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Hockaday
A Publication of The Hockaday School
A century of individuals involved with the Hockaday community — students, faculty, staff, alumnae, parents, grandparents, and friends — have had a positive impact on each other and the world in which we live. Hockaday, published twice a year by the School’s Communications office, strives to articulate that impact — in the past, in the present, and in planning for the future. The magazine also seeks to highlight the activities of the School and its alumnae, as well as to help define and analyze topics facing our entire community.

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“Is it an art or a science?” This question has been asked about everything from teaching to the stock market to baseball to admissions decisions. The question itself implies that art and science are an either-or proposition.

In this issue of *Hockaday*, we explore the idea that art and science are two sides of the same coin. In the studio and in the lab, students learn how to experiment, which requires the ability to take risks and to think analytically. At Hockaday, we are making the case for creativity — “the production of something original and useful” — at a time when research tells us it is on the decline in American schools. (See Po Bronson and Ashley Merryman, “The Creativity Crisis,” *Newsweek*, July 10, 2010.)

Spend just a few moments on campus (or with this magazine) to see the emphasis on STEAM (Science, Technology, Engineering, Arts, and Mathematics) at Hockaday: Upper School technical theater students use design-thinking — and power tools! — to create three-dimensional sets for school productions; 8th graders explain concepts of physical science using shadow puppetry; 3rd graders imagine, create, and build solutions for real-world problems in Engineering classes; Middle and Upper Schoolers use digital technology tools to tell stories with far-reaching applications.

This year, each and every student will have a hands-on opportunity to explore the intersection of the arts and sciences. Students from PK through 12th grade will participate with Visiting Artist Carlyn Ray in the design and creation of a piece of blown glass art that will be prominently displayed in the new Centennial Center, the physical intersection of the sciences and the arts on campus.

At Hockaday, as we celebrate our Centennial, the task of educating creative girls who can innovate and find solutions is an art and a science. And it’s happening everywhere you look.
On Campus

Lower School Students Share the Gift of Music

Last April, the Lower School third and fourth grade chorus, along with the Lower School Orchestra (grades 1-4), traveled to Children’s Medical Center to give the gift of music.

The Lower School Chorus, under the direction of Denise Jones, sang a collection of Disney tunes entitled Disney Spectacular, arranged by Mac Huff. The Lower School Orchestra, under the direction of Sunny D’Apice and Vilma Peguero, played a selection of songs including Twinkle Theme & Variations, Pachelbel’s Canon in D, and Flying Free.

NCTE Achievement Awards in Writing Chooses Jessica Cloud

Jessica Cloud ’14 was selected as a winner in the National Council of Teachers of English Achievement Awards in Writing for her argumentative essay titled “When Twilight Clones Attack” and for her personal essay on the topic “Personal Mount Rushmore”.

Across the nation, 753 juniors were nominated by their schools, and 155 were chosen as “outstanding writers.” 2013 is the fifth year in a row that a Hockaday student has won this award.
Hockaday’s JWAC Students Meet Governor Jeb Bush

The World Affairs Council hosted a lunch event Wednesday, April 24 with Governor Jeb Bush, who discussed the national issues of immigration and education. He talked about his success in Florida, as well as what he believes should happen in our nation looking forward. Eight Hockaday students attended the Jeb Bush event.

Brave New Voices 2013

Eliza Schreibman ’13, Kellen Weigand ’13, and Lizzie Vamos ’13 won first, second, and third place on a team of six to represent Dallas in the Brave New Voices International Youth Poetry Festival last August in Chicago. Brave New Voices has been featured on HBO, and is committed to building safe spaces that challenge young people to develop and present the power of their voices.

Knowles is Raising the Bar

Eighth grader Marguerite Knowles is raising the bar in the ballet world. Marguerite has attained professional status and is a member in the company of the Dallas Metropolitan Ballet. For the second year in a row, she has been selected by the American Ballet Theatre (ABT) in New York City for their summer intensive program. The audition for ABT’s summer intensive is highly competitive, with 300 dancers auditioning and only about 12 are selected for the program. Marguerite was also selected for an offer from the Joffrey Ballet.

Hockaday’s CDC Awarded Accreditation

The Hockaday Child Development Center (CDC) was awarded accreditation through the National Accreditation Commission for Early Care and Education Programs.

As an accredited center, The Hockaday Child Development Center has been recognized as an early care and education program exemplifying excellence in the care of young children. By achieving accreditation, The Hockaday CDC provides a high quality program for children, professional development opportunities for staff, and an environment for children which is conducive to their individual growth and development that exceeds state licensing requirements.

The accreditation process included a self-study process in which administrators, staff, and parents evaluated the program in accordance with Accreditation Standards. Onsite observation was then conducted at Hockaday’s CDC by an early childhood professional. Based on the information collected, the CDC was awarded accreditation through the National Accreditation Commission for Early Care and Education.

Local National Merit Scholarship Winners Announced

Hockaday was the only school in Dallas to have two students — Lizzie Vamos ’13 and Hailey Winston ’13 — receive the National Merit Scholarship.

Wechsler Takes Top Honors at Dallas Morning News Journalism Day

Emily Wechsler ’14 was named best writer in The Dallas Morning News’ 22nd annual High School Journalism Day & Competition. She also won first place in short feature writing and honorable mention in sports reporting and sports feature writing.

Hockaday students who also received awards were Tiffany Le ’14, Hailey Winston ’13, Megan Porter ’13, Molly Montgomery ’14, Annabel Lyman ’13, and Mary Clare Beytagh ’14. The Fourcast also won an honorable mention in the Best Newspaper category.

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Tiffany Le was among five students selected for a coveted summer internship at The Dallas Morning News. The competition drew more than 1,200 entries from student journalists at public and private high schools across North Texas. The entries were judged by editors, reporters, columnists, photographers, designers, and graphic artists at The Dallas Morning News.
Tennis Wins SPC Championship

Congratulations to the Hockaday Tennis Team on winning the SPC championship on May 4. The defending state runners-up went into the SPC tournament undefeated in north zone play. The team defeated St. Andrews and All Saints in the tournament, and played a very tough Greenhill School team in the finals, winning 4-1. Members of the team who participated in SPC were Melody Tong ’14, Regan Beck ’13, Mason Strickland ’13, Maura McCravy ’15, Anna Dyer ’14, Abbey Mock ’13, and Margaret Merrick ’13. Mason Strickland will play tennis for Texas A&M in the fall.

Hockaday Brings Home the Gold Crowns

The Fourcast and Vibrato were awarded Gold Crowns at the Columbia Scholastic Press Association (CSPA) Conference in New York City last March. Seventeen publications juniors, along with faculty sponsors Kyle Vaughn and Ana Rosenthal, traveled to the conference to bring home their awards. Crown Awards are the highest recognition given by the CSPA to a student print or online medium for overall excellence.

Hockadaisies Among First to Visit Bush Library

Hockaday students L.B. Neuhoff ’13 and Hollis Tardy ’13 were among the first students to visit the new George W. Bush Presidential Library and Museum when it opened last May.

Pasquinelli Brings Down the House

Natalie Pasquinelli ’13 won the Best Featured Performer in a musical role at the Dallas Summer Musicals High School Musical Theatre Awards Gala.

Eliza Schreibman ’13 was a finalist for the Ambassador Scholarship Award, which is given to two students who have been very involved in technical theater but who do not plan to major in the arts. Ashley Rich ’13, also a senior, was chosen from Hockaday’s cast of High School Musical to represent the School in the finale.

The Art of Architecture Exhibition

16 Hockaday students participated in “The Art of Architecture” exhibition at the Dallas Center for Architecture last April. The following students had their two- and three-D pieces on show: Lauren Axmann ’15, Emily Bluedorn ’14, Leah Cohen ’16, Caroline Cotton ’14, Julia Corsi ’14, Katherine Dau ’15, Ivy Deng ’14, Stejara Dinulescu ’15, Anna Dyer ’14, Alexandra Ludwig Bernardo ’14, Cathy Ma ’14, Molly Nelson ’15, Sara Pant ’14, Whytne Stevens ’15, Sydney Thomas ’15, and Mary Zhong ’15.

For more Campus News, scan this QR code.
The following are excerpts from articles written by Hockaday students. They appeared in various issues of *The Fourcast*, Hockaday’s student newspaper, during the 2012-2013 school year. Our student journalists invite you to read the entirety of these articles and others online.

**The Rise of the Unaffiliated American**
*by CATIE PAYNE ’14*

Ask any citizen to recite the Pledge of Allegiance, and the eighth to last word they’ll say is “God.” Ask another for a one-dollar bill and on it, “In God We Trust” will be written in large, green capital letters across the top.

>>> read the full article
http://urlhere

**Bang: Busting the Myth About Girls and Guns**
*by MARY CLARE BEYTAGH ’14*

Though guns seem ubiquitous in the modern world, traditional perceptions align men with guns, not women. An October 2011 Gallup poll, however, reported that female gun ownership is at a record high of 43 percent. For a number of reasons, women are taking advantage of the right granted to them by the Second Amendment.

“It’s a feminist issue. It’s a question of power. It’s a question of autonomy. It’s a question of what women want to do,” Kelly said. “Women own guns for all the reasons that men own guns.”

>>> read the full article
http://216.198.218.183/~fourcast/?p=5986

**Here be Dragons**
*by EMILY WECHSLER ’14*

There is a dragon that lives at White Rock Lake. She is big enough to eat 22 human beings every weekend. As she approaches her target, her drumming heart thunders across the water and her 20 legs help her glide through the blue-green surface of the lake.

>>> read the full article
http://216.198.218.183/~fourcast/?p=5581

**We are Young**
*by MEGAN PORTER ’13*

This just in: there is someone who runs more than senior Jackie Choucair. On Nov. 3, the *New York Times* featured two miniature distance runners, Kaytlynn and Heather Welsch, ages 12 and 10 respectively, and their incredible results in various marathons and triathlons.

>>> read the full article
http://216.198.218.183/~fourcast/?p=5588

**Cheating on the Rise**
*by HAILEY WINSTON ’13*

As Harvard students stand trial for the cheating scandal that shook their campus this spring, leaders of the Hockaday Honor Council examine the influence of cultural norms on a nationwide rise in reported cheating.

>>> read the full article
http://216.198.218.183/~fourcast/?p=5986
The Hockaday service learning program seeks to develop in our students a sense of purpose and responsibility to contribute to the well-being of all in our community.
COMMUNITY SERVICE RETREAT
“Come with nothing, go home rich” was the inspirational quote for the Community Service Retreat that took place last October in West Dallas at the Wesley Rankin Community Center. Eighteen students from the Community Service Board attended the overnight retreat and engaged in service learning, relationship building, and meaningful experiences.

TR HOOVER HOLIDAY EVENING EVENT
Hockaday students distributed holiday gifts and cheer at Hoover Center during the holidays.

HABITAT FOR HUMANITY
This year, Hockaday and St. Mark’s joined together with Habitat families to build two new homes. Over the past six years that Hockaday and St. Mark’s have worked with Habitat for Humanity, this is the first year two homes have been built.

PEROT MUSEUM
Hockaday has formed a partnership with the Perot Museum of Nature and Science Children’s Garden at the Arboretum and the Holocaust Museum, and many students have been trained as interns. This Spring Internship program has been a great way for students to gain a better understanding of the museum and its role in the community.

READING PARTNERS
Reading Partners is a national program that helps improve reading ability in students. This year, over 20 Hockaday girls began volunteering with Reading Partners. They helped 20 students read at grade level at both Sudie Williams and Foster elementaries.

DAY OF PROMISE
The Fine Arts Board worked with The Promise House to completely redesign and decorate rooms in the shelter. With the careful work of the Fine Arts Board girls, the drab therapy room in the shelter was completely transformed.

HIGH SCHOOL MUSICAL
It has been a tradition to invite local community organizations and retirement homes to enjoy the Hockaday and St. Mark’s musical dress rehearsals, and this year invitations were extended to students from Wesley Rankin Community Center and T.R. Hoover Center, many of whom had never seen a musical before.

HEALTH CLASSES
Hockaday students taught what they had been learning in their health classes to students at Sudie L. Williams, a local DISD elementary school.

AUSTIN STREET
THrift STORE WINDOW DISPLAY DECORATIONS
For more than twenty years, Hockaday has had a strong relationship with Austin Street Centre, a homeless shelter in South Dallas. In an effort to raise money and give homeless clients retail experience, Austin Street Centre recently created a high-end thrift store called Hope’s Clothing and Consignment Resale. Girls from Hockaday worked with thrift store volunteers to design and create window displays for the store.

GOH GOH GIRLS
Sophie Cohn ’14 worked with Wesley Rankin Community Center on an effort called “Goh Goh Girls.” Joining Sophie in this project were students Ali Aston ’14 and Augusta Aston ’14, and Ida Cortez ’17. The program paired girls with running buddies that meet every Saturday for training. The Hockaday girls are training with girls from Wesley Rankin for a 5K run.

COMMIT!
Hockaday has partnered with Commit! (an independent nonprofit dedicated to helping Dallas County kids realize their full educational potential) to be effective and thoughtful about where our tutoring resources are best utilized.
Zoom
99th Hockaday Commencement: May 25, 2013
When I was working as a costume designer, people were surprised to discover that I had attended a school with a uniform for most of my life. I guess the notion of a uniformed artist is somewhat of an oxymoron; the artists of our imagination are always seem to be iconoclastic hipsters rather than plaid-bedecked schoolgirls. However, all artists have to come from somewhere, and I think that being around the Hockaday uniform every day actually made me a better designer. It made me alive to the possibilities of the small detail, attuned to the nuance of a jewelry choice or a lipstick color or even the length of a sock protruding from a saddle oxford. After all, this is how we girls communicated our personalities to each other. To the uninitiated we might all look alike, a sea of green and white, but to ourselves there was a vast difference between the pretty preppy with her fitted blouse, pearl earrings, carefully made-up face, delicate watch and skirt rolled perkily just-so and the athlete, hair in a serviceable ponytail, with gym shorts under her kilt and green-edged athletic socks. One girl, slightly older than me, wore a fiery shade of lipstick that became her trademark. Another skirted the edges of the dress code by dying sections of her hair in a rainbow of different colors, prompting a change in the handbook: “Hair must be dyed only a shade found in nature.”

Of course, none of our little rebellions against conformity were new. All of my middle-school classmates drew on the white areas of their saddle shoes, or, if you were less daring, on the soles. I thought this the height of outrageousness until my aunt, class of 1958, informed me that a girl in her class had actually polished her shoes red and green, and then when told she had to return them to the regulation brown and white, polished the white part brown and the brown part white. So much for originality! What the
administration was unable to ban, in some cases it cleverly coopted. Take, for instance, the white senior blazer, seemingly an ironclad part of Hockaday tradition. Who would have guessed that it began as a senior white sweater in 1954, and was considered so outrageous that the first versions were locked in an office until the administration gave in and approved them?

Although it seems unchanging, the uniform has indeed changed with the passing years. The current generation’s hoodies and polyester plaid skirts would be unrecognizable to the 1930s students wearing long, solid-green wool skirts and middy blouses with ties. The iconic saddle shoe did not arrive on the scene until the 1940s, and the dominant color of the “saddle” has changed numerous times, from brown in the 1950s and 1960s to black by the 1980s to green for today’s girls, who may even choose to wear a Tom’s Shoes version. There have been nods to current fashion, including the plaid pants, introduced in 1973 and still available in a green version when I was a student. They were worn with tremendous style by one girl; a lesson to the future designer that what may not work on most people can indeed look fabulous on a chosen few.

On my trips back to campus, I have observed that this sartorial language is alive and well, although my ability to read it is now quite limited. Things have changed in ways I would never have anticipated; cell phones have made watches obsolete for this generation, so few of the girls wear what was in my day and almost universal accessory. However, I was happy to notice some things that hadn’t changed, including saddle shoes sporting graffiti — plus ça change, plus la même chose, as the French would say. So let this be my thanks to the Hockaday uniform, unexpected godparent to my creativity. May it inspire many future generations of artists to be alive to the small detail.
The Hockaday English Department Moves into the Twenty-First Century:
Where We Are Going & Where We Have Been

by Deborah Moreland,
English Department Chair
Miss Hockaday wanted to prepare her students to be leaders in the century before her, and we want to continue this foundational principle of our school. To consider how we might accomplish this goal through the teaching of English, let us pause for a moment to consider what “studying English” meant one hundred years ago in Ms. Trent’s classroom. From anecdotal information, we can surmise that students learned what she taught them, and learned it well. Stories have it that she was in charge of her classroom, respectfully and gracefully no doubt, but in charge nonetheless. However, if she, Miss Morgan, and Miss Hockaday were stern disciplinarians, a glance at Miss Hockaday’s library tells us they were much more. An 1897 edition of Bram Stoker’s Dracula suggests someone in the group had a taste for the transgressive, while Gertrude Stein’s Three Lives leads us to think the ambiguity of modernism was no stranger to at least Miss Hockaday. Other texts indicate even a wider and more complex range of interests. At one end of the intellectual spectrum, Margaret Sangster’s 1901 collection of essays and poems Winsome Womanhood hints that the sentimental appealed to the women from time to time, but the presence of Harry C. McKown’s 1935 Character Education reveals a more significant aspect of their thought: our founding mothers believed education should serve democracy. In fact, McKown’s essay “The Student Council” no doubt influenced Miss Hockaday in creating at our school the first student government in the southwest. Furthermore, because McKown’s reflections on character education extended and revised those of the great philosopher John Dewey, we have every reason to believe that Miss Hockaday solidly aligned her school with Dewey’s pragmatic progressivism. She understood that, in Dewey’s words, “education is a process of living” and that “the school is the primary and most effective instrument of social progress and reform.” For this reason, I believe that she would smile with understanding at our struggle to be, in Ms. Wargo’s words, “nimble” as we negotiate the past and future as we now consider the meaning of “progressive education” in relation to the study of English. Along with the rest of the Hockaday faculty, we in the English

“The invention of writing” must rank among mankind’s highest intellectual achievements. Without writing, human culture as we know it today is inconceivable.”

—O. Tzeng and W. Wang
department take very seriously our mission to prepare our girls to be leaders across cultures in the 21st century, and looking forward, we want to continue making decisions that will serve the progressive vision of our founder.

Returning to Miss Trent’s classroom for a moment, let us sit quietly and observe her teaching. I imagine we will quickly surmise that a young lady did not leave Ms. Trent’s tutelage without knowing and practicing correct rules of grammar in sentences formed with elegant penmanship, and without reciting a variety of literature in precise intonation, standing poised as she did so. History tells us that in the early twentieth century, “teaching writing” meant teaching summary, grammar, and penmanship, and “learning literature” involved internalizing its words and with them its moral lessons, explained by the teacher. Confined to these goals, English classes preserved the cultural past rather than encouraged breaking free from that. Not involving analysis, interpretation, inquiry, deconstruction, reflection, or voice, all of which are basic to the present Hockaday writing experience, writing then did not, as it does now, encourage “what could be.” Mastery of content realized through rote learning, memorization, and drills made the rules of grammar one of the great gatekeepers of achievement. In memorizing and correctly applying these rules, a student demonstrated her writing ability and her strength of character as well. “Character,” a Hockaday cornerstone, rings an important bell for us, but its meaning is historically specific, not necessarily embodying the attributes with which we imbue it today, which emphasize the active pursuit of a moral and ethical life, self-assurance, and strength to withstand life’s pressures. As William C. Sewell points out in “Entrenched Pedagogy,” “strength of character” involved following prescribed rules, which the predominance of grammar instruction fostered. More specifically, he says that grammar-dominated instruction created a teacher-centered classroom that situated students as “passive learners who were deficient in their thinking and therefore incapable of using a language without a teacher to provide and adjudicate the rules of the language.” What resulted was the familiar classroom hierarchy, with distinct roles for teacher and student, the former the giver and the latter the receiver of knowledge. In enforcing correct summary, grammar, and tidy penmanship, teachers did not explicitly seek to silence a child (well, maybe sometimes that was the case); instead, she simply followed the accepted pedagogy of her time while also participating in what many considered solid character education.

Yet even as teachers enacted these pedagogies, theories about writing began to grow, for English teachers desired to know what might enable a student to write the sort of literature she read, memorized, and often loved. Certainly, such was the case at Hockaday. Literature inspires us to think beyond the literal, transports us into the imaginative; it causes us to wonder. With correspondents such as Gertrude Stein and Eleanor Roosevelt, Miss Hockaday knew the possibilities of writing. She knew that people write because, along with the other arts, writing promotes expression, questions, and answers; it enables a link to the past, to the future, and to those around us in the present. Miss Hockaday knew that if any human invention has been significant to the development of the human race, it is the invention of the word. Through writing, we form ideas and communicate them, and by doing so, we share, we change, we grow — and make possible the same in the world around us. In short, we progress.

By the 1960s and ’70s processed writing emerged, with the cultural revolution of the era permeating many experimental methods. When teachers began understanding composition as an activity defined as much by process as by the final product, penmanship became a bit messier and rules of grammar often bowed to the ideas struggling to express themselves. Even more, the student’s relationship to her teacher shifted, for through process, students explored ideas, reflected on ideas, created forms for the ideas, with the teacher becoming by degrees facilitator of a student’s discovery of meaning rather than an enforcer of rules and order.

Peter Elbow’s Writing Without Teachers, first published in 1973, emphasized the importance of free writing to generate ideas, and his subsequent Writing with Power (1981) emphasized the importance of

“Literature inspires us to think beyond the literal, transports us into the imaginative; it causes us to wonder.”

hockaday magazine
revision to give those ideas shape. With his pedagogy, not teachers but students provided feedback to the writer, enabling the beginnings of the writers’ workshop. Using Elbow’s theories, The University of Iowa’s Writers’ Workshop developed the practice that emphasized the importance of an interactive community to the process of writing. About the same time, Bard College, also in response to Elbow, opened its Institute for Writing and Thinking, based on the principle that writing is an exploratory process that supports teaching and learning in all disciplines. Writing allows a teacher or student — all of us — to discover, because writing promotes thinking. These principles, culled from Elbow, the University of Iowa, and Bard, provide the foundation but not the totality of Hockaday’s writing program. It does not include all the recent possibilities of expression that technology has offered us: blogging, digital discussions, mixed media essays, collaborating on Google docs, digital writing workshops, wiki projects, hypertexts, and much more.

This brief summary of our past and present brings us back to the topic of “moving into the twenty-first century.” The study of English is spreading its wings; it is too restless and its job too large to become isolated in the humanities. We sometimes hear that STEM and the Humanities are adversaries, but nothing can be further from the truth. Rather, they are siblings, bookends, or parts of the flower that is education. As a result, we need to encourage STEM and the Humanities to work together. Programs such as Writing across the Curriculum or Writing in all Disciplines encourage such a relationship. Based on principles of problem-solving, student-centered learning, collaboration, and interdisciplinarity, both programs recognize the salience of writing to all academic study, promoting critical thought and clear communication of ideas both within and between disciplines. Through pedagogies of problem-based learning, a student might write in any number of ways in her classes. She might write to reflect on an idea for JETS, to collaborate dialectically on a science assignment through a Google doc, to persuade a president of a corporation of her solution, to narrate in a blog the story of her discovery, or to reflect metacognitively for herself on a process. The list is long, various, and exciting in its possibility.

“The study of English is spreading its wings; it is too restless and its job too large to become isolated in the humanities.”

In founding our school, Miss Hockaday did not look only at her cultural moment but also into the future. On the cusp of our Centennial, we need to do the same. We want to continue her vision so that our students will think critically through the philosophical, scientific, social, and practical problems they will encounter when they leave us. Along with Miss Hockaday, we want to empower our students with the skills to communicate their visions purposefully, courageously, and elegantly, whether they are engineers, doctors, dancers, teachers, or politicians. Doing so will continue our mission of instilling in our students “an appreciation of excellence in all its forms, and a commitment to what is right and good.”

Surely, emphasizing the importance of writing is progressive in the best meaning of that word, in the meaning upon which Miss Hockaday founded our school.
THE Art OF EXPERIMENTATION
HOW SCIENCE-ART FUSIONS ARE SHAPING THE FUTURE OF EDUCATION

BY MARIEL PETTEE ’10

hockaday magazine
A streak of cobalt light, a dumbstruck glance at the chipped, glossy polish on my thumbnail and suddenly I feel luminous.

Instantaneous luminosity: the number of particles passing through a given area per unit time.

I blink back at my shaded reflection on the blank screen — another blue flash comes a few seconds later like an ice cube slipping rapidly down my spine. The video display is programmed to sporadically spit out stringy paths of bright blue LEDs, simulating the traces left by muons as they slip silently and painlessly through me. Above the screen, a sleek black placard proclaims that a muon passes through an area the size of my fingernail about once every minute.

Muon: an unstable subatomic particle and heavy cousin of the electron.

I’d like to think that, in general, I am aware of my surroundings. If tiny, invisible particles are piercing me about once a minute, I’d like to think I would feel their smarting pinpricks. Yet now this simple museum exhibit is sticking its tongue out at me to remind me that I am hopelessly, gloriously ignorant of so much of my universe. I recall the moment two summers ago — astrophysics textbook sticking like flypaper to my bare thighs as I reclined on the grass outside my dorm — when I learned that all of the stars, planets, and matter that we know of accounts for just 4% of our whole universe. Physicists label the other 96% “dark energy” or “dark matter” to make themselves feel like they have some kind of handle on the situation, but the reality is that they’re just as mesmerized and ignorant as the rest of us. I feel somewhat lightheaded, almost giddy.

Does this mean I’ve tasted a muon before? I look down at my thumbnail again. On my walk back to the lab, I wave it in front of me like a metal detector, imagining I’m collecting muons on its surface. I wonder for a moment (silly thought) if more muons pass through me when I dance, bestowing me with that delicious burst of energy that kicks in when I feel too tired to continue but my body wants to push farther.

“THE MOST BEAUTIFUL THING WE CAN EXPERIENCE IS THE MYSTERIOUS. IT IS THE SOURCE OF ALL TRUE ART AND ALL SCIENCE. HE TO WHOM THIS EMOTION... IS A STRANGER, WHO CAN NO LONGER PAUSE TO WONDER AND STAND RAPT IN AWE, IS AS GOOD AS DEAD: HIS EYES ARE CLOSED.”

- Albert Einstein
Rethinking our education system, in regard to math and science in particular, is desperately needed now more than ever. The Institute of Education Sciences (IES) has published a series of reports that consistently show that students in the United States score, on the whole, either average or below average in scientific and mathematical literacy compared to those in thirty-three of the world's other most advanced economies. Male students in the majority of the countries surveyed outscored their female peers, and within the United States alone, male students more than tripled their lead over female students between 2003 and 2009. A team of Duke researchers analyzing gender statistics of seventh-graders scoring in the top 0.01% of SAT and ACT tests recently announced that boys have been outscoring girls by at least a 4-to-1 ratio in the science and mathematical reasoning sections since the 1980s. Perhaps unsurprisingly, given these statistics, women are in the minority when it comes to getting higher degrees in math and the physical sciences, despite getting more degrees in higher education overall than men. Appallingly, women only make up a paltry 26% of the science and engineering workforce, and women with higher education degrees in science, engineering, technology, or math are twice as likely to leave their jobs as men with comparable degrees.

These facts are hardly news to most of us. Decades of seeing this gender disparity in school and in the workforce has led even high-powered intellectuals, notably Harvard's former president Larry Summers, to conjecture that perhaps the problem is due...

When I let myself get tangled up in thoughts like this, I am struck by a powerful itch to create. How can I help it? There's nothing quite so inspiring to me as the elegance and mystery with which the laws of nature conduct themselves. By engaging with the world with an artistic eye, I get the privilege of feeling like I'm a part of the show. As both a scientist and an artist, I strive to actively generate new material, explore shadowy corners, break down conventions, and see the world from new perspectives all the time.

Though I have been enamored with the arts and sciences for as long as I can remember, it took a surprisingly long time to choose to define myself by a combination of the two. Art-making, be it through dance or theatre or visual art or music or cake decorating, sustained me in ways I couldn't express, but I feared that it would be both an indulgent and risky career choice. Physics and math kept me tethered to the world and gave directionality and purpose to my work, but at times I would look at the accomplishments and confidence of some of my peers (largely male) in my college courses and feel like I was already a lost cause. More than anything, I wanted to help others experience the waves of blissful inspiration I gained from experiencing great art or science that kept me so buoyant, but beyond becoming a professor I didn't quite know how to do so. I felt tugged in various directions, stretched between passions and obligations, envious of those who were able to confidently pursue the careers they felt they were destined to follow without looking back.

Fortunately, fusing science and art is no longer just for those young, quirky, and daring enough to experiment with it. Nationwide educational movements such as STEAM and “sciart” are growing in momentum and revolutionizing the way our education system approaches learning about science, math, and the arts. These innovative fields are not merely proposing integration of the arts into math and science curricula — they are advocating for a true symbiotic relationship between creativity and logical inquiry. The aims of such programs are manifold, and they are showing signs of great success to come. They are helping to encourage students to follow the mold of Leonardo da Vinci, the inventor, artist, and innovator, in order to become more adaptive, improvisational, and intrepid in whatever field they wish to pursue.

**STEAM:**

**Science, Technology, Engineering, Arts & Mathematics**

Rethinking our education system, in regard to math and science in particular, is desperately needed now more than ever. The Institute of Education Sciences (IES) has published a series of reports that consistently show that students in the United States score, on the whole, either average or below average in scientific and mathematical literacy compared to those in thirty-three of the world's other most advanced economies. Male students in the majority of the countries surveyed outscored their female peers, and within the United States alone, male students more than tripled their lead over female students between 2003 and 2009. A team of Duke researchers analyzing gender statistics of seventh-graders scoring in the top 0.01% of
in part to innate cognitive differences between genders. As young women start to think about their future careers and notice the abysmal gender makeup of scientific fields that purport to be meritocratic, some part of them will inevitably wonder if gender differences actually do play some part in their intellectual abilities.

In spite of this widespread misconception, the U.S. Department of Education also reports that girls typically outscore or at least match the boys in their high school math and science classes on homework and overall grades. It is primarily in the context of a high-pressure environment such as a timed achievement test that girls tend to underperform on the same material that they are mastering in the classroom. Indeed, several recent studies have indicated that the sources of these gender gaps are not girls’ inherent abilities but “cultural differences and expectations.” From an early age, girls rate their mathematical abilities lower than their male counterparts do, even when they are young enough that no such discrepancy exists.

Clearly, girls today are getting a message that being a female interested in science is culturally outside of the norm. According to the National Science Foundation, when asked to draw a scientist, most second graders in the United States will draw a white man in a lab coat holding a beaker or test tube, and if the scientist happens to be female, she will typically look stern and stoic. The uncomfortable truth is that such stereotypes are being reinforced both inside and outside of the classroom, both consciously and unconsciously. One common classroom bias noted by the National Science Foundation arises from situations of teachers helping students. If a boy asks a question about an experiment, a teacher will often help him by explaining how to do it, but if a girl asks a similar question, a teacher will often help her by simply doing the experiment for her. The framing of feedback given to a student by their teacher will also strongly influence the student’s perception of his or her intellectual capabilities. A tendency to praise intelligence rather than effort can make female students in particular feel like their accomplishments or failures are outside of their control. Discouragement seeps in steady streams from many sources: the media, the home, and the classroom.

If we intend to reverse this current reality of women feeling spurned by the world of STEM, we need to think beyond narrow-minded Band-Aid models such as “teaching to the test” and instead consider what possibilities are already latent inside developing minds.

The chime of a recess bell might sound like permission to students to temporarily switch off their brains before they switch back into “learning mode.” The creative forms of logic that emerge from spontaneous games of make-believe, however, are just as essential to encourage as engagement in the classroom because they nurture the ability to draw new connections, to communicate ideas effectively, and to be daring and innovative in the face of failure.

These are the types of confidence-boosters that art is uniquely qualified to foster. A research consortium sponsored by the Dana Foundation, a non-profit focused on brain research, found that “an interest in a performing art leads to a high state of motivation that produces the sustained attention necessary to improve performance and the training of attention that leads to improvement in other domains of cognition.” The same study even discovered correlations between reading acquisition, sequence learning, and music training. A strong education in the arts also emphasizes two specific types of knowledge that are not often exercised in a stereotypical classroom environment: procedural (utilizing fine motor skills) and schematic (based on schemata, or mental imagery). Both of these types of knowledge have proven to be key elements in breakthroughs in science, art, or other fields – for example, Einstein’s inspiration for the theory of general relativity came from his imagining himself riding alongside a beam of light. Sometimes, in order to see a solution more clearly and intuitively, we need to change the way in which we think about the problem entirely. Procedural and schematic knowledge are essential for visual artists, musicians, dancers, actors, etc., but their benefits to fields beyond art are extensive. It should come as no surprise, then, that Nobel laureates are at least two times more likely to be musicians, seven times more likely to be visual artists, twelve times more likely to be poets or writers, and twenty-two times more likely to be an
amateur actor, dancer, or other performer than an average scientist.

Unfortunately, most educational environments rely almost exclusively on semantic (language-based) knowledge to teach important concepts, while largely ignoring procedural and schematic learning techniques. The classroom environment that will feel most accessible to all types of learners, however, is one that treats all three learning styles with equal weight, a task that can be daunting for teachers who themselves were probably taught in a language-centric style. Bringing creative arts initiatives into a classroom naturally introduces the possibility of integrating procedural and schematic knowledge, while simultaneously allowing students to take more of an active role in their learning. Certainly language skills are crucial to a well-rounded education, but a calculus class ultimately should not have to rely upon the same structure of an English class. Mathematics courses, for example, demand visual and tactile representations for key abstract concepts so that students can intuitively know why their manipulations of equations result in certain physical changes. One of my favorite physics professors, Professor Howard Georgi, has a favorite phrase to describe finding the answer to a physics problem: “You have to feel it in your bones.” He recognizes that physics and mathematics lose their luster if they are reduced to mere memorization of equations. It is crucial that students being introduced to mathematical and scientific concepts understand that the equations are elegant tools through which we can dig into the world around us, but tools only. The danger of a language-centric educational system is that students will see the equations themselves, not the concepts they sketch out, as the heart of these rich, textured, expansive fields.

Additionally, one of the most important features of these initiatives is that they help students blossom across many varied fields, not just in science and math, as a result of the empowering and creative elements of STEAM- or “sciart”-based programming. Evidence from cognitive psychologists across seven major research universities suggests that training in the arts boosts “attention, cognition, working memory, and reading fluency” as well as “motor skills, perceptual representation, and language.” Collaboration and teamwork are essential elements to the process of art-making, making it an ideal classroom tool. Furthermore, creative outlets allow students to express complex emotions they feel but might not fully understand or be able to put into words. Arts-based education also emphasizes learning for the sake of exploration, not learning for the sake of a grade. This in turn gives students the confidence to take risks with their work and encourages the teacher to focus on praising hard work rather than intellect. The arts are a fantastic motivator — the National Endowment for the Arts even found that students from lower socio-economic backgrounds who were actively involved in the arts tended to score higher in both science and writing tests, and were more likely to go to college. In short, arts education provides the natural bridge for gaps in performance in STEM fields by encouraging students of both genders and of all learning styles and socio-economic backgrounds to feel powerful, creative, unashamed of being wrong, and inquisitive.

“The difference between science and the arts is not that they are different sides of the same coin... or even different parts of the same continuum, but rather, they are manifestations of the same thing. The arts and sciences are avatars of human creativity.”

- Mae Jemison, doctor, dancer, and first African American woman in space.
The rub, of course, is that there is no universal method of art-making that will best suit every learning environment. STEAM necessarily requires teachers to put in the effort to restructure their lessons a bit, to be creative and flexible themselves. Inevitably, incorporating arts projects, particularly of performing arts genres, in the classroom will result in some added logistical problems. Then there is the question of where the funding for these programs is coming from. These are all valid concerns, but I would address them by saying that the students’ efforts more than compensate for the added logistical and financial strain of making that initial step of incorporating creativity into a course curriculum. The role of the teacher in a classroom that embraces the arts becomes that of a leader rather than a spoon-feeder, for the students can share with and learn from one another’s work under the guidance of a teacher, rather than putting the entire burden of communicating the material onto the teacher alone. Yet schools across America are simply cutting funding for the arts, rather than thinking of more innovative and cost-effective ways of incorporating art more fluidly into the curriculum.

There is also the concern among some that art, while certainly creative and aesthetically interesting, is not inherently analytical, and therefore cannot serve as an effective communicator of STEM ideas. To this point, I would push back a bit and say that while art as a final product could perhaps be viewed as nebulous or not rigorous, the process of art-making is necessarily deeply analytical, which is why movements like STEAM are pushing for integrating art-making as a classroom activity and not simply advocating showing students more examples of art. Artists must consider not only what elements of the work inspire them, but also how best to communicate those ideas to a broad audience. The value of STEAM is therefore in its interactive component, because it puts students at the center of their educational journeys and shows them that they can choose to explore whatever interests them most in whatever medium they feel is appropriate and truthful.

Art and science are, to me, a natural combination—both are experimental and probing in nature; both are interested in limits, boundaries, and the spaces between them; both seek to analyze minutaie of our world in hopes of finding some clearer perspective on our fleeting time here. Both understand that this search will never fully come to a close, but that fact seems to only propel us further in our searches.

While in college I have devoted much my time to physics & math, taking classes in particle physics and differential geometry, and working for 6 months researching the newly-discovered Higgs boson particle at CERN. Yet an equally crucial part of my college life has been spent in the rehearsal room or in the theater as a dancer, actress, director, choreographer, etc., interested in exploring the unconventional sides of art, be it through fostering a theater collaboration between a microbiology class at Harvard Medical School and an experimental theater company based in New York City, or trying to explain the Higgs boson through dance and video technology. I have certainly not figured out how best to fuse STEM and the arts for myself yet, but the beautiful thing about this type of work is that we can all choose to explore the intersection of these two critical fields in whatever ways motivate us most. The myriad of perspectives through which we can explore these complex folds of knowledge and inquiry form the core of what makes these collaborations productive. For me, I have found a kind of truth by diving into physics and performance art, but for others, this could manifest itself as something entirely different. We all have diverse strengths when it comes to our intelligence, and thus we are doing future generations and ourselves a disservice by restricting our ambitions to a single domain out of habit or societal precedent.

Maybe the most elegant and affecting discoveries come from the most unexpected places.

I want to try an experiment.
ART & SCIENCE AT HOCKADAY
Throwing on the wheel is Physics. Making an image appear firing, isn’t just like science, it is the periodic table in action. Interactions that result from electric kiln, gas kiln, and raku mixing glazes, and manipulating and causing the chemical expression on her face.

I looked at her and said, “Ashna, this isn’t just like math.” In my mind’s eye, I can still see on in her head she exclaimed, “This is just like math!”

Four sinks, One kiln room and a massive supply closet anchor the Hockaday Middle School Art Room. There are Five large tables and 22 stools. In an average academic year, two hundred and twenty-three Hockaday Middle School girls (fifth grade through eighth) take art courses in this studio space. For all intents and purposes, Middle School Room 208 is a lab.

Whether in this room or in the two Hockaday Lower School Art Studios, the Film/Video Production Lab, the Photography Digital and Darkroom Labs, the Upper School Studio, or the Ceramics Studio, the goal of the Visual Arts Faculty via its curriculum is for each girl to have hands-on meaningful experiences with her work. This includes the act of making and the extremely important activity of reflecting on what she has made and on her individual process.

When asked about STEAM in my line of work, and you’d be surprised at how many times people have broached this subject, one specific moment always pops into my head first. We were doing a very basic one-point perspective exercise. My sixth graders were measuring angles, and we were talking about approaching the location of objects as if on a grid by using the graphing concept of rise over run. A student looked up at me and as if a light bulb had gone on in her head she exclaimed, “This is just like math!” I looked at her and said, “Ashna, this isn’t just like math, this IS math.” In my mind’s eye, I can still see the expression on her face.

Mixing glazes, and manipulating and causing the chemical interactions that result from electric kiln, gas kiln, and raku firing, isn’t just like science, it is the periodic table in action. Throwing on the wheel is Physics. Making an image appear via traditional and alternative processes in the darkroom doesn’t just employ science or simply show us science at work. What results is the physical manifestation of scientific processes. The digital photo lab is a vehicle for our girls to reinvent learned darkroom methods via technology and vice versa; this lab is where they reinvent technology by bringing darkroom processes into the mix in newer and newer ways. Film and Video Production is storytelling via the physics of time and the technology of cameras, computer programs, the engineering of prop building, and whatever else the girls can think up. Experimenting with the chemical properties of solutions, viscosity, transparency, the chemistry of color interaction, the construction of objects, or the execution of designs and plans are only the tip of what is happening and what is STEAM in the art studio.

In MS Room 208 it is project-based. The projects are designed to help the girls capitalize on their imaginations, develop their strategic thinking and planning skills, learn to execute a plan, practice flexibility, understand visual communication, and affirm their core belief in their own agency. All this, as the girls create images and objects that exist as living examples of their own conceptions and theories.

As a faculty, our job is to give them opportunity in the form of our expertise via the many tools at our disposal, and by asking them to listen to their own ideas as they create. Through the principles of design we help them understand the interconnectedness of concept, meaning, composition, materials, form, and function. We guide them as they figure out how to rely on their own decisions and when, where, and how to seek out additional input. We help them realize and access their own power.

Experimenting to discover what is possible stands as a key theme across all three divisions. Central to this is the student’s willingness to take chances; her willingness to put herself out there and risk failure on the way to discovering success. It can be messy, and involves detours and do-overs. On most days, the girls are using their senses of perception (mostly touch, sight, and hearing) to experiment in hopes of answering seemingly simple questions like, “What would it look like if I did this? Can I make this stand up? If I mix these things together, what should I expect will happen? What was my intention? What is the perceived outcome? What part of my experiment is working, why, and how could I make it better?” The girls are positing a hypothesis, designing and planning based on a personal vision of what will happen, continually assessing results, redesigning while in the middle of making, and finally, they use their acquired empirical knowledge and edit.

At the easel, at the potter’s wheel, and in the studio labs, students combine and put to practical purposes what they have learned in other areas of study. But there is also a bit of alchemy involved. The intangible self that each individual girl imbues in her art, because she is the one who is doing and creating, makes the whole greater than the sum of its parts. In the end, a piece of artwork must stand on its own. Synthesizing this artistic process into her make-up prepares each Hockaday girl for whatever her next undertaking entails, whether inside MS Room 208 or beyond.

FALL 2013
I have often thought (and sometimes even said out loud) that if I didn’t teach science, I would be an art teacher. The parallels strike me on a daily basis. Art and science...both are experimental, both grow from creative thought and problem solving, and often the best outcomes spring directly from mistakes and detours. If you are not open to this sort of creative process, new and exciting discoveries may go undiscovered, hidden behind locked doors.

Incorporating the creative process in the classroom is not always the most comfortable process. The act of teaching itself is a creative act that makes every day, every class, every lesson different. I feel performance anxiety every single time I face a class full of students. I don’t love the feeling, but I have come to expect it and even embrace it as a sign that teaching is a dynamic, creative, ever-changing process. The day that I don’t feel the excitement and the uncertainty that comes with this job, I know that I am not bringing my best game to my students. I think it’s important to put students in the same place from time to time…to give them situations that they’re not familiar with and to try to get them to act outside their habitual patterns. This feeling of discomfort prior to creative exploration makes learning more meaningful and more memorable. To quote one of my favorite advocates of innovative expression, illustrator and author Keri Smith: “I want them to throw themselves off-kilter for a bit and feel that discomfort and know that it’s okay to be in that place…and, hopefully, to get into a habit of trying new things.”

Art can and should be used to ignite students’ interest in science and to offer them a new way of visualizing, understanding, and communicating scientific concepts. Students need little encouragement to express themselves meaningfully in ways that go beyond written reports, PowerPoint presentations, and data tables. They often use videos, models, skits, and art to illustrate science concepts and cycles. These unique forms of output make science much more engaging and visual.

In some recent examples from middle school science, students used shadow theatre presentations to make visual the process of transport of water and nutrients through vascular plants. They dramatized threats to the coral reef ecosystem by making haunting videos set to music. They drew comic strips to make the complex processes of the nitrogen cycle more understandable and approachable.

When students can engage with concepts in a creative way, true learning and retention result. When they are not engaged, lasting learning does not happen. Creative, engaged learning seems more like play for students, and makes for an enriched, exciting classroom environment.

Science has a vested interest in encouraging this type of divergent thinking, as opposed to the more traditional approaches that reinforce rote memorization and convergent thinking strategies. The Partnership for 21st Century Skills organization (www.p21.org) insists that we must go beyond the “3 Rs” to incorporate a “4 Cs” way of thinking and problem solving: critical thinking, communication, collaboration, creativity. The first three of these have always defined the essence of the scientific process, and the last one, creativity, is a less visible, but always integral part of the process.

I was going to close with a well-chosen quote from Albert Einstein, but he was, true to form, way ahead of me on this one and I was unable to choose just one. So, from Albert Einstein, with love:

“Anyone who has never made a mistake has never tried anything new.”

“...The greatest scientists are artists as well.”

Albert Einstein: 1875 - 1955
However, as a Hockaday senior who has both participated in tech crew and engaged in science courses for all four years of her high school career, I couldn’t disagree more. The thought processes and executions of both science and the arts are intertwined, working together constantly, whether we notice it or not.

Creative, out-of-the-box thinking is the foundation for both the Arts and Sciences. Whether I’m designing my own experiment or designing a set piece, I have learned how to toss away my inhibitions and dare to dream big, using all my available resources and knowledge to create innovative ideas. At the same time, I have learned that, to make my dreams a reality, sometimes I need to think practically. No…we can’t build a set of intricate pipes to rise out of the floor during the bathroom scene in Seussical. No…we can’t engineer a solar-, wind-, and fertilizer-powered moving flower garden. When executing either science or the arts, you have to find a balance between creative whimsy and sensibility.

The end results from the Arts and Sciences are dependent on one another: how could Bernini have sculpted marble without a chisel and hammer, and how could Steve Jobs have marketed his smart phone technology without the aesthetically pleasing design of the iPhone? Many of the greatest fields of study – from architecture to medicine to interpretive dance – are an amalgamation of math, design, chemistry, film, physiology, and every other aspect that overlaps between the Arts and Sciences.

Though I won’t be at Hockaday for the STEAM revolution, I couldn’t be happier to see two of my greatest passions, art and science, finally coming together in such a big way (not that they were ever truly separate).
The Center for Global Citizenship fosters a lifelong commitment to inspire students to engage in the real work of sustaining local and global communities and cultures.

The Center provides students with the following opportunities:

1. Curriculum connections
2. Travel abroad and student and faculty exchanges
3. Service Learning experiences that will have students connecting and interacting with local and global communities
4. How to build and sustain relationships with people in and outside their communities

The Center encourages the following:

1. Empowerment of girls to leverage their particular strengths, and resources to lead as agents of change
2. Understanding one’s own identity to increase cross-cultural understanding and empathy
3. Engagement in the world as an interdependent system to inspire ethical interactions
Three Reasons Why Hockaday Has a Travel Program

Elizabeth Ostrow Smith ’86
Director - English for Speakers of Other Languages; Director of Global Citizenship

NO. 1 CREATES A GLOBAL FAMILY.
In every destination, students have the opportunity to meet someone connected to the Hockaday community. The program encourages the connection between current students and alumnae who live and work around the globe. Whether students get to talk to an alumna who runs a NGO in a developing nation or meet an alumna running a business overseas, our students observe the end result of a Hockaday education. Across the world, many Hockaday families with daughters who board at the school graciously open their homes to us, hosting our current students and showing the girls the extended international Hockaday family. Students participate in community service projects in other parts of the world, developing our worldwide commitment to service and friendship. The Hockaday Travel Program strengthens a global community and touches every corner of our world.

NO. 2 THE CORNERSTONES OF COURTESY AND CHARACTER IN ACTION.
These trips provide opportunities for students to learn the importance of awareness of and interaction with different cultures. Good character is further defined by good global citizenship. Students at Hockaday are part of a world in which multicultural respect and understanding for others will build bridges between countries and cultures. When students see how other people live and learn to appreciate their own lives, they develop the attributes of empathy, adaptability, ethical sensitivity, and acting morally. In these ways the traits of courtesy and character are woven into a young woman.

NO. 3 TEACHES STUDENTS AS MUCH ABOUT THEMSELVES AS THE PLACES THEY ARE VISITING.
Over the course of a trip or upon later reflection, a student may discover she is not as shy as she once thought; she may learn a new skill or find a quality about herself that may one day lead to a career choice or just expand her horizons. The trips are designed by faculty rather than travel agents, and thus the Hockaday Travel Program provides scholarship and athletics in a new setting. Each trip is led by a team of expert faculty who want their students to access information first presented in the classroom in the real world.

The Hockaday Travel Program...
Miss Ela recognized the positive impacts of travel, and she celebrated her forward thinking with the current Travel Program. As the Centennial approaches, we are focusing on global initiatives, and expanding the Hockaday Travel Program is part of that effort.

In 1928, Miss Ela developed the first travel class. That year, a small group of students journeyed across Europe with two faculty members for seven months. It’s fun to recall that this was before the convenience of air travel. Departing Dallas, the group took the train to New York City, leaving from the Highland Park Katy station. After a long ride, the group reached New York City, where they boarded a ship across the Atlantic. Over the next several years, Hockaday students would ski at Christmas time in St. Moritz, attend the coronation of King George VI in England, and visit Miss Ela’s friends around the continent. Miss Ela believed that, “The only hope of the world is in real international understanding. Such understanding is not gained just through seeing the architecture, topography, and art of a country, however important these factors are. It is gained by seeing how other people’s minds work, what they love, how they live, and what they believe.” Sadly, WWII brought an end to Miss Ela’s travel class that proved her an educational innovator and early champion of travel as a key part of a superior education.

THE HOCKADAY TRAVEL PROGRAM ALLOWS STUDENTS TO MATURE, BECOME INDEPENDENT, AND DEVELOP SELF-CONFIDENCE AND GREATER SELF-AWARENESS. THE TRIPS ENCOURAGE STUDENTS TO PUSH THEMSELVES PHYSICALLY, WHETHER HIKING A MOUNTAIN, RIDING BICYCLES, OR TRYING A NEW SPORT. WHETHER A TRIP EMPHASIZES LANGUAGE IMMERSION, HISTORY, SCIENTIFIC THEORIES, OR ALL OF THESE, STUDENTS WILL FIND THEMSELVES CHALLENGED ACADEMICALLY TO GAIN NEW PERSPECTIVES, AS WELL AS AN UNDERSTANDING OF THEMSELVES AND THE WORLD AROUND THEM.

EXPL...
Global Education

Elizabeth Ostrow Smith ’86 – Director – English for Speakers of Other Languages; Director of Global Citizenship

Global Education Mission Statement

Global education at Hockaday encourages an educational perspective that inspires students to learn beyond the walls of a classroom, to connect local and world-wide perspectives, and to start from their personal corner of the globe. Hockaday supports experiential application of what happens in the classroom; the teaching of knowledge and skills that allow students to share and reflect upon their own points of view and their roles in an interconnected society; and self-reflection that opens students’ eyes, minds, and hearts to the realities of our global world.

What does global education look like at Hockaday?

Hockaday Travel Program

Peru:
Upper School students have the opportunity to travel to Peru for a two-week service learning project organized by Globe Aware. Hockaday students will connect with Peruvian students by learning, studying, and engaging with the culture and people of the country throughout the school year, so that at the end of the year they can travel to Peru and engage in meaningful and purposeful community service projects. (June, 2014)

Sicily and Barcelona:
This trip focuses on the conflict of the old and the new: how the ancient, the established, and the traditional define us, and how our environment sometimes forces us to change. Using an interdisciplinary approach to the Hockaday curriculum, this trip will complement students’ education in the fields of art, culture, economics, politics, history, language, and science by immersing the students in ancient and modern Sicilian and Catalonian culture. (June, 2014)

England and France:
This interdisciplinary trip is designed to provide students with a glimpse of classical history in Britain and France through the lenses of science and art, the goal being to explore the world as it looked before disciplines of learning were distinguished in isolated perspective. Beginning our journey in Greenwich, England, “the home of time and the meridian line,” with sketchbooks in hand, students will start measuring with a pencil, exploring the nature of measurement – from the artistic to the scientific, past and present. (No previous artistic experience is required!) (June, 2014)

Parents and students are invited to learn more about these trips at an informational meeting on September 24 at 7:00 in Hoblitzelle Auditorium.

Exchange Programs:

- Hockaday has entered into a new partnership and exchange program with the St. Hilda’s school in Brisbane, Australia. In September, 2013, two Form I students from St. Hilda’s will attend classes at Hockaday and live with Hockaday host families. In June, 2014, two Hockaday Form I students will spend a month at St. Hilda’s in Brisbane and live at the homes of the girls who were hosted in Dallas.

- We invite input as we look for more exchange opportunities, around the world.

Global Initiatives:

Hockaday students have been invited to a discussion of space and environmental issues with Russian peers at a program taking place at a Russian youth camp called “Orlenok” (Little Eagle), located on the Black Sea about 2.5 hours from Sochi (site of the 2014 Winter Olympics). Students will spend time in discussions on environmental issues and how young people can make a real difference now. The trip is open to Form II students and will take place October, 2013.
As Hockaday moves into its centennial year, a commitment to providing girls essential skills for becoming successful women remains at the core of its charge. Central to this commitment is the cultivation of skills that aid in the ability to successfully navigate a rapidly changing, media-driven, multicultural world.

Technology, social media, and greater travel opportunities have yielded a society characterized by interconnected relationships, broader world views, and a sense of global citizenship. Egocentric identities of the past have given way to notions of international civic duty, and a desire to become key players in the global arena. This expanded world view requires a new set of skills of its participants. This skill set, more appropriately termed “cultural competencies,” is at the core of work in the areas of inclusion and community.

Diversity work of the past is often defined by the narrow black and white lens through which many experienced it. Issues were black and white; offenses were black and white, solutions were black and white, and most importantly, people’s opinions regarding those affected by diversity were individuals who were either black or white.

Under the Inclusion and Community component of the Center for Global Citizenship, students will experience “diversity work” through an expanded lens. The black and white views of the past will be explored through a lens with an ability to appreciate a broader spectrum of colors. The move from fixing mistakes or negative interactions between communities to developing strong, inclusive, multicultural communities is the nucleus of this work.

What does this mean for Hockaday students?

**Inclusion and Community work will have three central objectives:**

1) Creating a deeper understanding of one’s own culture
2) Understanding, communicating, appreciating, and effectively participating in various cultures throughout the world
3) Understanding and respecting different world views and cultural norms

**How will these objectives be achieved?**

**Inclusion and Community work will be realized by:**

1) Providing resources for learning about different cultures
   A. Books, tapes, library resources, speaker series
2) Teaching effective communication strategies
   A. Community-wide communication workshops to aid with skill development
   B. Focus group to practice skills and address specific concerns
3) Deepening understanding of one's own culture to better understand how to successfully interact with others
   A. Teaching students through curriculum, about cultural norms
   B. Through programming and class curriculum, exploring the parallels that exist between cultures and learning to appreciate the differences that exist

Ultimately, through skill building, the promotion of cultural awareness, and the celebration of differences, students will be fully equipped to navigate their own community and communities throughout the world.
The Hockaday service learning program seeks to develop in our students a sense of purpose and responsibility to contribute to the well-being of all in our community. The program goals are to foster empathy and an appreciation for a broad range of backgrounds and experiences, while providing the opportunity to do real work and develop real skills. We hope to instill a lifelong commitment to service and advocacy that fosters future leaders empowered to work towards social justice. We want our students of all grade levels to create meaningful relationships and conversations with all the communities in which we work and live.

Curriculum Tie-ins

The Lower School at Hockaday assigns a service learning theme to each grade level, on which they focus their learning and attention. The students learn about their themes in class, through reading, field trips, and hands-on activities. Pre-K appreciates Hockaday’s support staff, Kindergarten works with the elderly, First Grade focuses on animals, Second Grade respects the environment, Third Grade works to fight hunger, and Fourth Grade assists with children’s welfare.

The Middle School receives pre- and post-educational lessons about where their money is donated from the Holiday Bazaar and yearlong break sales. The student council gives presentations on different organizations and learns about the importance of philanthropy. Different Upper School classes incorporate service work or advocacy into their daily activities. The junior health class teaches and advocates for health justice in low-income neighborhoods. Additionally, they teach lessons in local public schools and work on policy recommendations for neighborhoods dealing with health inequity.

Special Programs and Private/Public Collaboration

- Upper School students participate in service immersion trips in West Dallas. On these trips, they stay overnight and help local families refurbish their homes. Reflection and education are a major focus of these trips.

- During the 2013-2014 school year, we will partner with the Perot Museum of Nature and Science, the Children’s Garden at the Arboretum, and the Holocaust Museum to offer internships during the school year. Our Upper School students will train and serve as docents at the various local Dallas institutions.

- Hockaday has partnered with Commit! (an independent nonprofit dedicated to helping Dallas County kids realize their full educational potential) to be effective and thoughtful about where our tutoring resources are best utilized. We will educate our students on the state of DISD schools, teach students the proper way to support literacy, and focus the 15,000 hours of service toward tutoring K-3 grade students to read at grade level by 3rd grade.
Global Citizenship in Lower School

Mission Statement

Global Citizenship in Lower School engages students in occupying their rightful place in becoming critical thinkers and problem solvers for the world that they will help shape and inherit. They will leave their comfort zones and diminish fear of the unknown by asking questions and seeking answers that guide them to discover the communities around them — both local and global — through service. They will have educational opportunities to build understanding while supporting each other’s differences. Students will impact change whenever possible to support a more welcoming environment, as well as develop a broader sense of the world and their role within it as young global leaders.

What does inclusion and community look like at Hockaday in Lower School?

The purpose of the Inclusion and Community Program is to examine our curriculum and programming to support diversity and inclusion. Through the study of culturally responsive pedagogy and infusion of our teaching methods, the faculty will become more effective in the classroom. Student learning will increase through identifying, nurturing, and utilizing their individual strengths. The curriculum will also be enriched with school-wide standards for multiculturalism. Multiculturalism provides equal attention to the cultural needs and contributions of all the diverse groups. For example, the faculty will be encouraged to learn and leverage their students’ cultural identities, to support each student’s unique experience to build a more diverse community.

What does global education look like at Hockaday in Lower School?

The Global Education Program’s goal is to foster cross-cultural competencies necessary for effective citizenship. Through multicultural standards embedded in the curriculum, the faculty will look for new opportunities to teach students the importance of valuing, respecting, and embracing diversity of thought, talent, and background as a critical skill for the future. With the support of our Character Education and Media Literacy Programs, bullying and other forms of intimidation will be openly discussed. Students will be taught new ways to use technology to create greater equality and appreciate differences locally, nationally, and globally through participation in the National Association of Independent Schools 20/20 Challenge.

What does service learning look like at Hockaday in Lower School?

The Service Learning Program will continue to implement developmentally appropriate projects in the community and build connections, between service and classroom learning. The integration of service learning will be reviewed in the curricula to support students’ mastery of content standards. Each lesson or unit will include ongoing reflection activities. Students will be encouraged to become part of the process, with set guidelines resulting in more active participation. Students will also be taught respect for diversity through designed activities that are for the mutual benefit of the student and those being served from diverse backgrounds.
Driving down Preston Road, I was dutifully transporting children to school with my then-14-year-old son sitting shotgun, when I learned how this kid defines the American Dream. As is typical of this particular area in Dallas, we were surrounded by opulence: on our left was a Lexus, on our right a Porsche, and directly in front a silver Maserati.

“Mom.” Abandoning his pose of boredom, my son perked up. “Which one of those do you think I’d look best in? I think the Porsche … Yeah. That’s what car I’m going to get when I’m sixteen.”

Fighting back nausea, I looked at him. “What planet are you on? And how do you think you will pay for one of those cars?” A question I knew had no answer, since his primary activity involves a screen and remote control.

Who is raising this kid? I thought. Is materialism and money all he thinks about? Where have all my words of wisdom gone? The hours of volunteer service, the countless lectures on being content with what you have, and all the brilliant soliloquies I’ve delivered on the fact that “stuff” will never really satisfy you—has none of that penetrated his brain?

After dropping him off, I passed through the last school zone on my way home and dialed my sister-in-law, who is also one of my best friends. Not only did I need to vent my frustration, I needed reassurance that I wasn’t crazy and...
that there is a light at the end of this self-centered teenager tunnel. She delivered on the former but couldn’t help much with the latter because she has a few slackers of her own. After we exchanged similar stories, I had a sobering epiphany.

“I think I’m raising little socialists,” I said, “the serve-me kind that are numb to the benefits of ingenuity and hard work, the kind that don’t just need to be taken care of — they expect it.”

And why not? That’s what I have apparently been raising them to expect. In that moment and in the days that followed, I came to realize that not one of my five children knew how to do their own laundry. Not one could clean a bathroom — I mean, really clean it. Not one could cook, serve, and clean up after a full dinner. I wasn’t sure my eight-year-old could even cut his waffles.

To be fair, my children can do a lot of amazing things. They are genuinely great kids. But they’d been getting a sweet free ride, especially in their home life. With me stepping in and doing for them — rarely, if ever, putting genuine responsibilities on their plate — they didn’t have a chance to realize their potential.

Incidents like these and countless others brought to my attention a malady that had infected my home. Youth entitlement seems to have reached epidemic proportions in both my family and society as a whole — and I was appalled to realize that I, like many of today’s well-meaning parents, am a primary carrier of the germ.

With the greatest of intentions and in the name of love, we have developed a tendency to hover, race in to save, protect from failure, arrange for success, manipulate, overprotect, and enable our kids. Freeing their schedules for sports, school, and increasingly important time with friends, we strive to make our children’s lives easier or to make success a sure thing by doing it all for them. We shower them with accolades, proclaiming how wonderful they are — yet we rarely give them the opportunity to confirm the substance of that praise. All our efforts send the clear, though unspoken and unintended, message “I’ll do it for you because you can’t” or “No sense in your trying because I can do it better and faster.”

Those messages are really the opposite of what I want my kids to hear from me. I want them to hear the truth — that with hard work, perseverance, and discipline, they can do anything they put their minds and muscles to.

None of us want needy kids. We want them to be equipped to conquer the world, rather than waiting for it to serve them. The only way to conquer youth entitlement is one house at a time. What a privilege we have to celebrate all that these kids have to offer and to help them realize their potential by bringing on the work. It’s incredibly exciting to consider the abundant possibilities just around the corner for a generation empowered by parents and other adults who believe in them, support them by teaching real-life skills, and then pile on the responsibility. Think about the ramifications of unleashing this tech-savvy crew on global economic issues, seemingly incurable diseases, and age-old political conflict.

So here’s to seeing what can happen when we tell our kids, “I believe in you, and I’m going to prove it by putting you to work.”

This excerpt is from the book *Cleaning House: A Mom’s Twelve-Month Experiment to Rid Her Home of Youth Entitlement* published by WaterBook Press, 2012, and used with the permission of the publisher.
Immediately after college, I became intimately acquainted with the turbulent teenage years as a youth director in a Dallas megachurch. With 600 in my junior-high division, I quickly learned that teenagers between the ages of 13 and 16 come in like lambs — and go out like lions. Meanwhile, moms know nothing and dads are dinosaurs!

Ever since those days, I've counseled countless well-intentioned parents who are filled with perplexity and pain. Let’s face it: No parent wants to be perceived as the villain wearing “the black hat” in the family. Every parent wants to be liked, listened to, and loved.

However, some parents assume the solution to this problem is permissiveness: Permit teens to do whatever they want (often against a parent’s better judgment) so that the family can live in peace. Consequently, for those who “cross the line,” this means ... no reprimand, no rebuke, and no repercussion.

But this passive, peace-at-any-price approach won’t reap the positive results parents desire: self-disciplined teens who respect their parents’ role and responsibility to set the rules.

On a flight from Los Angeles to Dallas, while sitting beside a college freshman, I asked,

“Did your parents ever give you boundaries?”

“Yep,” he quickly answered.

“Did they enforce them?”

“Oh yeah,” he assured with a nod. “Last year, my parents set a midnight curfew ... but one night I came in around 2:00 a.m. — and that was it! They refused to let me drive my car for two weeks.”

“How did that impact you?”

“It was awful,” he moaned. “Every day I had to ask somebody to drive me to school ... then I had to ask someone else to take me home. I also needed transportation to and from all my extracurricular activities. I couldn’t do anything for myself.”

“Did that repercussion make any difference in your life?”
“You bet it did — whenever I was out late, I watched the time like a hawk!”

“Did you feel your parents were unloving?”

“No — my parents did what they did because they loved me.”

“Did you feel that the repercussion was excessive?”

“Oh, at the time I thought it was excessive, but all kids think that way when their parents enforce a consequence they don’t like. Yet today, I see how being without my car helped me become much more time conscious. Now that I’m on my own at Texas A&M University, I’m thankful for what my parents did. In fact, I think they’re great!”

The moral of this story could be summarized this way: To teens, parents who enforce boundaries may appear to wear the black hat, but one day they’ll see that black hat ... turn white!

The Two R’s—Repercussions and Reward

Though I had never met this student’s parents, I learned much about them from their son. He was blessed with parents who knew the value of boundaries with both repercussions and rewards. “Boundaries” are established limits — lines not to be crossed. If the teen exceeds the boundary, the result is a repercussion. If the teen maintains the boundary, the result is a reward. Kids understand boundaries. They already live with them — from sideline stripes on playing fields to curbs on city streets. When parents establish boundaries, their teens are given a choice: Go beyond the boundaries or stay within them. Realize this point: It’s the teenager — not the parent — who chooses the repercussion or reward. And this means by using boundaries, parents no longer wear the black hat!

Wise parents recognize that the goal of external boundaries is to build inner character. In turn, inner character produces trust. And trust is the major building block for bonding in all relationships.

To implement consistently fair repercussions and rewards isn’t always easy. But if you are a parent, you long for (you pray for) a relationship of respect with your child — a loving relationship that will last a lifetime. The very best way to achieve this kind of bonding is ... through boundaries!

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An interview with June Mattingly ’49

What are your favorite memories of being a student at Hockaday? Visiting Miss Hockaday’s house for tea, getting on the Honor Roll, wearing those funny black bloomers, the former campus, and being affectionately called a “Hockadaisy”!

Why did you attend Hockaday? I’m a third-generation New Yorker whose family moved to Highland Park in the late ’30s. I matriculated at Hockaday in the second grade. Hockaday was then and is now the very best girls’ private school – I know what an unmatched education I received.

Tell us about your past that’s reflected in your activities today. While earning a BFA (1953) in studio art at Bennington College, I met Helen Frankenthaler, David Smith, and Jackson Pollock. For one of my Non-Resident Terms in college, I worked in the library of the Museum of Modern Art. After five years in New York, I moved back to Dallas to raise three children in a contemporary home on Strait Lane. In the ’70s I worked as an interior designer for an architectural firm. In the ’80s and ’90s, to show emerging local artists, I opened my gallery in a building in Uptown. For the next eight years, most of my ten gallery shows each year got reviewed in both newspapers’ art sections (remember the Times Herald?). From my gallery, the Dallas Museum of Art purchased a suite of Robert Rauschenberg etchings, and I honored Donald Judd at a party I gave him in my home.

I founded the Dallas Art Dealers Association (DADA) and chaired the Dallas Museum’s Friends of Contemporary Art. My range of interests includes the Friends of the KATY Trail, Planned Parenthood, and the Dallas Zoological Society, for which I co-hosted a Wilds of Africa party for Jane Goodall.

Describe what you do now. My five-decade career in the field of contemporary art inspired me to share my “eye” to spot undiscovered talents and my knowledge of art by reviewing museum and gallery exhibits for my website TexasContemporaryArt.com. In 2012, my first e-book titled The State of the Art: Contemporary Artists in Texas appeared on Amazon, with color photographs and reviews of the art of 94 history-making artists. A 2013 Second Edition has 34 artists plus updates on 29 artists from the first edition; both editions are published electronically to be environmentally friendly.

Published articles reflecting my joy of being surrounded by good art and architecture were in PATRON magazine in 2012, as far back as 1984 in Dallas/Fort Worth Home & Garden and in between in PaperCity. Along the way, I won three AIA (American Institute of Architects) awards, for a house on the Trail and an office building.

What changes do you see taking place in the art world? Fairs, galleries, auction houses, and even museums are changing the way they do business and the art world, as we know it now, will be almost unrecognizable in 20 years’ time.

Describe other memorable experiences in your life. I’ve traveled all seven continents – from Istanbul, Helsinki, Vancouver, Casablanca, Athens, Beijing, Sao Paulo, New Delhi, Cairo, and Moscow – after London, Rome, Berlin, Madrid, and Paris, of course. To enjoy the wild’s natural beauty and its endangered inhabitants, I photographed penguins on icebergs in Antarctica, lowland gorillas in the Rwandan jungle, and whooping cranes on the Texas coast. For adventure, I white-watered at the base of Victoria Falls, climbed steep cliffs in Patagonia, birded on the Tibetan plateau, and canoed on the crocodile-filled Zambezi River.

What advice do you have for Hockaday students? Stay intellectually curious. Learn to cope with the unexpected. Travel everywhere to understand the real world. Don’t be afraid to make mistakes. Be open-minded all the time. Never ever give up!
The Hockaday School: 
An Anthology of Voices and Views 1913-2013

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Books may also be purchased 
online by credit card at www.Hockaday100.org/shop  
or in the Hockaday Bookstore.

This Centennial Anthology honors Hockaday’s history with articles, essays, letters, speeches, and poems 
written between 1913–2013 by students, alumnae, teachers, administrators, and friends. It explores 
the people, traditions, and adventures that make Hockaday an extraordinary school. Combined with 
a century of photographs, this mosaic of written material tells the remarkable story of Hockaday’s first 
one hundred years and celebrates the exciting potential of its future.
HOCKADAY’S FUTURE IS NOW.

The centennial campaign challenges us to act now to create the future we imagine. Let us be bold. Let us build, endow, create, and thrive together. Let us celebrate our excellence as we envision an even more vibrant future.

The excellence defined by Miss Hockaday in 1913 must now be amplified to meet the needs of our students in the coming decades. Over the past 100 years, The Hockaday School has successfully educated thousands of young women, giving them the skills they need to transform our world. Through continued innovation and cross-disciplinary teaching, we will continue the visionary work that is Hockaday’s hallmark.

LET US IMAGINE, SO THAT HOCKADAY MAY LEAD.

To support the campaign, please contact Kathy Limmer, Director of Development and External Affairs, The Hockaday School, 214.360.6579 or klimmer@hockaday.org.
For online giving: www.hockaday100.org/campaign
FACULTY SUPPORT
FINANCIAL SUSTAINABILITY
CENTENNIAL CENTER
RESIDENCE RENOVATION

CAMPAIGN PROGRESS

100%
90%
80%
70%
60%
50%
40%
30%
20%
10%

Goal: $100 MILLION
Current: $60 MILLION
Still Need: $40 MILLION

VISIT www.hockaday.org

Watch videos, view photos, and learn more about the history of The Hockaday School. One hundred years of Hockaday featured on the new Centennial website.
CENTENNIAL KICKOFF WEEKEND

Wednesday, September 25, 2013
All-School Student Convocation

Friday, September 27, 2013
Spotlight on the Arts
HAARTS: Alumnae Art Show
Fall Alumnae Dinner

Saturday, September 28, 2013
Kickoff Parade and Concert
Centennial Anthology Book Launch

October 16, 2013
Past Presidents of The Hockaday Alumnae Association Luncheon

November 13, 2013
Centennial Day of Service

February 26, 2014
Past Presidents of The Hockaday Parents’ Association Luncheon

CENTENNIAL CELEBRATION WEEKEND

Friday, April 11, 2014
Alumnae Day 2014
Alumnae Day Luncheon

Saturday, April 12, 2014
Alumnae Boarder Reunion Breakfast
Alumnae Family Picnic
Centennial Celebration:
   The Party of the Century

May 24, 2014
100th Hockaday Commencement

Join us for the Hockaday Centennial Celebrations!