.
33. The fact that it does not come across as creepy in the film that Annie is not only in love with Sam, but is also stalking him is magical. Nora Ephron is the patron saint of rom-coms.
34. Such a unique idea to have Annie use *An Affair to Remember* as an oracle for her own love life. Once more, Nora Ephron is a genius.
35. God, Annie has reverted back to Walter. *Sleepless in Seattle* is history.
36. Sam’s sister’s summary of *An Affair To Remember* is a theatrical masterpiece in itself. Rita Wilson could make a career out of summarizing old Hollywood movies.
37. Wow, eight year old children are booking flights.
38. The tracklist of the film is superb! “Stand by Your Man” by Tammy Wynette perfectly reflects how Annie’s morality is pressuring her

to remain with Walter, despite the fact that she doesn't love him. Nora Ephron, again, is a directorial master.

39. Who re-gifts their mother’s engagement that is not from Tiffany’s in a Tiffany’s bag? How did Walter get his hands on that bag in the first place?
40. Look what you did, Sam. You made Jonah run away to New York, where he could be mugged, kidnapped, or murdered, to find Annie to save the family from Dolphin-Sounding-Girlfriend. Nice going, Sam.
41. Annie finds Jonah’s lost backpack and meets with Sam and Jonah as they retrieve it. Instantly, it’s love at first sight.
42. The stars have aligned! Sam, Jonah and Annie have met at last and leave the Empire State building together! Tears! Love! Joy! The end.



After reflecting upon our forty-two thoughts, we have come to the conclusion that *Sleepless in Seattle* is, in fact, worthy of being deemed as one of the greatest romantic comedies of all time. This is precisely due to the fact that the film is the opposite of many of its counterparts. As opposed to a classic meet-cute, Annie and Sam do not meet until the very end of the film, and only fall in love via a letter and a radio show. In fact, the film is self-aware of its uniqueness to the point that it comments on how cinema influences society’s perception of love. The film sends a message to viewers that you and your actions dictate your destiny and if you want something to happen in life, you have to take chances and make changes. *Sleepless in Seattle* is a window into the simpler days of the past, when you didn't have to see somebody to fall in love with them; when all you needed to hear was the sound of their voice spilling their most vulnerable truths, thus illustrating love in its purest form.



2024 Arts Night

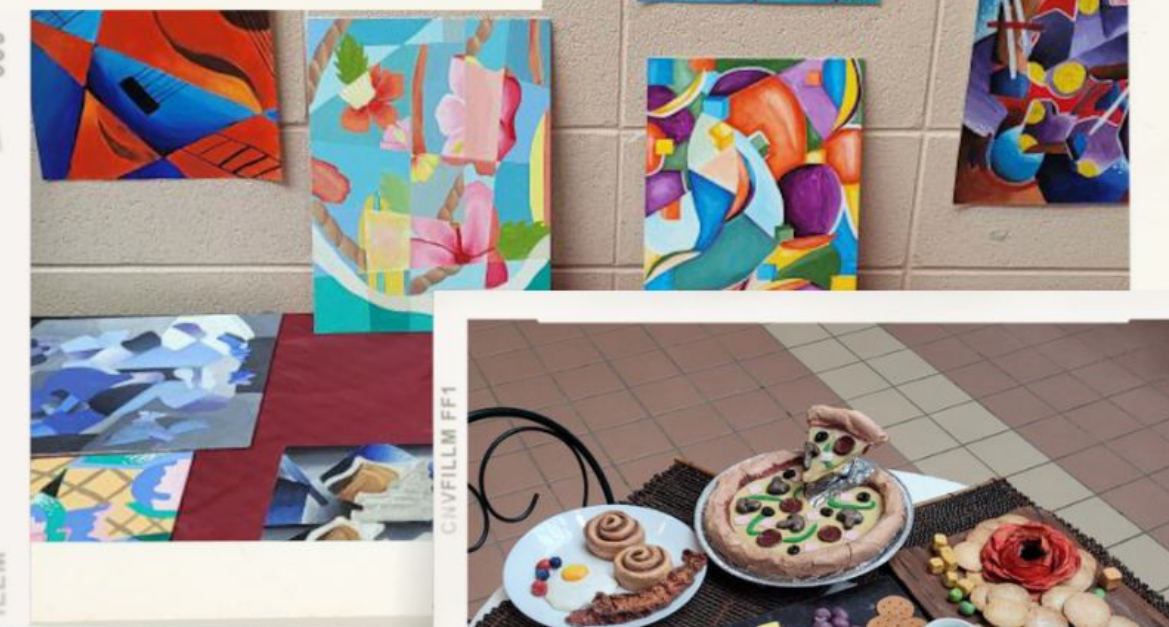


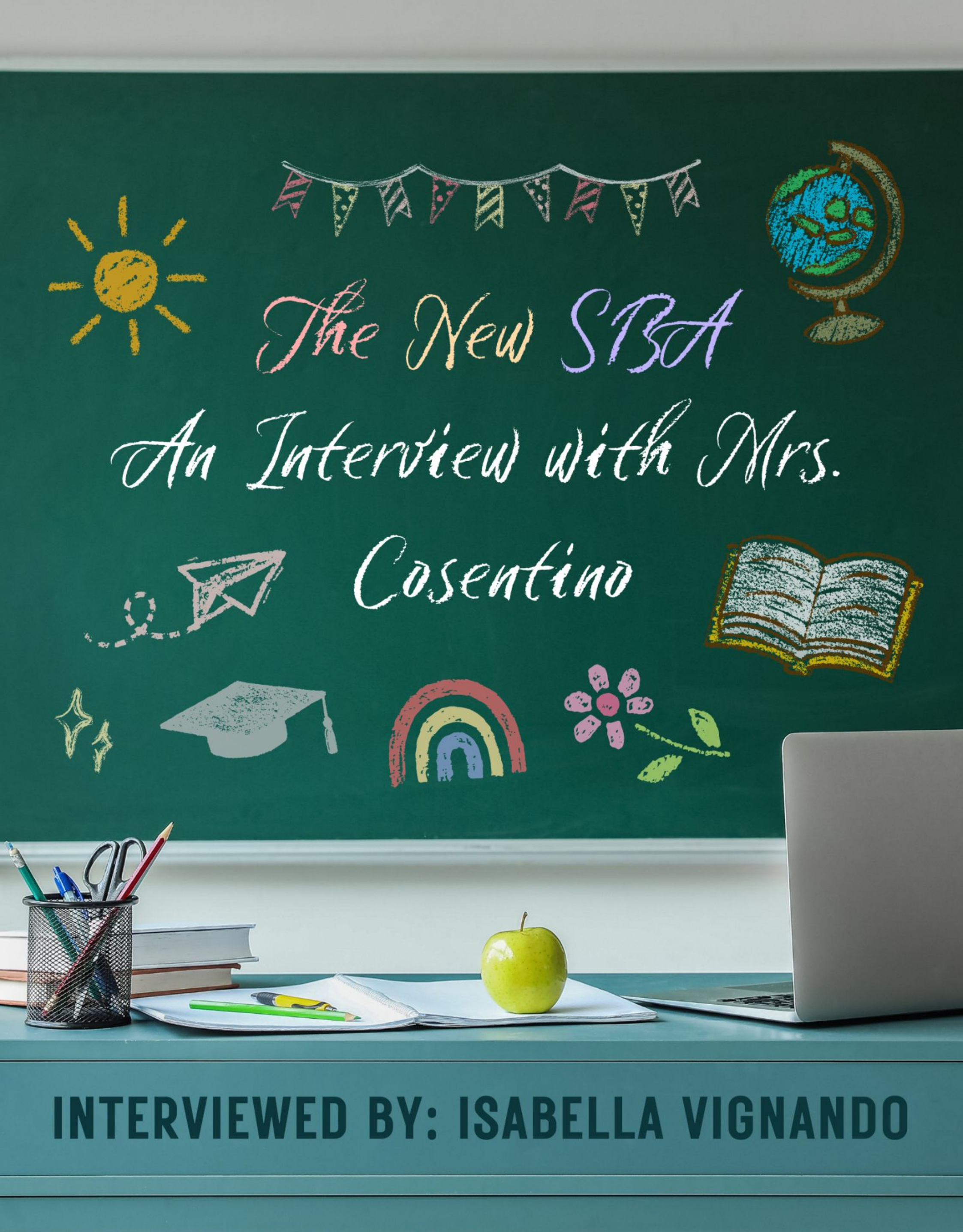
on Mount Olympus



Silent Auction

Photography Corner





INTERVIEWED BY: ISABELLA VIGNANDO

How connected are you to your school? How much do you know about its history? If your answer to those questions is “not much”, the school’s website is a great place to start. It gives a brief history and explanation for things like our school motto and values. Our current school motto (*in lumine tuo*) comes from the Latin translation of Psalm 36:6 “for with you is the fountain of life, and in your light we see light” and it seeks to inspire respect, honesty, integrity and determination within our school community. How many of you would understand that message at first glance? As we’re coming up on our schools 40th anniversary in September 2025, it’s becoming clear that as students change with the times, they are losing touch with the vast history of this school.

I spoke with Mrs. Cosentino about her observations of our school community as a returning staff member. She spoke about having picked up on this lack of connection to our school legacy and her efforts to make renovations and take up small projects around the school to bring positive change to our school’s sense of community.

Here’s what she had to say about this living, breathing, ever evolving school culture we’ve built over the years as a St. Brother Andre community.

What is your vision for the “New SBA”? What inspired you to make these changes?

“Talking and listening to lots of different groups within the school. When I first came back to St Brother Andre in September, I didn’t have a set plan, per se. Because I had been here before as a vice principal many years ago, I knew the community; I knew a lot of the staff, but obviously didn't know the students here because the kids that I've worked with have long gone and have graduated. So, I was a little bit familiar, but I also knew that a lot had gone on in the 8 years that I had been away. I just wanted to spend the first month and a bit talking to as many people as I possibly could, just to get their feel about what they have loved about what's been going on at SBA, and where they thought that maybe it was time to make some changes.

And one of the things that came through very clearly by almost everyone I spoke to was a need to get back to a basic sense of school identity and define very clearly who we are and what we believe. Not so much in terms of the academic programs that we have here, like the AP or the French Immersion programs, but people wanted to come up with something that makes a statement about who the students and staff at St. Brother Andre are, what they're about and what people can expect. And so, the more I talked to people the more I realized how little people knew about who St. Brother Andre was, and I thought, 'the name of our school is probably the most basic element of our identity, so start there.' And a lot of the ideas that started to generate came from this need to get to know him better, get to know what his legacy was all about, and if there was an opportunity to get to know his story. To use some of that to build a culture here at St. Brother André that reflected who he actually was as a person and then who we love him as, as a saint. And so began discussions around, 'well maybe, Mrs. Cosentino, we should start to think about how we brand ourselves as a school.' As a principal I [started] thinking, 'well school branding is a couple of different components, not the least of

motto and our crest' and I asked kids: 'Do you understand what our school motto even means?' It's in Latin; it's a beautiful passage from the book of Psalms. I recognize it as an old lady, but I know a lot of people in this school didn't know what the reference was. And it's not to say that just because you don't know, [that] it's disposable, that's not what I'm about at all. I'm very much about embracing tradition, but making it meaningful and repurposing it for the kids and the staff who are in the building now. And same thing with our crest; I asked kids, 'Do you understand what this image is all about?' and 'Does it mean anything to you as a current student of Saint Brother Andre and in relation to who Saint Brother Andre was as a person?' and even when I asked that question [to] staff, they weren't sure. It's nobody's fault; these are not things that we necessarily think about, but when I'm hearing very loud and clear that you know based on the age of the school, there's a want for a reinvigoration, a refreshing of [who] we are. That's when the idea to look at the possibility of redesigning our school crest came about, rethink our school motto, and then some of the little projects I've been doing here and there with different groups in the school to sort of put some splashed of school colour here and there and sort of bring this building to life, [because] when you have limited resources you have to be

kind of creative about how you use them. This is a forty year old building and it's time to start putting [in] some T.L.C., and I think the more input I get from staff and from students, the more at home [more people] will feel because they've had a direct say in how things should feel. And that's kind of how it all started to come together"

What message do you want our new logo look to convey?

"I'm not opposed to traditional elements Ours is a 2000 yr old institution. I'm not about canceling anything either. I think that if we can put the collective talent [we have here] to good use, because it overruns here, it's a great problem to have. [I] would love to see something that makes people [say] 'hmm, that's different, that's not a traditional little round thing that every school has, this is a very different kind of image, that says something a little different than the school up the road'. This isn't a marketing gimmick by any stretch.



I just want people to know when they look at anything that comes out of our school—whether it's our crest, whether it's our motto—that it is rooted in something that is meaningful that has something to do with the name that's on this building, and that it's consistent and [so] they know what we stand for in everything that we do."

Despite these changes, what parts of the school's history are you looking to preserve?

"Especially in a lot of the teachers that I've spoken with who have been here for some time, they talked [a lot about] the importance of preserving school traditions and bringing back school traditions that we haven't seen since before covid, and so, this [revival] of school culture is not just about newness but it's also about reinventing some of the traditions that have been missing, that have contributed to a sense of belonging and school spirit. One thing I remember very vividly [from] my last [year] here as vice principal was the crazy, crazy school spirit, and a lot of that is immediately attributed to the students who are on clubs and councils here, but also the fact that kids come to St. Brother Andre as sort of a generational tradition. Many kids are here because their parents went to school here, aunts and uncles, legions of cousins, all kinds of relatives



came here so I know how important [traditions] can be for people, and that's why I'm trying to consult with as many people as possible so that there's many people who have the opportunity to have a say can have a say as to what the new look of the schools going to be."

How do you see these changes as filling the need to inspire more of a connection between our student body and our patron saint?

"I call this year 'year zero'. I know that this is the second school year since that awful P-word that nobody likes to say. Last year I treated more like a trial run because we were only just getting back into the full swing of things again, and there were some bumps in the road because we all forgot how to come to school and we forgot how to come to work in terms of remembering all those routines and procedures and policies. This [year], to me, is the real test and what I want for this school more than anything, what I want for kids more than anything is for them to look at St. Brother Andre Catholic High School as a second home because you're going to spend so much time here over the course of four years and I want for the kids here to have beautiful experiences that mean something to them, and I would love it for the adults to all be on

the same page. It's not just about what kind of students that we want to graduate, but what kind of teachers, and what kind of administrators, and what kind of guidance counselors, and support staff should students expect to have, who really also should be [following] in the example of St. Brother Andre. He was humble, and he cared about everyone, and he was not judgemental, and those are lessons that all of us can learn, students and adults alike. As much as I wanted there to be a boost in school spirit, I want for kids to be connected to this place —whether it's to a club or a council or a team or at the very least— in how they are made to feel when they walk in the front door, compared to how they [feel when they] leave. And you hope that they left feeling better than they did coming in."

Do you think these changes you're making are *inspiring* change or are they *reflecting* a SBA community that you already see?

"I don't like to come into any place [where] I work and force a change that doesn't make sense. I think with all of the listening that I did, what I was looking for [was] an opportunity to either build on what was already

here — and one of the things that is great about working in a school that is almost forty years old is that there are traditions, and they're beautiful traditions, and there's opportunities to either repurpose them or to modernize them [or] find opportunities to fill in the gaps that people identified. So I'm not necessarily wanting to force a change that I don't think this school is ready for, otherwise I would have done none of this, because there's no point in Mrs. Cosentino leading the charge with nobody walking beside me. Based on the conversations I've had, there seems to be a want and a need for something a little new but more than we already [have]. I think what I'm trying to do really is pay respect to the evolution of this school, and how it has come through over the last forty years. And I've been looking at a lot of yearbooks and a lot of old pictures, and we've actually been working with Mrs. Kekki in the library to set up a formal school archives, and it's been fun looking at some of the stuff, and blowing the dust off some of the relics that have been saved and preserved, and I hope that one day when you graduate and come back, [when] this school is in its sixtieth year and you go rifling through that room, you'll see some of the evidence of what it was like to go to school [here]. [That's] a really neat thing to see [how] much time changes people and how we engage in school.



Kids don't want the same things; they want wonderful memories, they want to know that they were cared about, and all of that stems from having a culture that is rooted in something that is very real. And I think for us, as a publicly funded catholic school, having a faith-forward school culture that welcomes everyone, no matter what you believe, makes everyone who comes in this building feel like their dignity is respected. And I realize that when you say something like that and then you talk about changing a school crest and a motto that those are little things. I just think that all of the little things add up to really the big idea behind the school

and I would really love it if all of us were as equally invested in the success of every single person in this school. And I really believe that we already do that, I just don't know that we have a shared language to talk about it. And so, together, I would like to come up with shared images that would reflect the things that we already believe.”



If you could describe our school community in three words what would they be?

“‘Dynamic’ is the first word that comes to mind because this is probably the busiest school I’ve ever worked at as far as the sheer volume of events, there’s always something happening

And there’s a lot of really big and very bold personalities here and I absolutely love that, I love that there’s no holding back. I don’t know if this is cheating but ‘beautifully diverse’. I love the fact that we live and go to school in a community that is a tiny microcosm of the rest of the world. I went to a high school like that and it has contributed to how I see the world as far as who is my neighbour, who is my brother and who is my sister; it’s everyone. And I really believe that the more opportunities that kids have to experience the beautiful diversity that is a neighborhood like Markham, or even just a school community like this one, the world becomes a better place. And as far as [a] third, I would say... I’m gonna go with ‘tradition’. I know that there’s a lot of people that turn their nose down at tradition—I read a quote actually, not too long ago, that traditions are tips that we take from people who are long past and they don’t understand the here and now, something to that effect. I mean, I used to teach history, so I appreciate the importance of always looking back to appreciate how far along we’ve come and so,

for forty years this school has had a strong tradition of academic achievement, of athletic accomplishment, and really really enthusiastic and gut wrenching school spirit which I think is unparalleled. And that’s one of the things that, when I was told I was coming back to St. Brother Andre, the first thing [I thought] was that ‘I’ve always loved those kids’. [Even though] the last time I was here, none of you all were here, and yet the spirit is similar, and that I think is very unique to his place; there is a love for this place that I think can only be attributed to what people have always known, what people have always loved [about St Brother Andre]. So you can ever knock the traditions that have defined this place in the past [because they’re so] important to people.”



FIN.