



the things we remember

jun-aug 2020

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sleep and friends
David Hugo



heather
Conan Gray
Kid Krow



shelter
Porter Robinson



ice cold.
half•alive
Now, Not Yet



brown of gold
The Altogether
Silo



**renai
circulation**
Kana Hanazawa

unfolding

I fell in love with you one night in September,
I thought maybe fate was on my side that day,
I had dreams over the night sky filled with stars,
Had I not been there, who knows where I'd be?

The tapping of my foot, 1, 2, 3,
The rhythm of my heart, 4, 5, 6,
The endless hums of melodies, 7, 8, 9,
10, Had you not been here, who knows what time
it'd be?

In pain from heartache,
In knowing I am undeserving,
In suffering from life's chains on end,
Had I not had you, who knows what I'd be?

Because without you,
My heart's a puzzle missing a piece,
Two of a kind becomes one alone,
And I stand in this world holding the key

The key to open my heart,
The key to open your heart,
We share this life together,
No matter what.

You are my reason to be,
I love you most,
To the moon and back. Always.

Left: We asked you on our
Instagram what you were
listening to this summer, and
this is what you told us!

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THE SHENANIGANS OF CITY COUNCIL

By Raymond Bhushan
Photography // Atlas Obscura

On 12 February 2020, Richmond Hill City Council voted to slash \$65,000 in grants towards arts and culture. Deputy Mayor Perrelli, Deputy Mayor DiPaola, Councillor Beros, and Councillor Muench voted in favour of the motion which halted the grants while three councillors voted against it.

In 2015, this program allowed award-winning filmmaker Sean Cisterna to begin work on his script for *Kiss and Cry*, a critically-acclaimed 2017 drama. Other recipients of these grants include the Alzheimer Society of York Region, Richmond Hill Concert Band, and High Notes Voices, a choir for those affected by mental illness.

When I sent an email to Deputy Mayor Perrelli inquiring as to why he cut this important funding, I received no response. However, on various social media posts Perrelli has stated that he does not believe City Council “should be taking taxpayers dollars and deciding for them where and to whom their money should be given.” (Somewhat curiously, this is a word-for-word copy of an email sent by Councillor Beros to the Richmond Hill Liberal.) Beros has also said that he doesn’t “think residents of Richmond Hill want [city council] taking their tax dollars and handing it out to community groups,” and that “overspending” created problems for the city.

Unfortunately, our city council’s careless cost-cutting crusade is largely ineffective. The savings created by cutting this program amounts to a grand total of... less than 32¢ per resident. In fact, the funding made up a mere 0.035% of the \$184.5 million operating budget of the city. If Richmond Hill City Council wants to save tax dollars, they’re barking up the wrong tree.

Perhaps Deputy Mayors Perrelli and DiPaola should look at their own budgets before slashing important cultural grants. Last year, they spent nearly \$30,000 each—over double that of the third biggest spender’s \$13,000. 80% of their publicly-funded budgets were on communications and advertising, whereas they spent a combined \$500 on

community donations. For reference, \$4000 of the third biggest spender’s \$13,000 was on community donations. In 2019, council “voted to add a new \$204,000 communication budget for all members to use on the public’s dime.” Council also voted to increase their administrative support budget by \$292,000, which Perrelli, DiPaola, and Beros used to hire their own Chief of Staff.

This highlights a clear problem with municipal politics: the average person is unwilling to hold their representatives accountable. High school students, and especially Bayview students, have shown themselves to be future leaders by engaging with federal and provincial politics. Much more must be done to engage with municipal politics. Pay attention to local news sources like yorkregion.com or newspapers to stay informed. Do research on politicians running for municipal office and make an informed choice rather than simply voting for the incumbent. Join organizations like the Council Accountability Group to take collective action. Stay informed and don’t let politicians like Perrelli and DiPaola get away with their shortsighted votes.

In the words of concerned citizen and former BSS teacher Paul Rose, “Thriving cities do not depend on roads and sewers alone. It is culture that ultimately elevates cities beyond just a mass of people living within particular borders to a location with a distinct identity.”

“We are obviously dealing with people who know the cost of everything and the value of nothing.”



STAFF SPOTLIGHT

After Twenty Years of Teaching, Beloved Bayview Teacher Retires

*Transcribed by Joy Mao &
Written by Nazanin Soghrati*

Residing in Room 236 of Bayview Secondary School and surrounded with the beautifully designed artworks and paintings of previous students, Ms Hofmann arranges her laptop and material for the day. Her first class is ETS4UZ, also known as the third semester of IB Higher Level English Literature, a course filled with studies of theatre and screenplays, from the nuanced monologues of Prince Hamlet in Hamlet to Arthur Miller's poetic stage directions in Death of a Salesman. Today's rainy weather has made her commute from Toronto more tedious than usual, but despite the late start, Ms Hofmann wears her perennial smile and we settle into the room's plastic chairs, ready to move forward with our interview.

For many English students, Ms Hofmann is the calm and kind anchor of their school lives, the stable force among constantly changing deadlines and events. Popular with students both in the academic and IB stream, Ms Hofmann's speciality is perhaps her Grade 10 course focused Greek mythology, a feature she noted too in our interview as constituting her favourite assignments for students, such as the modernization of Homer's epic tale of The Odyssey. What may be unknown to some, however, is that Ms Hofmann has been teaching at Bayview for ten years — and before that, she taught at two other schools. In fact, before Bayview, Ms. Hofmann was on the elementary panel with a focus on teaching middle school. "I live in Toronto, so one was Glen Ames Senior Public School and the other was High Park Alternative Junior School in the High Park area. I taught for ten years there [altogether]," Ms Hofmann told BSS Press.

The 2019-2020 school year, which will regrettably always be known as the year of the Coronavirus pandemic for everyone, was also Ms Hofman's last year at Bayview where she waved goodbye to her amazing and inspiring twenty-year career as a teacher. Educated at the University of Toronto with a Bachelor of Art in English Literature and Women's Studies, Ms Hofmann's decision to pursue teaching as a career was a "natural" path although it provided its own set of challenges and periods of self-introspection.

"There's actually a picture of me when I was just one-year-old and I was at a blackboard with my little piece

of chalk," Ms Hofmann said. "I come from a family of teachers—a couple of my siblings are teachers, my mom was an early childhood educator— so I was basically surrounded with it and loved it. Because I was so surrounded by it, I actually avoided it for some time, so I came to teaching a little bit later in my career. I wanted to make sure that it was what was right for me, not just the air I was breathing because of my family and in-laws who are also teachers. I came to it fairly naturally, but I had to make sure that it was— that it was my calling. At some point, I went, 'Yeah, this feels right to me.' It was the right way to come to it, but it took me a little longer—my journey was a little more secure than, say, my other family members."

This may be a didactic anecdote for the Bayview students grappling with the seemingly existential questions of what career to choose for the rest of their lives and where to go after high school. Perhaps, the uncertainty of the future can be clarified by looking to the past to childhood obsessions, the past pursuits of family members, and to young and unfiltered passions.

When BSS Press asked Ms Hofmann what her favourite memory from teaching at Bayview has been, she couldn't pinpoint one exact moment. "Oh, there are so many!"

Continuing, Ms Hofmann reflected that sometimes, it is just the "unexpected moments." Sometimes, the most beautiful moments in teaching arise from the opportunity to explore and the chance to see "the lights going off and the students fully engaging with the material." This has always been at the heart of Ms Hofmann's teaching philosophy: the attempt to create spaces where she can let students create their own meaning with the material and give them some guiding parameters, ideas, and a safe space to do so.

"There have been some tremendous dramatizations I have seen over the years, from Romeo & Juliet being done as a Chinese soap opera to—we had a couple of students who, on the side, studied film, and created a great modernization of The Odyssey with a lot of special effects and really thoughtful adaptations. And sometimes [my favourite memories are from] the smaller



things: the snow days where we're here and there are only a handful of students who make it in and you get to have those more informal conversations, like getting to know them outside of the text. Those are always a nice part of it as well. I have to say I have never dreaded coming to school, even with the marking or the deadlines, even in the classes where there might be some challenges, I felt like I've been in the right place."

In the same way that Ms Hofmann finds it hard to identify a precise favourite moment from her ten years at Bayview, she cannot pinpoint a favourite piece of text to teach. Most of all, she enjoys getting new pieces and exploring them. While sometimes the texts feel "very comfortable", "fluid", and naturally resonate with her, other times, they can be more challenging.

"Years ago, for Grade 11 University, I taught *The Apprenticeship of Duddy Kravitz*. I'm from Quebec and the writer, Mordecai Richler, is from Quebec too, so it's a subject area that was really close to my heart. The character sort of lives in parts of Montreal —[so I brought in] Montreal-style bagels and we ... really immersed in

that. More recently, I love teaching *The Handmaid's Tale*. My background is in English Literature ... and Women's Studies, so those kinds of issues really excite me. I also remember my first reading of Clarice Lispector's anthology, *Family Ties*, and at first it was a challenge. I thought, 'Oh my God, how am I going to teach this?' Her work is sometimes opaque, but I found the challenge of letting myself just experience what she was writing [rewarding] and she taught me, essentially, or she reminded me, that literature is a way to look at life. You can't just approach it like a puzzle and try to figure it out with your rational mind — you need to open yourself on all levels. She challenged [ideas like] language [and whether it is something] that helps [us] to communicate or actually gets in the way of communication. I love all the questions she raises, and as I allowed myself to not panic and just experience it, it felt like the doors opened and then I felt like I could help open the doors for my students."

Teaching at Bayview, of course, isn't always peaches and cream. Even though Ms Hofmann has high regard for Bayview students' curiosity and passion to learn, persevere against obstacles, and engage with new material, there have been bumps on the road.

"As I said, there are always deadlines and ... the commute [is long] because I live in Toronto, but perhaps the biggest challenge is trying to balance teaching, where yes, you give the students the skills they need to be successful, but also find the space and time to let them explore—because [while I think success skills] are important, I think it's equally important for students to have a space to explore and just figure out who they are." Finding this tenuous balance between the two principles of teaching provides the biggest daily challenge for Ms Hofmann as she tries to preserve the authentic and genuine experience of learning within students while also preparing them for university and beyond.

It isn't just the goal or end product that matters —the journey, filled with its endless potholes of mistakes, is important too. Behind the final percentage mark on TeachAssist that we see at the end of a semester is our personal Hero's Journey of growth and learning.



The Hero's Journey, in fact, was a recurring theme in our conversation with Ms Hofmann. For those who had the pleasure of learning from Ms Hofmann in her Grade 10 English course, the Hero's Journey is at the core of many assignments and presentations. Odysseus's obstacle-filled return home after the ten-year Trojan War, Beowulf's quest to kill the monster Grendel, even Albert's journey to overcome his speech impediment in *The King's Speech* all follow the archetypal plot line described by academic Joseph Campbell in 1949. It is a classic story structure where the main character ventures out to get what they need, faces conflict, and ultimately triumphs over adversity, and it is a structured shared by countless stories no matter their country or culture of origin — a universal truth shared by humanity, starting with the hero's ordinary world, to their call to adventure, descent into the belly of the whale, ordeal, return, reward, and resurrection. For Ms Hofmann, the value of this academic concept is invaluable because it allows students to reflect and “see the connections between those transcendent universal pieces of work and what's happening every day in [their] own lives.” To continue along this line of thought, then, Ms Hofmann has in a sense become the modern reincarnation of supernatural aid for many Bayview students on their own Hero's Journey.

As the wave of time pushes forward, Ms Hofmann imagines she'll spend her retirement years making a career shift: this time, she wants to go back to being a student.

“I think I'm going to switch from teacher to student. I'd like to go back to university and audit some courses. One of my big, big passions, [which is] harder to do when you're teaching and raising a family, is creative writing. I'm going to go back and explore that.”

When I remarked that we, and the Bayview community, would happily read her novels, Ms Hofmann laughed and replied that it would be lovely. Even though we aren't sure how long it will be before Ms Hofmann's books hit the shelves, we're definitely patient and dedicated fans.

Sports constitute another big facet in Ms Hofmann's

life. An avid fan of the Toronto Raptors and a previous coach of Bayview's Basketball team, Ms Hofmann hopes to use retirement as an opportunity to now improve her skills on the hockey field. “I am very much into sports, both watching and playing, so one of my desires is to get better as a hockey player. I love playing every week, and that is going to increase, so I'm excited.”

Ultimately, however, Ms Hofmann hopes to leave her plans open in retirement. “People often ask me what I'm looking forward to and part of it is just leaving the door open to whatever comes to me.” In our current era of hyper-preparedness and arduously long to-do lists, leaving it open might just be the best plan.

As the first bell rang to herald the start of Period One, our conversation with Ms Hofmann dwindled down. Students began trickling in; chairs were unstacked; the once eerily quiet hallways of early morning began filling with the shouts and laughter of students as they travelled to their first class of the day. While we at BSS Press didn't know it at the time, this conversation with Ms Hofmann would be our last in-person one — the school shutdown due to the pandemic, coupled with Ms Hofmann's retirement, produced the strange and unlikely situation of many lasts passing by without us even knowing it. Ms Hofmann's parting words for us, and for the Bayview population as a whole, are a source of solace and comfort in our newly changed post-pandemic world.

“I always go back to the Hero's Journey. It's okay to make mistakes. It's important to explore. I was recently at a birthday party for my nephew's three-year-old and I loved just watching him explore . . . whatever. It didn't have to be anything structured, but just that excitement—there's no self-consciousness around it. Putting on a shoe took ten minutes, but it was the excitement of doing it. It didn't have to be right. So I guess my message is: there's no such thing as perfection. To me, there's no such thing as the big ‘T’ Truth. I want students to explore what I call Margaret Mead's ‘poetic truth’. What is your truth? Find yourself. It's okay to make mistakes and to learn from them and to really enjoy the process.”



After a pause, Ms Hofmann continued, “I guess I’ll end it by saying ... [a] metaphor. When you see a tree in a storm, the trees that are brittle and rigid are the ones that blow over. The trees that flex in that storm are the ones that can adapt. That’s how I see learning: being able to move and adapt to the environment around you [while also being] strong and hav[ing] a spine or structure that’s there, but flexible. So, I say to students: identify with that tree that can flex in all kinds of situations.”

STUDENT SPOTLIGHT

*Bayview's Choir Manager Talks Musical Theatre and Her Inspirations**Interview by Nazanin Soghrati*

Every issue, BSS Press tries to shed light on students doing great things around Bayview through the Student Spotlight column. We sat down with Grade 12 IB student Emma Yee to discuss her role as Bayview's choir manager, her involvement with the school play, and her overall musical journey throughout high school.

The interview has been lightly edited for clarity.

Nazanin: First of all, thank you so much for agreeing to do this interview! I know that as the choir manager, it's often hard to decide on showpieces because there are so many clashing opinions between high schoolers and it's hard to find that balance between pieces that

are technically challenging, catering towards the more musically inclined choir members, and pieces that are more fun and engaging for the audience. So, for starters, as the choir manager, how do you choose pieces and reconcile these two opinions?

Emma: A lot of it depends on the music we already have and, of course, the final choice is from Ms. Fong who is our conductor. However, there is a lot of struggle, because we can't pick any pieces before the year starts, as we don't know the types of voices and members we're going to get once choir starts. So choosing pieces that are both easy to sight-read but also provide some sort of challenge for those members who have previously been in choir is quite difficult. We also try to mix different cultures and viewpoints. For example, there is a long choral tradition and history that is tied to the church, but since we are a public school, we can't do too much of one certain religion, and we have to balance it by including other cultures. That was a big challenge that we had this year. We chose the African spiritual medley [for Fall Showcase], because it was different from the traditional choral work we were used to, and we could also add in movement and experiment with placing people in different locations in space or around the theatre in order to challenge that creation of sound.

N: Other than the African spiritual medley which you mentioned, what are some of the other pieces that you guys are planning to perform this year in choir?

E: At Fall Showcase, we performed an African spiritual medley as well as a piece called Festival Sanctus, which was a modernized version of the classic masses that I've traditionally sung outside of school. As well, we performed We Shall Remember, a piece dedicated to an Ontario music teacher. I thought that was a good balance for the Fall Showcase. Now moving into the holidays, we're doing some more fun, holiday-themed pieces. We haven't quite chosen our pieces for spring yet, but usually for Finale –which is at the end of the year– we try to pique interest and give choir members almost a reward by choosing pieces that they might be more traditionally interested in, such as musical theatre or pop songs.

N: As you touched on previously, singing and movement are closely tied together. For example, I know in The Lion King movie and the Broadway musical of The Lion King, there are amazing choral numbers that are not only fun and engaging but also have great choreography. Yet it tends to be difficult for choirs, or for any group really, to manage both the choreography and singing. How do you still try to incorporate choreography into the choir's performances?

E: It is quite difficult. I think something that most people don't understand is that there's such a big difference between singing for fun and the technical singing that is required for choir. It's often challenging to add that extra step of choreography so early in the process. However, we try to put in choreography that culturally makes sense. The reason that we incorporated choreography and movement into the African piece is because in African music, there is such a deep connection between movement and music, and one simply doesn't exist without the other. Additionally, we've traditionally left choreography until the end of the year, once the choir members have a solid foundation of choral singing skills. So usually that choreography bit is mostly added during Finale.

N: In the past, what music have you chosen to add choreography to?

E: We've done Better When I'm Dancing, Handclap, and last year we did a Broadway Medley. We usually have student choreographers. The first two years [that I was in choir], it was Jessica Zhang, and last year it was Ashley Chan. Jessica and Ashley both had an interest in choreography, and I believe they took inspiration from musical theatre, jazz, and K-POP. They tried to bring in some of those elements while still keeping the choreography at a very basic level so that the choir would be able to integrate it.

N: I know that last summer, you were part of the Ontario Youth Choir. Can you tell us a little bit about it?

E: I'd love to! The Ontario Youth Choir is a provincial honours choir that runs for people from ages 16 to 25, approximately. These are mostly music students, but there's, of course, a bunch of people who just have an interest in choir. In my year, we had some engineering university students, but the majority were in music performance or music education. We also got conducted by a university-level conductor, and during that time we stayed at a university. For our year, it was at Western. During that time, we also got to have lessons and masterclasses with some of the teachers at the school. It also involved a little bit of touring, so we learned about an hour and a half of music and then we took it to three tour stops.



[The Ontario Youth Choir] is such a great opportunity for young choral singers to push themselves and understand the world of choral music. While Bayview's choir is great, our school isn't necessarily an art school, so I had no idea about university music programs. Ontario Youth Choir really helped me decide what I wanted to do and to learn about these programs.

N: I think you've touched on a great point about how educating people about the opportunities that surround them is usually the first and most important part. As someone who's been involved with voice groups and choirs for the past couple of years, and someone who started their music education from a very young age, what advice would you give to students who are looking to immerse themselves in artistic education, but don't necessarily have the financial means to, especially with hindsight to the education cuts imposed by the Ford government and also considering that music classes are quite expensive?

E: It's extremely difficult... because that private time is so important, those lessons are often expensive. Something that can help is reaching out to teachers because, at the end of the day, there are lots of teachers that want to help and let you grow. I think there are certain university professors that will allow you to have test lessons [with them] to see if that relationship is going to work out because you don't want to spend all that time and money into something if you don't click with the teacher. Additionally, I think looking for volunteer, non-paid opportunities is great. Starting with the school choir was super helpful for me. I've been in the school choir since I was in Grade 3, and that's helped me discover that I liked singing enough to want to do it on a professional level. Additionally, in the musical theatre realm, I've gotten working positions at a theatre by volunteering there for many years. So it's often useful to make those connections using free opportunities as well as by volunteering and working.

N: Bringing it down to the local level, how do you think we can improve artistic education here at Bayview?

E: That's a super tricky question. I think having an understanding of the different courses and opportunities available to you is helpful...for example for me, when I was choosing my IB courses, I originally signed up for SL [Standard Level] Theatre, which did not run due to the lack of interest between both academic and IB streams. Even though I didn't have the opportunity for the course, I was still able to be mentored by Mr. Tirone [Drama department head] for my Extended Essay and worked with the school play to still have those same experiences. I think providing good extracurricular opportunities is super important when there isn't the chance to pursue art through courses.

N: Alright, as both a music, theatre, and musical theatre enthusiast, I know having a musical at Bayview has been a long-time passion of yours. If you had the opportunity, hypothetically, to run a musical here, what musical would you choose?

E: That's such a difficult question!

N: You can pick only one!

E: Oh dear.

[pause]

E: Honestly, I think it would be interesting to try something that is completely student-written. Bayview's Music Department has had great success in the past with their Student Composition Nights. Also, from school projects, I've seen that there are so many talented writers here. For example, in History, our class had to make a movie based on a country's foreign policy, and from the final products, you could see that the students here are so great at writing. I think that would also be a great way to balance the different strengths of Bayview students. For example, there aren't musicals out there that incorporate the style of K-pop dance that our school is very proficient at!

N: [laughs] I was going through my head to guess which musicals you could possibly choose, like the Great Comet of 1812, and this was the best answer you could've possibly given! Last question: Do you have any advice for artistically inclined students such as yourself? Are there any specific organizations that students should look into?

E: Reaching out to the city theatre programs is always great. They are often poorly funded, so they're always looking for more people to help. If you want to learn how to do sets and costumes, they are good learning environments. I did a lot of work with the Markham Theatre Discovery Camps. I also worked for ARTSies Inc. in Markham. I've been able to learn about sets and costumes and even worked with lighting and sound a little bit. In terms of music, finding opportunities is always quite difficult. Even though this might conflict religiously and culturally, I think that church choirs often have extremely helpful opportunities for those beginning to learn choral techniques. They also have great leadership opportunities. I am a choral scholar at St. Andrew's Presbyterian Church, which is not actually my home church but was an opportunity that was extended to me. And of course, I loved my time at the Ontario Youth Choir. It led me to make so many great connections with university students that are on a path similar to what I want to do in the future.

BSS Press would like to thank Emma Yee for sitting down with us in this interview. If you know any student around Bayview deserving of a Spotlight feature, do not hesitate to reach out to us at bsspress@gmail.com or @bsspress on Facebook or Instagram.





OFF THE BEATEN PATH: *Insecurities Applying for General and Fine Arts University Programs*

by Anonymous Bayview Alumnus

Illustration by Rita Chen

"You want to go into arts? But don't you want a job?" - circa. literally everyone everyday of my life

Throughout the last 17 years, I've cycled through a series of potential career options from giraffe to corporate lawyer, to most recently neuroscience researcher and museum art curator. One of these options doesn't fit in (no, it's not the giraffe), not because of its validity as a career, but because of its validity as a choice within the school environment (aka STEM-centric Richmond Hill). Like any other, situation shapes perception and sometimes ostracizes other pathways, a point of discussion I'd like to introduce.

Let's start with why some people want to pursue STEM/Business careers. For some, it is genuine interest and a desire to delve into those field, which is fantastic. There is a need for doctors, scientific researchers, accountants, and engineers, and those subjects can also be incredibly fascinating to those who are not as STEM-oriented. This article isn't an attempt to steer people away from that, but to give another perspective on the arts-oriented students who feel as though they need to pursue a STEM/business career, as if there was no other choice. A common reason to delve into STEM/Business is for financial stability. Students are told by teachers, family, and friends alike that those pathways will guarantee a stable living and may be the only way to earn money for the future. Educators often encourage STEM/Business careers over humanities, stating that humanities can be for your own enjoyment but it won't make money so pick something else. Complementary to this is the fulfillment of parental/guardian expectations. As seen on parent WeChat groups, those who enter STEM/Business fields are applauded, whereas those who enter arts disciplines are shamed or questioned. Making a decision at 16/17/18 is already stressful enough without the feeling of community shaming and discouraging students from their passions won't make someone a better doctor. In a vain effort to appease others, many are discouraged from potentially greater career options for a university diploma or career prospect, yet this linear train of thought makes us lose sight of what university is really for: educating, developing interests, exploring perspectives and creating generations of people who can genuinely think who can then enter a pathway, equipped with the knowledge and inquiry skills necessary for any career.

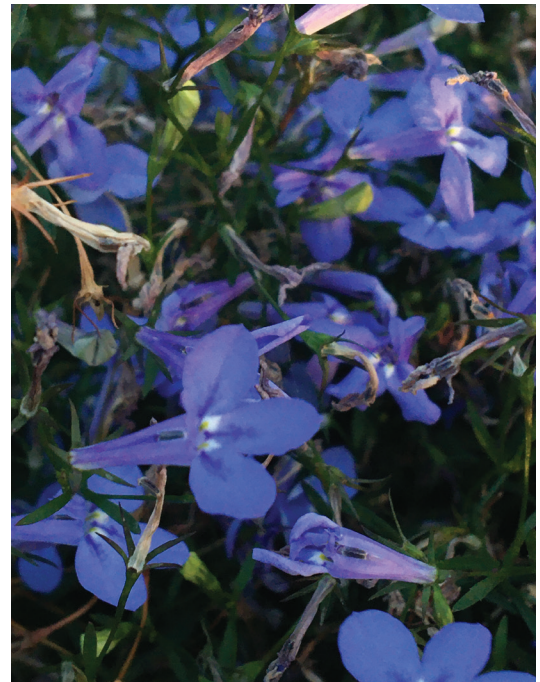
With this in mind, the stigma of wanting to delve into humanities and art is then set as an undercurrent laced in almost every discussion about going into the arts. Not many have set foot on the road less taken with the social pressures about applying elsewhere. For me, it was hearing comments like "where are you going to find a job," "how much money do you think you'll

make," "will your parents let you," from adults, which dissuaded me from believing that it was even okay to apply to something that didn't guarantee a six-figure salary after graduation. Despite the blanket statement of "do what you're passionate about," the reactions gathered from others warrant a different response, one I hope more people will be conscious of. While the reactions are usually of genuine concern, perhaps there are different ways to approach an arts-related discussion. Instead of "you're too stupid to go into science?" try "what do you want out of your education?" Going into an arts categorized major doesn't necessarily mean tossing business or STEM out the window, rather prompting others into a path more suited for their growth.

Another concept to ponder over is the justification necessary to go into the arts. Whenever I tell someone I want to do an arts program, I usually have to qualify it with my interest in law before it is seen as a valid option, yet whenever I spoke about majoring in neuroscience, I'd get a polite nod. Justification trailed behind every artistic pursuit, eventually becoming an anchor weighing me down from truth. Now, with every decision, careful consideration should be put into its purpose. It still begs the question, why only this for arts kids? Nowadays it seems like jobs require more than just the bachelors of x degree, so why not prompt others to consider internships, extracurriculars and work experiences that could supplement a career focus.

Lastly, one thing people forget is the additional effort and preparation that it takes to be an arts student. Like athletes, there is training, practising, and physical and mental drainage, as well as emotional exhaustion. Like those applying to medical programs, there are additional essays, portfolios, and a resume of experiences that need to accompany every offer. These take time as well and are no lesser than any other preparation. However, for artists, outside of group meet-ups or shootings for films, there are also countless unseen hours: practising, stretching, editing, etc. Telling artists to stop doing what they love won't help anyone in the long term.

This article wasn't meant to persuade or dissuade anyone from entering their pathway of choice, rather, to bring to light a topic which plagues many students intending on studying arts or humanities. When asked "why arts/humanities," perhaps people can have a more understanding discussion with some of these ideas in mind. Realistically, the answer can range from soft-skill development, getting good marks before medical school, to passion, but let the individual decide after having conversations that have less to do with linear success and more to do with options.



THE SPACE BETWEEN

Quarantine photo spread –
images graciously provided
by Bayview students.





Psst-- look at Samantha's beautiful cooking! I'm hungry by osmosis!





Marriage Story (2019)

SPOILER WARNING - MOVIE REVIEWS

by Kathy Fia

She cuts all our hair. He cries easily in movies.

In what he describes as “an overture in a musical”, set to Randy Newman’s score, Noah Baumbach directs the opening scenes of *Marriage Story* to introduce wife and husband, Nicole (Scarlett Johansson) and Charlie Barber (Adam Driver), by stating what they love about each other. Charlie says that “[his] crazy ideas are her favourite thing to figure out how to execute” in reference to Charlie as director of his theater company and Nicole as starring actress in the current play. This is an effective analogy for their relationship, as Charlie imposes his ‘crazy ideas’ on Nicole, who takes on the bigger tasks of making them happen, seeing them to their completion, and giving up her own ideas. Conveniently, by creating these character sketches of each other, both characters set in place key traits that ensure their incompatibility for the story to follow, in navigating their divorce.

Not much spectacle or bold statement stands out in the visual aspects of the movie; the cinematography,

editing, set design, and costumes all succeed at convincing us that we are dealing with a realistic 21st century America. Rather, the driving core of the movie lies in the actors’ performances, tongue-in-cheek dialogue with cuts of irony, and a score with melodic motifs for each character against the backdrop of a conflict-ridden, relationship-centered plotline. I think that those storytelling elements alone could have made *Marriage Story* just as successful would it have been produced as a play instead of a movie, but its distribution on Netflix proved to be advantageous and timely for viewers quarantined in their homes with family this spring.

Honest, intimate, and funny; the story peppers in little quirks and sweet moments in their shared domestic life—Nicole leaving cups of unfinished tea around, Charlie bumping his head into an open cabinet door, Henry’s sockpants—while still grappling with the big problems that bring about the downfall of their marriage: Charlie’s broken promises, selfishness, infidelity; Nicole’s inability to articulate and assert



herself and her needs. The high-tension scenes needed to convey this are present: there's lots of fighting over the phone, in person, and indirectly through legal representation. Despite that, no scene ever feels melodramatic or overacted; in fact at many points I felt that I was more stressed out than the characters, myself restless at points where the actors acted calm or exhausted.

The rest of the review praises the performances by Scarlett Johansson, Laura Dern, and Adam Driver.

"We can accept an imperfect Dad [...] but people absolutely don't accept those same failings in mothers. We don't accept it structurally and we don't accept it spiritually because the basis of our Judeo-Christian whatever is Mary, Mother of Jesus, and she's perfect. She's a virgin who gives birth, unwaveringly supports her child, and holds his dead body when he's gone."
— Nora Fanshaw, attorney, to Nicole.

Johansson, as Nicole, conveys self-sacrifice and practicality. Flexibility is key, and she shows this through a range of demeanors: everything from vulnerability in the opening scenes to the anticipation of taking agency over her own life in talking to Nora (Laura Dern), her lawyer, for the first time.

Laura Dern, recipient of the 2020 Academy Award in the category of Best Supporting Female Actress for her performance as Nora Fanshaw, absolutely deserves that accolade. Nora raises the stakes of the divorce by stating her intention to lay claim to all of Charlie's assets, set child support at the highest level, and claim full custody over Henry for Nicole. This quickens the exposition, as Charlie rushes to find a lawyer to counter these goals, creating an urgency only Dern could pull off with a performance as powerful, snappy, and feminine as hers.

Make no mistake: though she won Best Supporting Actress, Dern's role as Nora was to be far more than a quiet accompaniment to Johansson's lead. Dern brought to life a character with just as much, if not more, at stake in her pursuit of her own goals and ambitions intertwined with Nicole's.

"Be a better husband in divorce."
— Bert Spitz, attorney, to Charlie.

Explosive and emotional, Driver's performance breathes life into the character of Charlie. Driver calculates his timing and tone in his delivery to seamlessly assume the role of Charlie: a selfish artist, dedicated father, and legal client in a tough spot. His piano-accompanied rendition of Stephen Sondheim's "Being Alive" near the end of the movie perfectly summarizes his moody disposition.

At the height of Charlie and Nicole's mutual antipathy towards each other—the argument where Charlie punches a hole in the wall—his lines become more absurd as they spiral towards the egoistical, resentful, and self-assured basis of Charlie's mentality. Driver takes these lines in stride to bring out strong emotions in this scene through his fast-paced speech coming out in short phrases, and knee-jerk shifts in facial expression. Overall, Driver does an excellent job of externalizing the subtext in the dialogue, and weaponizing words which could otherwise have been comedic one-liners.

While it's apparent that the actors' performances and dialogue were solid aspects, I do have a particular criticism over a key detail. Charlie committed adultery with Mary Ann, the stage manager. That fact, which Nicole revealed she knew early on, held less significance in the grand scheme of their divorce than it should have, which left me with unanswered questions. Mary Ann makes cameos in a few scenes, once having Charlie deny her request to come over that night, but is otherwise left undeveloped and faceless as a character; introduced as quickly as she is dismissed. Not enough on-screen exposition involving Mary Ann is given to justify the parts of Charlie and Nicole's arguments that were about her. Mary Ann's overlooked role was confirmed by Charlie's greater concern for Nicole hacking into his email account than the fact that Nicole found out he was cheating by doing that.

Rating: 9.6/10

IT, THE MOVIE and IT, THE BOOK

by Anna Yang

Illustration by Rita Chen

Stephen King's *It*, first published in 1986 but recently launched back into the spotlight by its 2017 and 2019 film adaptations, is just short of 1,200 pages, yet remains captivating throughout. This is a rare feat for any book, much less one as long as *It* is, and remarking upon it as such is perhaps one of the greatest compliments I can give Stephen King. The man may not know how to describe women (more on that later), but his ability to keep a reader engrossed and terrified is near-unparalleled, rightfully earning him the title "Master of Horror."

It is a story that follows 7 self-proclaimed "losers" in their mission to destroy Pennywise (more commonly referred to simply as "It"), a monster that lives in the sewers of Derry, Maine and emerges every 27 years to prey on the town's children. The novel alternates between two time periods, one where the protagonists are eleven and one where they are 27 years older, in the midst of adulthood. These two storylines unfold parallel to each other as the adult losers strive to defeat *It* while simultaneously recalling how their younger selves had almost done the same.

If there is one thing that Stephen King is well known for, it is, without a doubt, his ability to terrify his readers, and in *It* this talent is put on full display. Most of King's books have tended to focus on one scary thing: vampires in Salem's Lot, rabid dogs in *Cujo*, isolation in *The Shining*. In *It*, however, King breaks away from this trend. Instead of writing about one thing that scares the reader, he writes about everything that does. Pennywise appears as a clown throughout the novel, but also manifests itself in different ways to each of the characters, in accordance with their individual fears. Richie sees *It* as a werewolf, Eddie sees a leper, Ben sees a mummy, and Mike sees a giant bird. The protagonists also face a variety of more realistic fears that strike closer to home for readers. This list includes both "childish" fears, such as being abandoned or betrayed by the adults in one's life, and more "adult"

fears, such as the loss of one's youth, the inability to escape one's past, and being caught in a never-ending cycle. In *It*, King brings the reader on a journey which ultimately ends in the realization that fears are by no means experiences confined to children. In fact, the thoughts that terrify children often reintroduce themselves once those children have become adults, manifesting themselves in different and more complicated ways.

These themes and the feelings they evoke do translate to the film adaptations, but perhaps as an inevitable consequence of the change in medium the impact of these themes are diluted within the films. As is quite typical of horror movies, both *It* and *It: Chapter Two* rely heavily on jump scares, loud noises, creepy music, flickering lights and, of course, the unsettling physical appearance of Pennywise to scare its audience. While quite effective in the first film, by the second the movie's rhythm becomes familiar and, as a result, the jump scares become predictable. The novel, on the other hand, maintains a consistent sense of inquietude punctuated by healthy doses of terror, and does so without the aid of any loud bangs.

I would also like to add, just as an addendum, that only watching the movies deprives the viewer of the unique horror of reading lines such as this:

"Then, when his face was about to crash into the soft roadblock of her breasts..."

The way in which King describes his female characters is a definite weakness of his, and it's one that I endure because his writing shines in other areas, but I do find it a bit unfair that those who only watch film adaptations of his books don't have to know the pain of reading the phrase "the soft roadblock of her breasts."



There's a lot lying beneath the surface of *It*, however, and beyond the clowns and unnecessarily sexual descriptions of women *It* is, at its heart, a book about "how it is to be children, secure in belief and thus afraid of the dark." Childhood and the imagination and belief that one possesses as a child are the central themes around which Stephen King builds his novel. These themes permeate the book, repeatedly rearing their heads through lines such as the following:

"Food may be life, but the source of power is not food but faith. And who is more capable of a total act of faith than a child?"

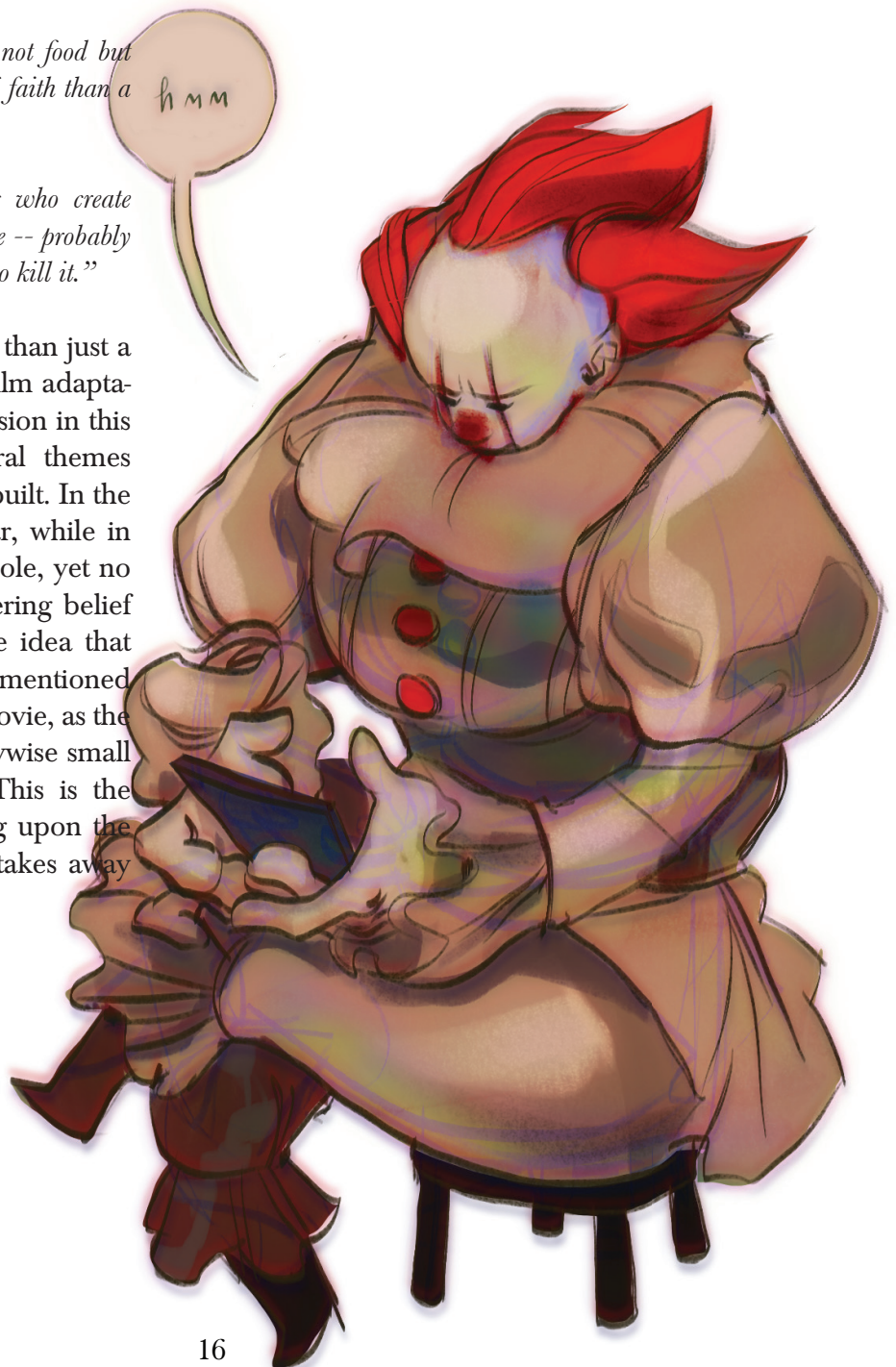
"If there are ten thousand medieval peasants who create vampires by believing them real, there may be one -- probably a child -- who will imagine the stake necessary to kill it."

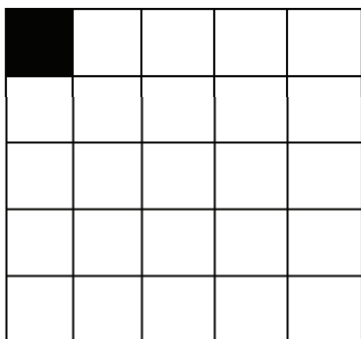
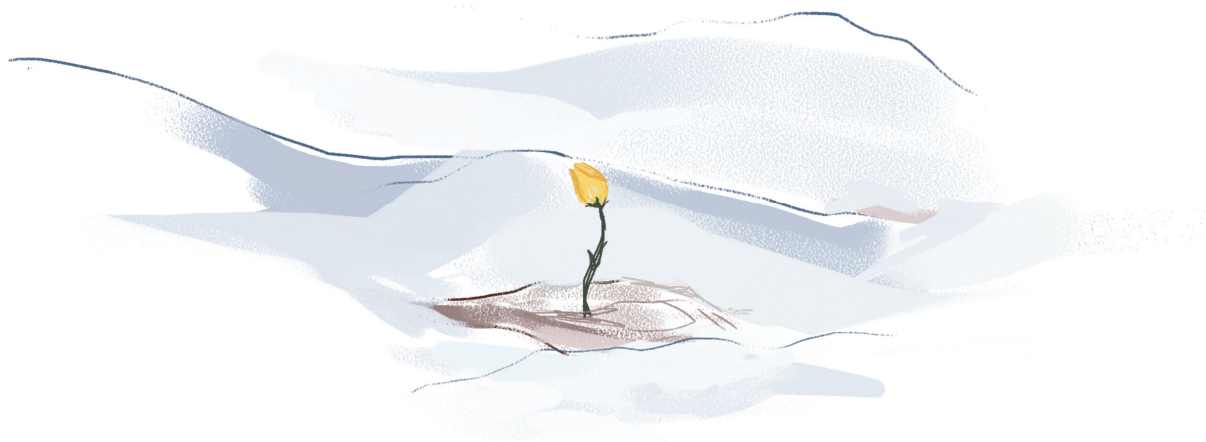
It's lines such as these that make *It* more than just a typical horror story. The makers of the film adaptations of *It* made quite an interesting decision in this respect, in that they altered the central themes around which their source material was built. In the first movie there's a strong focus on fear, while in the second film memory plays a strong role, yet no ties are made to the idea of the unwavering belief possessed during childhood. In fact, the idea that belief is important to *It*'s survival is only mentioned in the final confrontation of the second movie, as the losers realize that the way to make Pennywise small is to "make him believe that he is." This is the closest the films come to really touching upon the central idea of *It*, an adjustment which takes away the very parts of *It* that elevate the novel.

All in all, I would say that *It* and *It: Chapter Two* suffice for a fun afternoon or evening, and have the advantage of requiring a much smaller time commitment, but if you're willing to commit to a 1,138 page novel, I would definitely recommend reading *It* in addition to, or instead of, watching the movies.

Book rating: 9/10

Movie rating: 6.5/10





Horizontal

1. Likes warm hugs
2. Not for the faint of heart or lung
3. Best kind of beef there is
4. What you put into a disc reader
5. Rival to coke

Vertical

1. Exchange
2. Toronto's famous art university, with an E on the end
3. Linux Users Group In Princeton
4. If you've reached here when doing Horizontal 2, you should definitely go back up
5. America's top doctor for COVID-19

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