

Dreyfoos School of the Arts

muse

Volume 20.1 / Fall 2022

page 20
pas de deux

Offered on campus for more than eight years, the partner dance class is starting to navigate *intimacy* within ballet.

LETTER

from the

EDITORS

Dear readers,

According to Merriam-Webster, a muse is “a source of inspiration.”

We came into our positions last year with the goal of making your voices heard through the content we produce. Our community, with its diversity of individuals and perspectives, acts as a continual source of inspiration for the staff. In other words, you are our muse. We want you to see yourself on every page.

We strive to create quality content while still having fun and fostering staff relationships through events like our Muse wedding, Moostipher (the moose mascot), and Halloween-themed stay afters. But not all student publications have this luxury.

Student journalism is being threatened by censorship and prior review. This issue’s editorial (Page 8) spotlights the hardships student journalists are facing in covering controversial issues and how that affects students. We are fortunate to have an administration that allows us to publish stories about topics like



intimacy within dance (Page 20), period poverty (Page 18), and diversity in history curriculums (Page 12).

We have worked each day to find new ways to represent you and what you love. We hope you enjoy reading this issue as much as we enjoyed making it.

With love,

*Bridget
Framley* & *Olivia
Metzger*

photos and design by Lexi Critchett

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Pas de Deux



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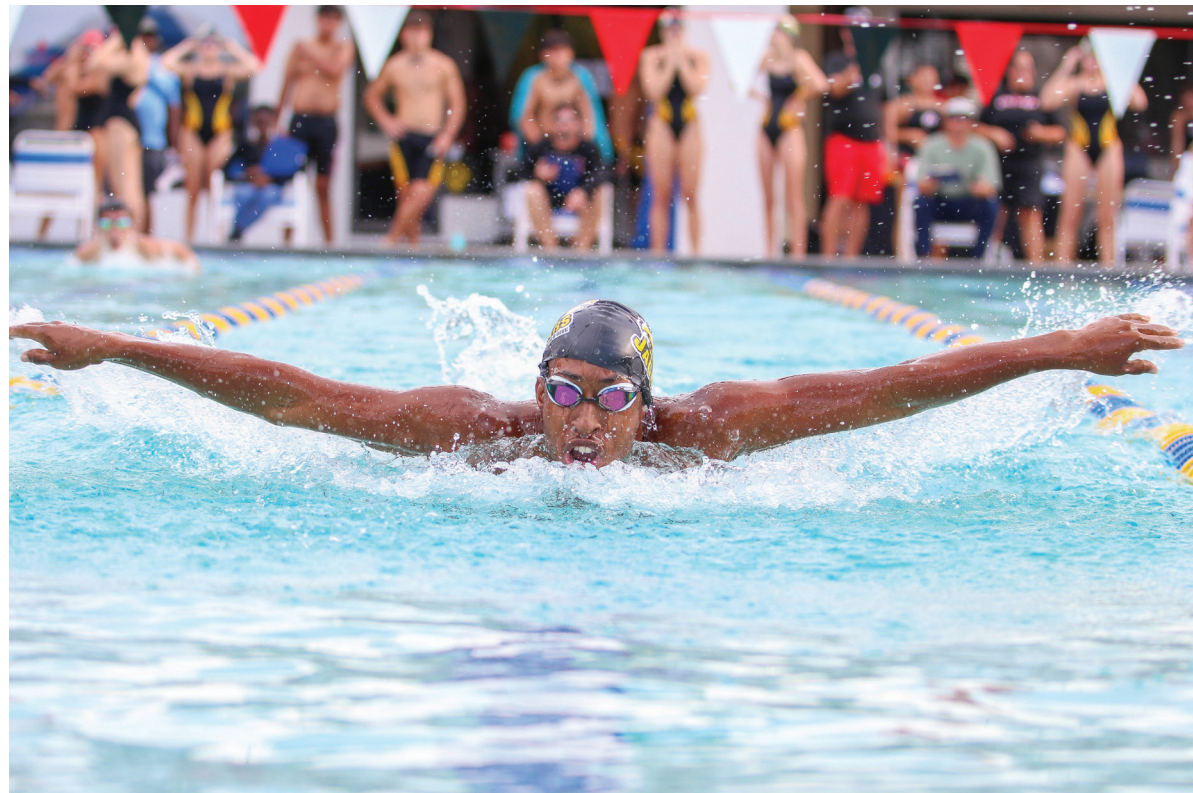
Can't Take the Heat

Rising temperatures across Florida impact student athletes

MUSEUM PHOTO GALLERY

Working with acrylic paint and glaze on a canvas, visual junior Justin Olive-Blanco prepares for his AP 2D Studio Art and Design portfolio. Olive-Blanco is exploring how color can be used to guide audiences through a painting. This particular piece is inspired by the combination of bright colors in a primarily monochrome scene.

photo: I. Critchett



Competing in the 100-yard butterfly race, swim team captain and strings senior Ryan Rose attended the swim meet Sept. 21 at Santaluces High School. This is Rose's fourth year on the swim team. "I did good in this swim meet considering it was a dual meet, essentially meaning that there's less tension, more fun, and I was right on the times I wanted to be," Rose said.

photo: n. ryder



Dance senior Sophia Jackson performs a Développé in her solo "Tchaikovsky Variation." The Sept. 23 showcase included several pieces, some of which were choreographed by the students themselves.

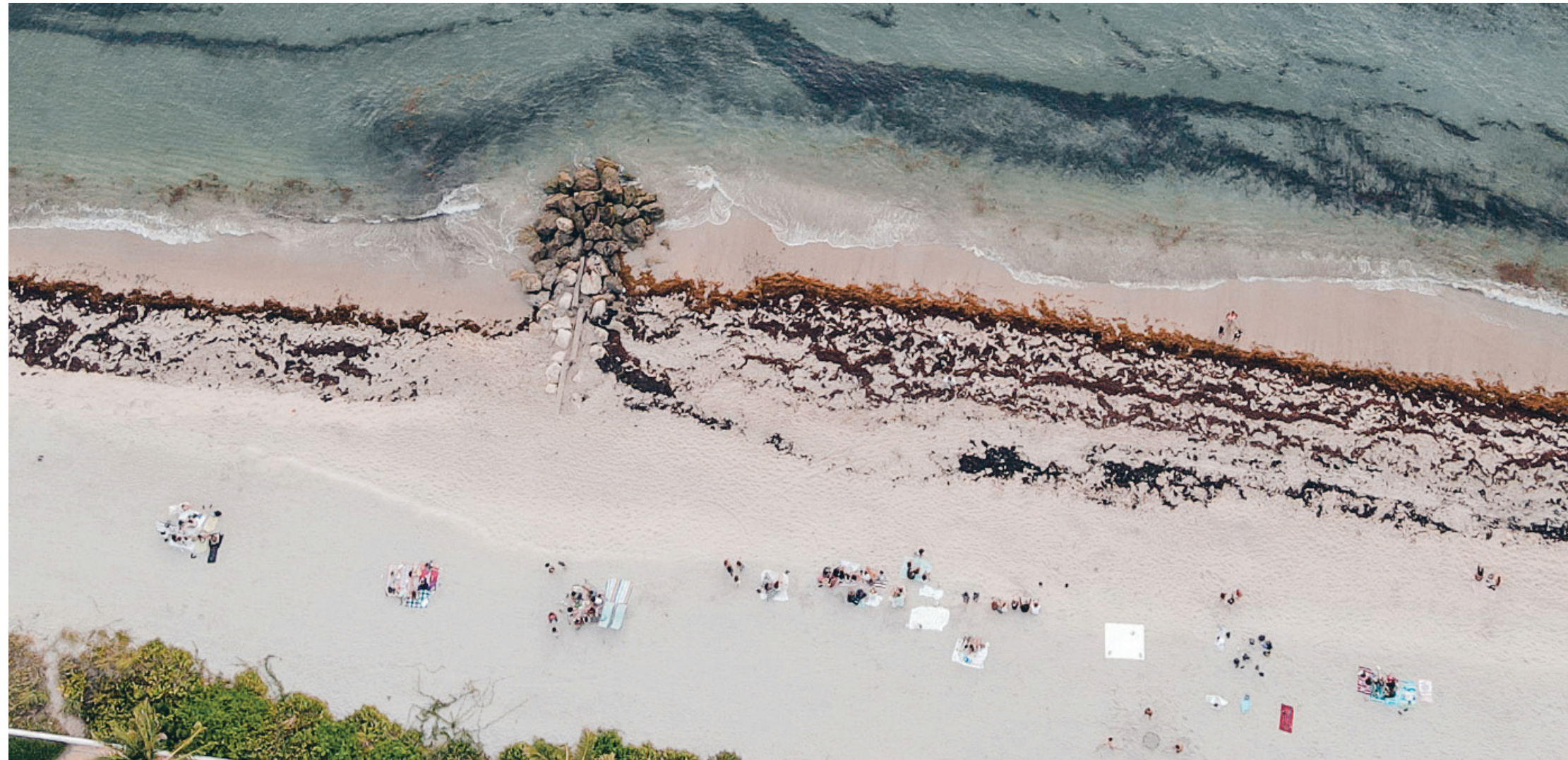
photo: s. hennessey-correa



Speech and Debate team members hold hands as they wait for awards to be called during the first tournament of the school year, which was held at Wellington High School Sept. 24. For communications junior Bailee Simmers, having her classmates around her was a “blissful” feeling when she was called for third place in Congressional Debate. “I felt like all the hard work I put into writing my speeches and ... in my chamber paid off so I was super proud of myself,” Simmers said.

photo: s. hennessey-correa

photos by Lexi Critchett, Sofia Hennessey-Correa, Natalie Ryder, and Aiden Velez
design by Ankith Sureddi



As the sun rose over Palm Beach Island, seniors gathered around spikeball nets, skimboarded along the water, and relaxed on the sand for their Senior Sunrise Aug. 26. A tradition started by the senior class council, it symbolized the start of their final year in high school, and will end with the Senior Sunset before graduation.

photo: l. critchett



Dancing along to Latin music, Co-President of the Latin Hispanic Heritage Club and theatre senior Mary Keith salsa dances to promote the club at Club Rush Sept. 9. Over 80 clubs participated in Club Rush.

photo: a. velez



Members of the violin and viola section concentrate on the sheet music in front of them as they play “Symphony No. 8” by Franz Schubert during the first orchestra concert of the year Sept. 22.

photo: l. critchett

GIVE US VOICES

(NEW)

EDITORIAL BOARD VOTE 18:1

“The forced silence of student journalists reverberates across our school community.”

The worst part about a Nebraska student newspaper being shut down for covering LGBTQ+ topics is that it wasn't surprising.

It certainly wasn't surprising to student journalists in Florida, where the administration of Lyman High School halted the publication of a yearbook this year due to photos of students protesting the "Don't Say Gay Bill."

In Florida, where in 2021, parent complaints forced the students of West Broward High School to suspend the sale of their yearbook for a spread on Black Lives Matter.

We have been forced to navigate governmental intrusion on press freedoms, fear of lawsuits, and state statutes that go against our morals.

Even worse, it's legal. According to state law, the school in Nebraska had the right to halt production of the student newspaper because administration did not agree with the sentiments discussed.

We have the 1988 Supreme Court to thank. The *Hazelwood v. Kuhlmeier* decision gives school administrations the right to censor student work deemed a "pedagogical concern." Essentially, if a story upsets administrators or even parents, it gets the ax.

In states where religious doctrine has become intertwined with government and, by proxy, public schoolhouses, "pedagogical concerns" can be messages of advocacy or student identities.

The *Hazelwood* ruling leaves censorship up to the discretion of administration, and anything can be framed as a violation with the right words. This includes the words of Texas school administrators, who tore out an entire spread of their school yearbook for mentioning the killing of George Floyd due to alleged parent complaints in 2021 according to NPR.

Many student journalists now anticipate censorship from administration and avoid writing controversial stories

altogether. A poll conducted by The University of Kansas in 2017 revealed 47% of students had refrained from writing articles in fear of backlash.

This censorship not only affects student journalists but also the students whose stories we must erase from our pages. Often, the very stories that are subject to censorship are the ones that tell the stories of the most underrepresented student groups.

The forced silence of student journalists reverberates across our school community. It is not enough to rely on the discretion of local school boards. Even in a more progressive district like Palm Beach County, officials are often inclined to interpret state statutes conservatively for fear of repercussions.

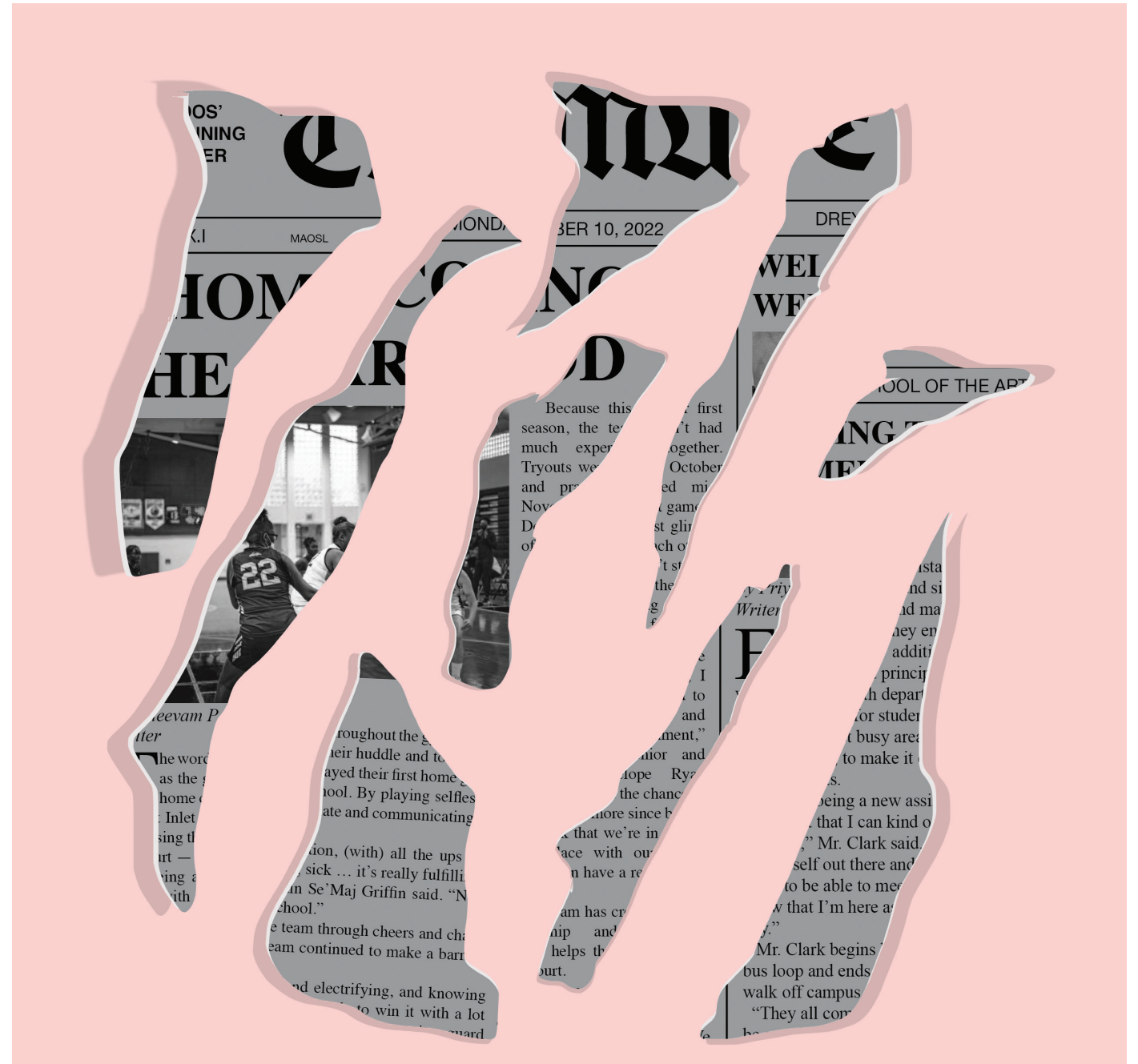
NBC reported this year that districts across Florida, including our own, are implementing guidelines and restrictions in response to the "Don't Say Gay Bill," many involving the discouraging, or prohibition, of speech and expression related to LGBTQ+ issues.

Student publications being allowed to use their voice to the fullest is vital. Not only do they allow students to develop media literacy at a young age, but they are often the only source of independent news students have for reliable information about important issues on campus.

Fortunately, 16 states have enacted an ideal solution by passing New Voices laws, the first of which came into effect in 2015. These laws aim to protect press freedom by prohibiting censorship of student media.

Florida is not one of the 16.

Consequently, student publications, even on our campus, could be subject to censorship regarding student



gender identity, prohibition from covering certain issues, and prior review of stories by administration.

Although we have been lucky in the freedom our administration has given us, without New Voices, this can be lost at any moment. The encroachment of state legislation on student voices can leave us with injustices that school administrations are powerless to challenge.

New Voices laws, by overriding *Hazelwood* and reinstating the standard of the *Tinker v. Des Moines* case that students' first amendment rights are protected while on school grounds, would allow students to exercise their full freedom of speech and press.

Because of government inaction, any effort needs to start with us. We, as a student publication in South Florida, are committed to telling your stories.

We are actively working with the Student Press Law Center so we can accurately represent our school community.

This change will not happen unprovoked. It is our responsibility to protect our first amendment rights. Let's use our voices to make a lot of noise.

contributor: Jenna Lee
design and graphics: Mariana Colom

PLEDGING A CHOICE

Not everyone stands for the pledge; students and teachers explain why that is

Please stand for the Pledge of Allegiance,” Principal Bennett says over the loudspeaker. A portion of the class stands while others stay seated. As those standing recite the words they have memorized since kindergarten, others remain silent.

Public schools have recited the Pledge of Allegiance across the U.S. since 1892, according to the U.S. Department of Veterans Affairs. Some students recite the pledge out of habit; for others, their personal values influence this choice.

“Ever since somebody started advocating for the people who look like me and what the pledge says and means (for) us, I’ve been a little more comfortable showing my opinion about the way the pledge affects me, so I sit.”



“I don’t think the pledge applies to everybody ... They made it for the majority of people, which were white men, and at the time, women didn’t even have rights.”

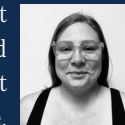
**DANCE SENIOR
JORDAN ALBRIGHT**

“With (the phrase) ‘liberty and justice for all,’ especially at the time the pledge was written, there was most certainly not equality for all. We still have a long way to go, even though we’re doing much better than in the 1700s.”



**COMMUNICATIONS
SOPHOMORE ISABELLA WARD**

“I, a woman, don’t feel represented and supported, and I don’t feel like there’s justice.”



I can understand why people of color in this country don’t feel like there’s liberty and justice for them.”

“We shouldn’t force (students) to stand because they don’t feel represented by it, whether it’s for religious reasons ... or whether it’s because they don’t feel like there’s liberty and justice for them.”

**SOCIAL STUDIES TEACHER
KATHLEEN O’HARA**

“I don’t feel like America is my home country because I’m Colombian. There have been a lot of things America has done that I’m not proud of, so I don’t identify as American sometimes.”

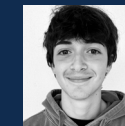


**COMMUNICATIONS SENIOR
NICOLE MARULANDA SILVA**



“I like to stand for the pledge because it makes me feel like part of this country, and I like reinforcing what it means to be (an American). (You) pledge yourself to those beliefs our country holds when you say, ‘I pledge allegiance to the flag.’”

**VOCAL SOPHOMORE PETER
HENNESSEY-CORREA**



“I do (stand for the pledge) because I’m grateful I live in a country that has a lot of freedom. I think (others) should respect what we have and be grateful we’re not in another country that’s in a war right now. We have all the freedom in the world.”

DANCE JUNIOR NOAH MOLLER



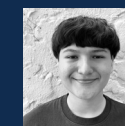
“I think you should show the flag respect, even though I disagree with some of the things our country does. I feel (the pledge) might be outdated, but it captures what our Founding Fathers believed and helps us see what America should be.”

**VOCAL SOPHOMORE
SEBASTIAN REYNOLDS**



“A lot of the reason I stand for the pledge is because most of the people in my class stand, so I feel pressure to stand with them.”

**VISUAL FRESHMAN
ALLISON KRULL**



“When the pledge says ‘one nation, under God,’ it makes me think that (even though) everyone has different Gods, we’re ... all together. I think of (Americans) as a family. We’re all united.”

**VOCAL SOPHOMORE
ANTONIO CURENO**

by Ella Jensen
design by Lexi Critchett, Christina Shaw

A DIVERSE HISTORY



ETHNIC STUDIES COURSES AIM TO BRING MORE DIVERSITY TO HISTORY CURRICULUM

A

“A TWIN, SOCIALLY AWKWARD, spiritual, fashion designer, music lover, he/him, African American.”

“Dancer, competitive, Peruvian, Panamanian, Irish, social, Aquarius, Christian.”

“OCD, ADHD, bisexual, white, anxious, giving, outgoing, funny, Jewish.”

“Nonbinary, Filipino, mixed race, writer, nerd, family member, neurodivergent, art lover, queer.”

These are some of the self-identified traits that describe the students in social studies teacher Widnie Sainvil’s Holocaust Studies Honors and African American History Honors courses. Through creating personal identity charts, students were encouraged to learn the complexities of individual identity and diversity.

The American education system has been criticized by activists and educators for teaching “whitewashed” history in classrooms while relegating the past of marginalized peoples to subtopics. A study conducted by the National Museum of African American History and Culture in 2015 reported that only about one to two lessons, or 8% to 9% of total class time, covers Black history in U.S. history classes.

However, over the past few decades there has been a push to bring more

diverse education into classrooms. This is seen nationally through College Board piloting a new AP African American History course and seen statewide through initiatives to develop multiple ethnic studies course curriculums. The School District of Palm Beach County has opted to sponsor African American History and Holocaust Studies courses offered at schools in the district.

“I think oftentimes when you are learning about history, there’s a chapter on African American studies or the unit on Holocaust studies,” Ms. Sainvil said. “And it’s very difficult to condense the history of the world, let alone African American studies and Holocaust studies, into just one single chapter.”

By introducing more diversity into history classes and incorporating marginalized people’s experiences, these courses allow minority students to feel more represented in their education. A 2020 research review by the National Education Association (NEA) showed that when students of color learn diverse and culturally relevant content that validates their identity, they do better in school. This is demonstrated by raised GPAs, attendance, and engagement.

“We are a very non-homogenous group, and I think when you learn in school about people who look like you, or people who’ve gone through what you’ve gone through, or those topics are acknowledged, there’s a sense of validation that you are heard, you are seen, and what your ancestors or you have faced is acknowledged and being taught,” Ms. Sainvil said.

These courses allow students to learn about history they have not interacted with before and provides them with a better understanding of their peers’ backgrounds. The same NEA review interviewed multiple white students in ethnic studies courses who said that by taking the courses, they were able to diversify their perspectives, add nuance to their thinking, and reevaluate their identities in a way that takes into account other peoples’ experiences.

“I think learning about different marginalized groups and individuals, it opens our eyes to the history that’s happened in the world,” vocal freshman Pavani Rhoads said.

“If we don’t learn about this history and we never are taught about it, how are we supposed to know not to repeat it?”

With more specialized courses being offered, teachers have dedicated time to educate students about the intricacies of a certain groups’ experiences and take a deeper look into topics that may be briefly touched upon in regular history classes.

“I think both of these courses are really important because in school we learn about the basic information about both of these courses, but this specific class goes in detail about the things we don’t know about,” Rhoads said. “It educates students about the unknown, important figures that are in both African American history and the Holocaust.”



Social studies teacher Widnie Sainvil talks to her third period Holocaust Studies class about discrimination toward those of certain cultures and ethnicities.

A 2022 analysis of American history textbooks conducted by Harvard University researcher Donald Yacovone found that textbooks mostly focus on American identity and politics, and since minorities are underrepresented in that category, their stories were mostly left out. This underrepresentation leads to educators only teaching what social studies teacher Kathleen O'Hara refers to as "white man history."

"You know, 'the victor writes history' is such a common thing to hear," Ms. O'Hara said. "And the victor since maybe 1492, for so much of history, has been European males, and even before that, it's been men at least. So giving the opportunity to experience what has happened to such a large population and the marginalization that's happened to them is valid(ating)."

Through education on a wide range of people, students can gain a more comprehensive view of history and become more understanding of others' backgrounds.

"If you're not a part of those (minority) groups, and you lived your life in ignorance about those groups, you'll never know (about them)," dance sophomore and student in the courses Elisse Howard said. "I think it's important to learn about that (African American history), so I can learn more about my people and my culture (but) also learn more about Jewish people and their struggles during the Holocaust and their culture. You really just have to get a broader view of people."

by Priya Gowda
photo by Natalie Ryder
graphic by Angelyna Rodriguez
design by Ankith Sureddi

EXTENDING EDUCATION MUSIC BEYOND BORDERS

Pianist Lilli Theisen expanded her music education to Europe over the summer

Piano senior Lilli Theisen was presented with an opportunity while practicing with her Italian piano teacher, Dr. Luca Cubisino, at the start of 2022. Her teacher suggested several summer music festivals and programs for Theisen to attend in Italy, allowing her to extend her art education beyond her typical lessons.

"This was an opportunity to play for well-established musicians beyond just South Florida and from around the world," Theisen said.

While at the Imola Summer Music Festival and Todi International Music Masters program in Italy and the Savonlinna Music Academy in Finland, Theisen received commentary from "amazing pianists all over the world," including musicians from Argentina, Italy, and Germany. Theisen was inspired by her location and the other musicians' teaching styles.

"The environment that I got to experience all this in was incredible," Theisen said. "Just being in an old, medieval town was an amazing experience. Having the ability to go to concerts and medieval castles every single

day after my lessons added so much to this environment of learning music and enjoyment."

Theisen explored the areas she stayed at while also balancing practice and nightly performances. Each day Theisen would practice for four to five hours, have a lesson, perform at her concert at 9 p.m., and get ice cream at 11 p.m.

Theisen's friend of seven years, piano senior Emily Magee, heard firsthand about Theisen's experience and reflected on how it has added to her musicianship.

"She told me about her incredible experiences, how excited she was to meet all these new people, and how cool it was to see Europe through music," Magee said. "She's definitely tried to reach into different types of music and explore different professors."

Theisen's sister, vocal freshman Ella Theisen, has played the violin for eight years. She and Lilli grew as artists together.

"We both grew up with music," Ella Theisen said. "Sometimes I

think she's actually helped me grow with the violin because we've done duets, which was cool to experience with an accompanist."

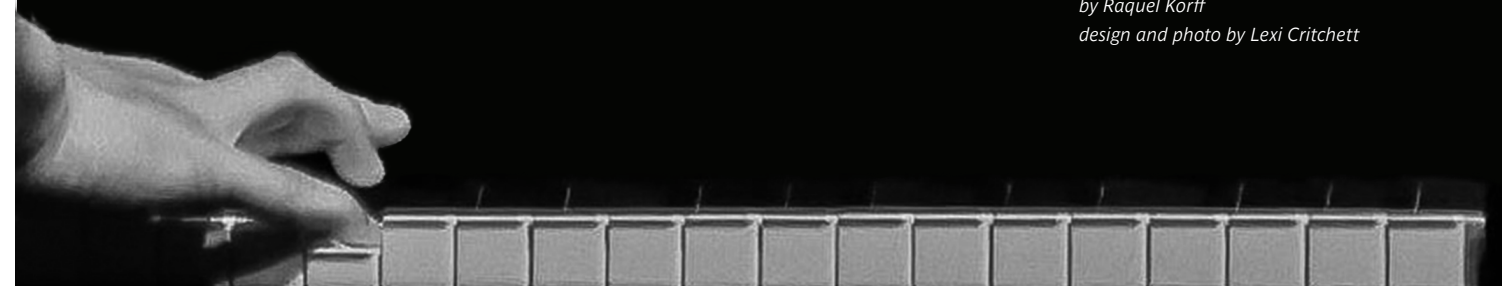
With hopes of attending a music conservatory, Lilli Theisen plans to pursue music as a career. Studying at international music institutions allowed her to explore those interests.

"It expanded my idea of what I could do with music and how passionate I am about playing piano," Theisen said.

Theisen is applying what she learned from the program to her work on campus by adapting her approach to her performances.

"My outlook on some of the aspects of pieces I'm already playing has changed a lot because I found perspectives on them that I hadn't thought about before," Theisen said. "This has made me a more sensitive pianist in the way I think I'm able to look at the details of my performance more carefully."

by Raquel Korff
design and photo by Lexi Critchett



Rolling into fall



Cinnamon rolls are the perfect treat to make with friends or family on an autumn day. This was inspired by Tasty's "Homemade Cinnamon Rolls." This recipe has been modified from its original form.

**Total Prep Time: 30 minutes Total Prep & Bake Time: 3 hours
Yields: Around 18**

Ingredients

Dough

- 1/2 cup unsalted butter, melted
- 2 cups whole milk
- 1/2 cup granulated sugar
- 2 1/4 teaspoons active dry yeast
- 4 cups of flour
- 1 additional cup of flour (for dusting)
- 1 teaspoon baking powder
- 2 teaspoons salt*
* If salted butter is used, omit the salt.

Filling

- 3/4 cup unsalted butter, softened at room temperature
- 1/2 cup light brown sugar (or equal parts molasses and granulated sugar)
- 2 tablespoons of ground cinnamon

Frosting

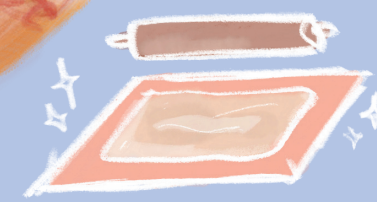
- 4 ounces cream cheese, softened
- 2 tablespoons butter, melted
- 2 tablespoons whole milk
- 1 teaspoon vanilla extract
- 1 cup powdered sugar or confectioner's sugar

Directions

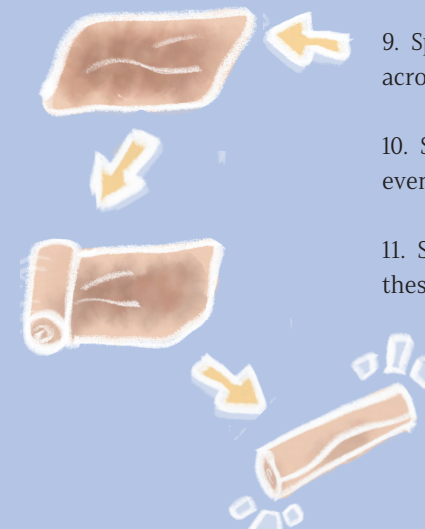
1. Heat up the milk in a saucepan until it's warm to the touch. Be careful to not make it too hot, as this will stop the dough from rising.
2. Add the melted butter, warm milk, and granulated sugar into a bowl and whisk together.
3. Sprinkle the yeast packet evenly into the bowl. Let the yeast mixture sit for one minute.
4. Add 4 cups of flour into the bowl with the yeast mixture and use a wooden spoon to combine until it becomes a sticky dough.
5. Cover the dough with a cloth and let it rest for one hour. For the best results, place it in a warm place to rise.



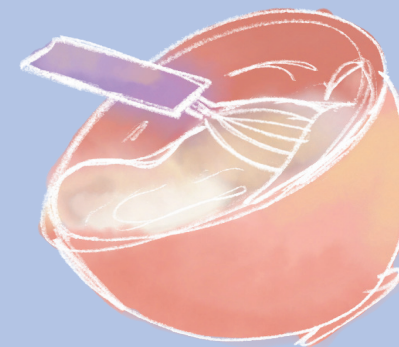
6. Check on the dough, it should have doubled in size.
7. Using the cup of flour, sprinkle flour on to the surface and remove the dough from the bowl. Knead the dough until it becomes smooth and less sticky. To tell if it is done, the dough should spring back when pushed.
8. Roll out the dough into a rectangle shape about a half-inch thick.



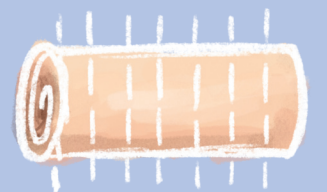
9. Spread the softened butter across the dough. Then, sprinkle brown sugar and cinnamon across the dough.
10. Start at one edge and carefully roll the dough into a log. Make sure that the dough is rolled evenly so the shape is uniform.
11. Starting from the middle, cut the log into rolls that are about an inch and a half thick. Place these into a well-buttered pan.



12. Cover the rolls with a cloth for another 30 minutes. During this time, preheat the oven to 350°F.
13. After the rolls rest, place them into the preheated oven and bake for 25-30 minutes or until they turn a golden color.
14. While the rolls bake, combine the cream cheese, melted butter, powdered sugar, whole milk, and vanilla extract together using a hand mixer to make the cream cheese frosting.
15. Take the rolls out of the oven and allow them to cool for 15-20 minutes. Once they cool, spread or drizzle the frosting across the rolls.



by Dylan Dam
design and graphics by Daniela Peñafiel



enjoy!



PERIOD POVERTY

Menstruation can cause health risks, impact lifestyles, and spur stigmas, affecting those without available resources

The period: something that affects half the population (and the majority of the school). Despite the number of people affected, resources can be limited for those who need them, including up to two-thirds of low income women in the U.S, according to the Journal of Global Health Reports.

According to the same source, period poverty is a term defined by a lack of access to menstrual products, hygiene facilities, and educational opportunities required for a person's menstrual cycle. According to The University of Alabama at Birmingham, the issue is caused by a lack of affordable supplies. This is considered to be a public health crisis by Planned Parenthood.

A study conducted by OnePoll found that menstruating individuals spent around \$6,360 over the course of their reproductive lifetime (12 to 52 years old), or about \$13.50 a month.

Florida is not immune to these issues. According to the World Population Review, 14.79% of Florida lives in poverty, and according to the same study, the percentage of those menstruating individuals are the most economically vulnerable.

Rithika Kacham, a former Suncoast High School student, was able to gather \$15,000 in funding to eventually install a period product dispenser at Santaluces High School. Santaluces is a title one school, or a school in which children from low-income families make up at least 40% of enrollment. "It's hard for women in poverty because even a lot of women's

shelters surprisingly do not supply these products for free, which is absolutely insane," Kacham said. "A lot of low income students in middle school and high school don't have access to these products. It's not a surprise when you think about it."

According to the Alliance for Period Supplies, period products — while a basic necessity — are still being taxed at the cost of a luxury item in the majority of the U.S. In May 2017, Florida Governor Rick Scott signed a law making period products exempt from tax. Still, the cost of period products means it can place a strain on menstruating individuals in a state in which, according to the same source, one in six women aged 12 to 44 live below the Federal Poverty Line.

The World Bank estimates that 500 million women and girls globally lack access to adequate facilities for menstrual hygiene management.

According to The Borgen Project, a nonprofit organization dedicated to fighting poverty, the average North American woman will use and throw away about 13,000 tampons and pads in her lifetime.

The disposable nature of tampons and pads means costs will rack up, with new boxes being bought every month until menopause.

A solution that around 8.7% of menstruators, according to a study by The Public Library of Science, are turning to is reusable period underwear. While it functions the same way as a pad, it is washable, meaning its users do not have to buy more supplies every month.

Period underwear, unlike pads or tampons, is not usually found in most stores, and often sells for a higher price. To counteract both the disposable nature of pads and tampons and the accessibility of period underwear, organizations such as Thinx, a sustainable period underwear company, and AFRIPads, a washable pad company, are selling these products at lower prices in developing countries, 12 cents for a product that will last a year.

However, with a lack of low-cost resources given, some turn to other, potentially dangerous, methods.

According to the Global Development Commons, individuals often resort to using dirty rags when they do not have access to pads or tampons. Those who use this technique may face serious infections related to the cleanliness of the materials they used. But even those with access to clean products may deal with other health issues.

When people cannot afford the supplies they need, they end up using the same products for prolonged periods of time so they do not run out. This can become dangerous when considering that the longer a tampon sits within the body, the more likely it is for the person using it to develop toxic shock syndrome, a life threatening infection that could be caused by extensive tampon usage that affects one to three out of 100,000 menstruating women, according to The Lancet.

Not only is period poverty correlated with poor health, it may also affect a person's day-to-day life. According to the Alliance for Period Supplies, in 2019, one in four

teens across the country said they had missed school due to lack of period supplies.

"I think almost every girl has been in a situation where they have had to ask a friend for a pad, or they had to make a makeshift pad, and it doesn't make sense," Kacham said.

"Pads are comparable to toilet paper. They should be at least treated as essential as it."

According to UNICEF, periods are a part of life for over a billion people across the world. However, it has been shown that menstruators are made to feel like periods are less of a bodily function and more of an embarrassing condition.

A poll by Thinx found that 58% of women have felt a sense of embarrassment because they were on their period, and that 42% of women had been shamed for their period. This may prevent those struggling from asking for the help they need.

On campus, there are various resources available for students struggling with period poverty. The school uses a program through Project Period called Givt, which seeks to provide students with pads in schools if needed.

"We got these (pads) through the health care district," School Nurse Darlene Vargas-O'Connor said. "So we do have plenty, not enough to stock the whole school, but if you have an accident and you need it, it's here."

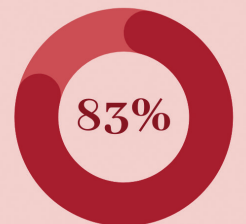
In an attempt to lessen the issue on campus, students are creating initiatives

and clubs, such as The Period Project and Fostering Feminine, to raise awareness about period poverty.

"The goal of our club (Fostering Feminine club) is to spread awareness about period poverty and to help raise money for women in need of basic things, such as tampons or pads," vocal junior and Co-Vice President of Fostering Feminine club Taylor Klein said.

Although the issue of period poverty affects many, there are ways to help.

"I think joining an organization or even just going to one volunteer drive or event really does make a difference," Kacham said. "Donating a box of pads or tampons to a women's shelter also helps."



of teens feel period poverty is an issue that is not talked about enough.



1 in 5 teens

have either been unable to purchase period products at all or struggled to afford them.

(State of the Period: The widespread impact of period poverty on US students commissioned by Thinx & PERIOD)

If you would like to learn about period poverty or help with this issue, join the on-campus initiatives or go to projectperiod.org for more info.

*by Ellie Symons
design and graphics by Daniela Peñafiel*



Offered on campus for more than 8 years, the partner dance class navigates intimacy within ballet

pas

GUEST ARTIST Kenneth Easter began the partnering class by demonstrating the promenade — a move where the leading dancer holds the other dancer by the waist and leg, spinning them slowly while they hold themselves on their pointed toe.

While instructing the dancers, Mr. Easter tapped one on the shoulder to bring her in front of the mirror. He held the dancer by the waist, pulling her right leg up while her left was en pointe.

Mr. Easter demonstrated the movements with different dancers, each one offering their silent consent as they followed through with the step. However, students and staff in the dance department are addressing a gray area: enthusiastic consent in the Pas de Deux class.

Pas de deux, the French term for ballet between two partners where one leads and one follows, is an invitational class taught by dance dean Heather Lescaille. Dancers in the follower role are grabbed, touched, and gripped at the waist, arms, and legs, causing teachers to address whether or not a student is comfortable with a certain movement.

“Consent means you have to ask if there’s something uncomfortable you’re doing, or even something

comfortable,” dance senior Robin Burger said. “No means no ... anything that is not yes (is no).”

Currently, there are no curriculum-based instructions on how students should ask each other for permission to touch each other in an intimate manner.

According to anti-violence news source RAINN, enthusiastic consent is vital to the consent process as a whole. Enthusiastic consent means looking for the presence of a yes instead of the absence of no, ensuring each partner is on the same page.

“I’m having to explore changing my language in general, but what I try to do with the kids is remind them I’m teaching classical ballet technique,” Mrs. Lescaille said.

“At the beginning of class, I always say ‘If I say something that offends you, just let me know.’”

Mrs. Lescaille says one of the first things she had to change was letting students deny the invitation to the class if they were uncomfortable with the curriculum, which was previously mandatory for some dancers.

“The ballet world is going to get hit

with (consensual education) first because of the language we use and the way it’s taught,” Mrs. Lescaille said.

For students like dance senior Michelina Coates, physical contact with other dancers can cause discomfort.

“It’s a lot of touching. As a dancer and as a person, I’m not really comfortable,” Coates said. “It’s difficult as a dancer because you have to push yourself in different ways. When we’re not doing that, you can’t progress, so it’s pushing me back.”

According to the Boston University School of Law, there are only eight states in the U.S. that are required to teach consent. Florida is not one of them.

Some students, such as dance senior Savonya Haliburton, develop their own methods to help the Pas de Deux class feel more comfortable. Haliburton believes consent should be taught at a young age to instruct dancers how to create boundaries for their partner.

“We thank the teacher, and we thank ourselves for the class,” Haliburton said. “We should establish that in ballet. Before we start class, you ask your partner, ‘Is it okay if I partner with you today?’ We establish some rules if there’s rules that need to be in place between (partners).”



deux



Intimacy and consent coordinators have been introduced in ballet studios like Scottish Ballet, according to *The New York Times*. While most students have an unspoken notion of consent with their partners and choreographers, for some, that's not enough.

"A lot of the time the teacher will demonstrate where to grab when you're lifting or partnering," dance senior Alyssa Dicembrino said. "If it is uncomfortable for someone, that can get fuzzy because sometimes people are nervous to say something."

Planned Parenthood educators like Malinda Britt have created consent-oriented dance workshops and are promoting the use of explicit verbal consent in dance.

In Britt's workshop, participants answer questions like "Do you like pineapple on pizza?" with "No" and respond with "Thank you for your no." These questions aim to clear the air when it comes to addressing consent in a serious manner, like whether or not they are comfortable with being touched.

Dicembrino has choreographed dancers and non-dancers alike during Spirit Week and makes communication a key part to her choreography.

"(I try) communicating and being like, 'If you're uncomfortable, let me know,'" Dicembrino said. "Sometimes I've had it where teachers will touch a student and be like, 'Is this okay?' and ... 'Express if you're uncomfortable.'"

The dance department has worked on creating a trustworthy environment that values consent and comfort within the classroom. Given most of them have known each other for three or four years, Mrs. Lescaille describes

the group dynamic as a "family."

"Consent ties into that element of teamwork and being aware of each other and respectful of one another," Mrs. Lescaille said. "The same goes for us as a faculty, knowing where everybody's level of comfortability lies."

To best demonstrate their trust, each dancer advocates for the use of communication. Using consent can elevate trust to an enthusiastic degree.

As the dancers continue class, communication is present. With every mistake and stumble, partners ask one another if they're okay and if they'd like to continue.

"I think one of the things we try to enforce in the dance department, but just as a general part of their training, is common courtesy for one another because you do have to work together so much," Mrs. Lescaille said. "Consent falls in line with that of having courtesy if you're dancing with a partner or you're dancing with 25 other people."

*by Riley Flynn
photos by Lexi Critchett
design by Mariana Colom*



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- *Robin Sharma*

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Andrew Ross



Andrew Ross in his Brooklyn studio.
photo by Capri Wayne

From Visual Major to World-Traveling Brooklyn Studio Artist

Dreyfoos alumnus Andrew Ross is perpetually on the hunt, following the motto of his high school sculpture teacher

ANDREW ROSS'S STUDIO IS located toward the north end of Jay Street in the Dumbo (Down Under the Manhattan Bridge Overpass) neighborhood. Flanked between the views of the Manhattan Bridge and the shining East River stands a Neoclassical building of 11 floors. The floor where Andrew's studio is located features a high-ceilinged hallway with exposed aluminum pipes and large monocolored paintings on the wall.

Named by art critic Jarrett Earnest as "one of the major sensibilities of his generation," the visual art alumnus (class of 2007) has established himself as a studio artist in Brooklyn.

In school, Ross dabbled in painting and printmaking. He shares fond memories of the late Mrs. Christo, his former printmaking teacher.

"I spent a lot of time with her," Ross said, recounting all the extra hours he spent in the school studios. "Everyone loved her. She was in the printmaking studio after school a lot and we'd hang out there. I made a lot of prints. But they were experimental ... not traditional prints."

However, his favorite class was always sculpture. He cites one teacher in particular that he got to know very well — Mr. Griffin. "We made a lot of stuff there," Ross said. "He would let me stay late to do extra projects. I learned how to weld there, which is very rare in high school."

"Mr. Griffin used to always say that it's about the hunt," Ross said, dressed in a Commes de Garçons T-shirt and pinstriped pants. "He always said 'it's about the hunt,' about anything. I bike a lot now, and I

think that biking is really good for your mental health. Especially (going) from your home to your workplace because ... there's the drive to get something done once you get there. It feels like 'you're on the hunt.'"

"I think that was a way of saying that the journey is more important than the result and that your lifestyle is more important than even the work," Ross said, wearing a pair of thin gold-rimmed glasses. "I remember Mr. Griffin lived on a boat. He had a very particular lifestyle."

Attending an art school prepared him for his college experience, according to Ross. He went to Cooper Union, a private university in New York renowned for its art, architecture, and engineering programs. "(Cooper) was super, super competitive," Ross said. "You kind of see everyone

who's making stuff that you're interested in. You see their work, even if you're not in their classes. You see it as you walk in, or as you walk around the studios."

As Ross described, being surrounded by other creatives was often daunting. He felt added pressure as a result of his "almost entirely critique based" classes.

"The classes are literally just everyone in the room showing their work one by one and talking about it, and it used to get kind of intense," Ross said. "People would cry, some other students were kind of scary to be in a critique with."

"There's one (art piece) that I made that had a lot of critiques and mixed reactions," Ross said. "I think 90% of the class



Chassis, Solo exhibition, Installation View (2017), by Andrew Ross
Photo courtesy of the Artist and Clima Gallery



The Mic is Mightier Than the Pen (2019) by Andrew Ross
EPS foam, Aqua resin, pigment, & wood
Photo courtesy of Andrew Ross

didn't like it, and 10% did. Now that I look back on it, I think it was one of the best things I made in college, but they weren't ready." He laughed.

Ross has since become a self-sustaining studio artist by creating successful art pieces and garnering acclaim from critics and curators both in New York City and Milan, where he participated in Milan Design Week during the second week of June.

In his studio, there are pastel sculptures, a collage of 3D-printed everyday objects, and a brand new home-decor installation. Ross's works could invoke mental images of album covers, video games, and even online memes.

"It's about deconstructing commonplace objects," Ross said. "It used to be more about taking the actual things apart. And now it's more about recreating and recombining figures and images that exist in popular culture."

Despite his success, Ross keeps hunting. As an independent studio artist, he recognizes the importance of getting one's art displayed. The key is social networking, according to Ross.

"Ultimately, it's about being recommended," he said. "Going out to openings and making yourself known to other artists and art appreciators. In New York, studio visits are very important."

Ross' experiences have showed him that art is a viable career path.

"I did a residency in Switzerland, so I lived in Switzerland for six months," Ross said.



fight loop (2021) by Andrew Ross
Thermoplastic, epoxy coating, polyurethane, paint, aluminium, stainless steel, plywood
Photo by Daniel Terna, Courtesy of Andrew Ross

"On their \$100 bill is a sculpture by Alberto Giacometti. When I first saw that, I thought it was hilarious because people think you can't make money with art, but there's a sculpture on the \$100 bill in one of the richest countries in the world."

Ross breaks his streams of income into three outlets: teaching art, selling art, and creating art for film and television. He has worked on art for HBO shows and Ross is preparing to teach his first college level class this fall semester.

Most days, Ross will ride his bike for 45 minutes from his apartment to the studio and work there for as long as he can. On a sunny Sunday afternoon, his work on his latest painting, "Siddhartha Leaving the Palace on the Carried White Horse," might be interrupted by a visit from his family who live in South Florida.

Even when he accompanies his parents and little sister to check out Dumbo market, poses for family selfies by the East River, or visits Jane's Carousel at Brooklyn Bridge Park, he can be seen absorbed in his thoughts. He wasn't going to ride the carousel, but was eventually convinced by his stepfather and sister.

"I was meditating, and wondering what it is like to ride on a horse that is carried by people," Ross said.

by Capri Wayne
design by Capri Wayne

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Made with Love

The cafe staff find joy in preparing daily meals for students

WHEN WORKING BEHIND THE SILVER WARMERS, STUDENTS MAY ONLY SEE THE LUNCH LADIES WHEN picking up a tray of chicken tenders. *The Muse* went to see the process the cafe team performs twice a day and learn the stories of the people who work to make sure every student gets fed.

The six person staff prepares around 400 lunches for students each day. Alongside this, they make breakfast and prepare extra food for Connections and the Academy for Positive Learning, smaller schools which teach special needs children, which are located near campus.



BREAKFAST

The sounds of clanking pans and giggles fill the kitchen as Amy Kelso, manager of food service, begins her day at 7:00 a.m. It's dark outside except for the yellow fluorescents in the kitchen, but breakfast will be prepared before students start entering campus in 45 minutes.

"We have a cook, of course, and servers, and cashiers," Ms. Kelso said. "We work together as a team to make the day happen. So if someone's out, we can pull together and do their job too."

Ms. Kelso has been doing her job for 17 years. She wakes up every day at 4:30 a.m. to take inventory and

order food for the next four weeks.

"(The job) is challenging at times, but for the most part, it's an easy job," Ms. Kelso said. "I got to feed the children. Number one priority. I have a staff of six, and I know they depend on me getting here early to help them get started."

Outside the window from her office, assistant in food service Cecilia Korley prepares breakfast. Ms. Korley arranges morning rounds on a tray to bake.

"I've been here for 29 years," Ms. Korley said. "I'm ready to retire." She smiled.

Originally from Ghana, Ms. Korley worked at Palm Beach Lakes High School before transferring to campus.

"I love the children," Ms. Korley said. "Compared to other schools, Dreyfoos is my best school. (The students) are nice, respectful, sweet, and friendly."

Cafe staff member Terri Reed laughs as she chats and prepares fruit for breakfast before school opens.



LUNCH

While Ms. Korley prepares the morning rounds, assistant in food service Jaronia Daniels prepares turkey subs for Connections Academy and the Academy for Positive Learning.

"I love my job," Ms. Daniels said. "I'm a people person. I'll be meeting different children all the time."

Setting up her station behind the computers, assistant in food service Monica Walker arranges the utensils and fruits for sides. She also helps students check out at the lunch line. Walker worked at Forest Hill High School before transferring to campus this year.

"Honestly, I love the kids," Ms. Walker said. "I have several of my own. They're all adults in college and all of that good stuff. I miss it."

The lunch ladies smile and laugh as students flow through the serving lines.

"It's the kids (that) are excited to come every day, and they make me excited," Ms. Walker said. Ms. Korley looks over and nods. "Somebody always has a different story (to) tell me," Ms. Korley said. "I really do love the kids."

*by Dylan Dam
photos by Caitlin Villacrusis
design by Esra Cattellane*

Cafe staff manager Amy Kelso unwraps sandwich bun trays to slide them into the lunch line serving counter.



Greeting each person and making conversation, cafe staff member Monica Walker scans students' IDs and totals up meals.



CAFE STAFF

The Muse would like to extend a special thank you to the cafe staff who work everyday to make sure every student gets a meal and a smile.

Amy Kelso · Jaronia Daniels · Torri Reed · Cecilia Korley · Sherry Arida · Monica Walker · Kiely Mahoney

CAN'T TAKE THE HEAT

RISING
TEMPERATURES
ACROSS FLORIDA
IMPACT STUDENT
ATHLETES

THIS AUGUST, West Palm Beach set a new record: 72 consecutive days of temperatures over 90 degrees.

The city broke the prior record of 71 days from 1951 and is now the hottest city across South Florida, according to *The Palm Beach Post*.

Forecasted temperatures aren't expected to decrease anytime soon. Amidst the start of a new school year and fall sports, heat and humidity have become a part of practice and play for student athletes.

"The main takeaway is the heat," band junior and varsity tennis player Gianna Mendelson said. "It's hot, and it only seems to be heating up more from here."

DURING THE SUMMER SEASON, tennis courts are on average 15-20 degrees Fahrenheit hotter than the air temperature, according to active.com. Mendelson often practices during 3-4:30 p.m., which, according to National World, are the times of highest heat.

"I can feel myself burning," Mendelson said. "My clothes are soaked by the end of practice, and I can feel the difference in temperature after I step off the court."

Mendelson's court is also unshaded, exposing her to direct sunlight.

Although she utilizes preventative measures like wearing sunscreen and protective clothing, Mendelson finds the heat and sunlight to be unrelenting.

"When I'm out there playing tennis on the court waiting for a serve, I can feel the rays of sun on my skin," Mendelson said. "It's like a sauna."

UNLIKE SEASONAL SPORTS, rowing runs for the majority of the year, and athletes will train into the offseason. For communications senior and competitive rower Eric Levine, practices during the summer and early fall months have been impacted by the heat.

"Rowing is a purely cardio sport," Levine said. "When you're on the water for an hour or more, sometimes rowing 10,000 to 20,000 meters, it is really taxing to be out on the boat."

Levine, who practices and competes on the open water, is frequently exposed to full sun exposure and the surrounding humidity. According to the Florida Department of Health, 37 counties have seen a statistically significant increase in heat-related illness emergency room visits between 2005 and 2019. As temperatures continue to rise, Florida is expected to reach an average of 130 days over 103 degrees annually.



Amidst a match, band junior Gianna Mendelson readies her racket to serve. Mendelson has increased water breaks and some adjusted practice times to accommodate for the temperature.

Photo courtesy of Gianna Mendelson

"When I was rowing this summer, I experienced an episode of heat stroke," Levine said.

"I could feel shivers running down my body from the sun, the droplets of sweat drenching my clothes, and the rays of sun beating down on me."



Circling the tennis courts at Okechee Park, Brinkley runs in preparation for the upcoming school track season in January. Before cooler months arrived, she practiced during heated afternoons every week. "When it's a little bit cooler, I can last a lot longer," Brinkley said.

photo: j. monaco

SINCE THE START OF THE swim season, unsafe high water temperatures caused practice and meets to be delayed or canceled. For band freshman and swim team member Mateo Dick, these high temperatures often result in "burn out."

"I practice six days a week, so (I) have to pace (myself)," Dick said. "When it's too hot in the water, you can overheat and it's really not healthy."

When the pool's chillers are non-functional, the water can reach temperatures of up to 104 degrees.

In water above 90 degrees, outdoor swimming has been compared to competing "inside of a hot tub" according to CNN. At these high temperatures, swimmers can experience muscle spasms, overheating, and potential lung failure, according to a statement published by Dr. Andrew Weil in 2011.

"In (high temperatures, I) get really hot and usually have a headache, which makes it hard to swim," Dick said. "You can pass out in the water. I've thrown up a few times after practice because of things like that."

FOR DANCE SENIOR AND TRACK captain Jonelle Brinkley, high temperatures have become an obstacle during her track training in the fall. Brinkley's outdoor practices have often been delayed in time, and she now competes in "the indoor season," which incorporates gym training and competing on an indoor track.

"In my sport, I find myself out of breath more, needing more water breaks, and sweating a lot more," Brinkley said. "In the heat and humidity, it's hard to keep going."

While she does find the heat to be "a bit of a burden," Brinkley uses the heat as a challenge.

"(Practicing in the heat) does improve me, and I feel better prepared to enter the indoor season," Brinkley said. "Although it's more difficult to run in the heat, my stamina and endurance are better for it."

*by Sandra Nemes
photo illustrations by Jason Monaco
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Staff members critique designs and graphics for the first issue of *The Muse*. The students met on Oct. 3 after school to finalize all elements of the magazine. "It allows the design staffers to get advice from their peers and their editors, so they can improve upon what they already have," communications junior and graphics editor Angelyna Rodriguez said.

Photos by Haiden Kenney, Sofia Hennessey-Correa

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