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This past Sunday, students were welcomed back to Governor’s School East with open arms.

That evening, the community gathered at convocation for the showing of the Area II Film, *Daughters of the Dust*. Released in 1991, *Daughters of the Dust* is an independent film written, directed, and produced entirely by Julie Dash. It was also the first film directed by an African American woman to be distributed publicly to theaters across the United States.

The film celebrates elements of Gullah culture and matriarchy as it follows the journey of the fictional Peazant family’s migration north of the Georgia Sea Islands. Their ancestors had been brought there as slaves to work on indigo plantations. Because of the island’s isolation, a distinct blend of African culture survived. Set in 1902 and narrated by the unborn daughter of two family members, Eula and Eli, the Peazant family faces the dilemma between the matriarch Nana Peazant’s respect of family ancestry and culture, and the hope other family members have for new opportunity and success on the mainland. Meanwhile, Eli is facing his own dilemma regarding the legitimacy of his unborn child, and cousins Yellow Mary and Viola return to the island from civilization to assist the family’s journey to the mainland.

As a meal is shared, pictures are taken, and Christian and Gullah values intertwine; individual family members decide whether to stay behind or embark on the journey.

With poetic narrative, pleasing visual imagery, and cyclical structure representing the journey of the Gullah people from their tormented past to the uncertain future, *Daughters of the Dust* plays on aesthetics; the branch of philosophy concerned with the appreciation of art and beauty.

Throughout the film, which focuses on the female characters of the family, scenery plays a large role, especially to help convey emotion and complement dramatic dialogue. Nearly every woman is dressed in white, except Nana Peazant who is in a dark blue and Trula, Yellow Mary’s lover, who wears a dull yellow. The white garments, white sand, and pale blue water contrast with the bright blue of the sky and vibrant green of the palm trees to create an idyllic background as crucial events take place for the Peazant family.

Additionally, an almost magical illusion of multiple scenes and storylines merging into a powerful story of the black experience during the early 20th century, displays cinematic depth and showcases Julie Dash’s talent of bringing such intense histories full of love and loss to life.

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**We asked alumni... “What do you want current students at Governor’s School to know?”**

“Life is different after Governor’s School but it does go on.”  
- Lindy Bustabad - 2016

“Appreciate every day as a new day. Embrace discomfort.”  
- Emily Dean - 2016

“Talk to as many people as you can to get new perspectives.”  
- Sarah Day - 2016
“Great poetry and great poets need great audiences.” Such was the common refrain of Chuck Sullivan, GSE Poetry instructor, at the weekly poetry reading held in Kresge Auditorium. Chuck started from the first row and worked his way back as students volunteered to read their poems.

Though students read poems at Open Mic night, the poetry readings had a different feel to them - almost electrifying. Initially, Students shied away from reading, but they eventually got passionate about sharing their art of writing with others, and audience members greatly appreciated the poetry that was presented.

A diverse group of students from different geographical areas, diverse races, and varying levels of familiarity with poetry have read poems at each poetry reading event. Hannah Shoemaker, a Social Science student who read at the first poetry reading said, “It felt really good to read my poetry, since it was a way to put myself out there. I also loved listening to everyone else’s poetry and hearing what they had to say.”

Though there certainly were regular readers and poets, new students read every week. This is a warming observation proving the safety of such a space. Students felt comfortable and were not afraid to share poetry on deep personal matters, including breakups, discrimination, and social anxiety.

Poetry readings are an example of the strong sense of community students have already built in their short time together at GSE. Brie Cunliffe, a poetry student who read at the event said: “It’s encouraging to see that so many people at Governor’s School have a passion for poetry even though it’s taught as something to dread at schools.”

Such a sentiment has also been shared among students in the poetry class and other students in the general GSE population.
The plume of heat as the soldering iron heats up. The precise push of the pipet as it pulls up the perfect amount of solution. Measuring the length of lentil sprout roots.

Every day, students in Natural Science examine the world under a different light; they go down to the atomic level then go up and look at the creation of the universe; they are forced to ask questions, and to question “Why?” Natural Science shows its students that there may be no “capital T Truth.” But that doesn’t mean truth doesn’t exist? And is it up to the scientist to come as close to truth as possible?

Rotating through three classes, students get the opportunity to get a taste of many different disciplines of science. Physics, with instructor Philip Boyne, examines light, and the cool properties which are taken for granted every day. Biology, with instructor Stephen “Doc” Snyder, explores how our environment influences our genome, and the countless toxins, toxicants, and just other body processes that can screw it all up. Chemistry, with instructor Dan Murphy, works at ways to identify chemicals and looks at lead in detail in various labs.

Ultimately, every class has a focus on the crisis that emerged in Flint, Michigan. Science does not solely exist in a lab, but plays a part in so many factors of day-to-day life. When it is ignored, the results can be catastrophic.

The Natural Science students are reading through released emails from those involved in the Flint water crisis and they are also constructing a timeline of the facts around what happened in Flint.

At the end of the session, every student is going to take on the persona of an individual involved in the crisis, and go through a mock trial to determine who’s to blame.

In addition to the Flint project, groups of students have been tasked with a “Science Dilemma,” or Scilemma. Each group was posed a question, ranging from stressing out a crawfish to building a flying machine. The independent nature of the work is a far cry from the traditional, high-school guided lab and offers students the opportunity to form the solutions to problems instead of being told step by step how to go about it. This highlights Natural Science’s biggest strength: the freedom to investigate what you want and how you want. Although it may end up being “the wrong way,” or a “failure,” it teaches so much more about science than a worksheet ever can.

Science is not a textbook; it’s not a stuffy old thing learned from rote memorization. Science is all around us, and all three classes serve to foster the curiosity of the students.

Before the break, students were given the option to ask any question they wanted, and the curriculum was built to encompass that.

Natural Science serves to finally answer that nagging question lurking in the back of your mind, and along the way, open up all sorts of new questions to explore.
Art: A Weapon of Mass Awareness

Since the first day of Art, Susan Fecho, the instructor, has exclaimed the importance of significance over aesthetic, that the purpose and meaning behind art is more valuable than the raw beauty of it. Relatedly, she notes “art is a weapon of mass awareness.”

When considering ideas for the first project, I decided upon a concept I feel passionate about that had affected myself and other Americans: stereotypes. More specifically, I made a piece that exclaims (only a portion of) the vast range of stereotypes various groups face daily, stereotypes that individuals consciously or (more frequently) subconsciously place upon those unlike us. My piece is supposed to show how though people are labeled and prejudiced against, how all men and women are united by the human race, and how all may maintain admirable values. People are more than their stereotypes, and hopefully my piece will raise awareness about this truth.

-Adina Peck

The inspiration for the triangular prism sculpture was from the discussions that took place in the Area III classes. My group and I decided to make an interactive sculpture that could include everyone's opinions on certain topics. The sculpture included three prompts which were, “What’s the biggest problem we face today?” “How are you?” and the last prompt was, “Ask your own question.” The ask-your-own section was allowed students to anonymously ask questions that were important to them and then have people respond to their questions if they had an answer worth sharing. Within the first day of being displayed, the majority of the Governor's School student body had written a response on the sculpture. With the success of the sculpture and its growing popularity, people were able to read the different perspectives, opinions, and responses on the sides of the sculpture. The experience of producing a piece of artwork that was open to the public was extremely rewarding because of the wonderful, and sometimes humorous, responses that my classmates wrote. We were pleased to see other students bonding through the comments on the sculpture, whether it was someone reaching out to someone who felt lonely or a question asking if people preferred pancakes or waffles. Students were very excited to take part in voicing their opinions and my group and I were very pleased with the public reaction to the sculpture. We believe that the goal of allowing everyone to see other perspectives was reached and that this piece contributed to the GSE community well.

-Mia Kosarek

So far this summer, the visual art curriculum has been focusing on themes of home, identity, and interaction with the audience. Our pieces are encouraged to take an experimental edge by using unfamiliar mediums and techniques in the classroom. Our first project, a foldable booklet, centers around each student's personal idea of home. My idea of home manifested as the positive and negative aspects of the environment a home can create. We also made an accompanying piece of interaction with the audience. My group used corrugated board, tape, and wire to create a cramped, ugly cage. The cage symbolized whatever holds the user back, be it illness, a label, or insecurities. Lastly, right before break, the visual arts class was assigned to do 50 portraits/landscapes in one day, using as many mediums as possible. When time was up, we pinned our favorite pieces in our gallery space. Through this rapid period of experimentation, the community of art students learned what we liked, disliked, and wanted to see more of.

-Madison Crisp
Analyzing Healthcare with Dr. Aaron Mitchell

_By Noah de Comarmond_

On Tuesday evening, the GSE community had the pleasure of hearing Dr. Aaron Mitchell, an oncology fellow at UNC, speak about healthcare policy in the United States. Dr. Mitchell is a GSW Natural Science alumnus on track to become an oncologist (cancer specialist). Through his education in medical school, he has first-hand experience with the healthcare field, and while he warned the audience that he is no expert, Dr. Mitchell shared a wealth of knowledge from school and personal research.

Dr. Mitchell’s presentation aimed to explain how medicine became expensive, the issues with its high cost, and possible solutions, all from a relatively nonpartisan position. The primary issue with healthcare is actually twofold: its exorbitant cost and the national lack of access and coverage. Dr. Mitchell explained that in the past 30 to 40 years healthcare costs in the U.S. have surpassed the global trend line in terms of expenditure per capita and as a percentage of GDP. In addition to American healthcare cost increases on an international scale, healthcare (Medicare and Medicaid) has also become an increasingly large federal expenditure as a portion of GDP. Without any change, healthcare and social security alone will surpass the national budget in the next 50 years.

Dr. Mitchell examined the causes of high healthcare expenditure and found that the bulk of excess spending comes in the form of actual care. There was only a small piece of the pie correlating to overly-expensive pharmaceuticals and high hospital administrative costs, two facts commonly targeted by partisan politics as primary sources of overspending. What he concluded was that the United States simply gives much more healthcare than other countries. Through more frequent and expensive treatments, American healthcare is trapped in a vicious healthcare cost spiral. The spiral goes like this: doctors deliver more care as new (more expensive) treatments come out, demand goes up because of the allure of cutting-edge procedures, doctors make more money because of fee-for-service reimbursement, and the sheer volume of American healthcare increases. Fee-for-service reimbursement is one of the primary reasons for the spiral. By recommending more treatments and procedures, doctors make more money because of fee-for-service reimbursement, and the sheer volume of American healthcare increases. Fee-for-service reimbursement is one of the primary reasons for the spiral. By recommending more treatments and procedures, doctors make money from fees they receive for conducting them, and this means that instead of giving the best care American doctors are incentivized only to give the most. For example, a doctor is more likely to go ahead with an expensive treatment if it’s predominantly covered by your insurance, despite the fact that you still have to pay a deductible. Many new treatments and drugs are often found to be equally or only slightly more effective than current ones. Current EPA standards simply require a drug to do better than a placebo, and Dr. Mitchell argues that this precedent makes no sense. Instead, he believes that new drugs and treatments should be proven comparatively more effective than other options.

Dr. Mitchell went on to dissect and discredit inaccurate or misleading myths regarding problems and solutions with healthcare. For example, Dr. Mitchell believes that many preventative care options such as mammograms are very costly and often unnecessary, only serving to increase American healthcare spending. Other proposals like increasing care access are also expensive and would not reduce the total amount of money spent on care. By cutting fee-for-service reimbursement, holding new drugs to higher standards, and federally mandating rates for certain procedures (such as x-rays), Dr. Mitchell believes that we could severely reduce amount of money America spends on healthcare.
From Personal Tragedy to Changing the World

By Randy Whitehead

“Sometimes it’s in failure, that we learn the greatest things about ourselves,” said Endia Beal, during the uplifting and inspiring convocation last Thursday, July 13th. Beal is a North Carolina-based artist, photographer, and activist, whose main focus is telling the story of the marginalized whether they be women in the corporate space or people from neighborhoods deemed “dangerous.”

Beal opened up her talk with an anecdote of personal tragedy. She shared with the audience that when she was a sophomore in high school, her boyfriend went to a party that she did not attend. There, he was shot and killed. The media tried to spin it and portray Beal’s boyfriend as a “thug.” This tragedy caused Beal to sink into a deep isolation and depression. However, art, something she had never considered exploring or making, became her saving grace. She put all of her emotion, heart, and soul into it. She took the advice of the great Michelangelo and became obsessed with art, specifically photography.

Beal soon realized the extent of racial and socioeconomic marginalization in her grandmother’s local town of Durham, and decided to tell the stories of the people in that community. She did not want to show the people in impoverished areas in a stereotypical manner. She wanted to tell each of their individual stories and learn about each person’s history. She would walk up to people and request to take pictures of them. At first, she got a lot of rejection. However, she eventually became known as “The Tall Girl With the Big Hair That Will Take a Picture of You and Give You One.” In giving back, and giving people a nice picture of themselves to look at, Beal was able to realize that people who are marginalized are so used to having things taken from them without ever receiving anything in return. Beal’s hard work in documenting the area led to an exhibition of her work at a local church which led to the creation of a local community center in the area.

This experience led Beal to college at NC State until she was a sophomore. Then she realized that art was her passion, so she transferred to UNC Chapel Hill because they had the art program that she wanted. As she shared with the audience, for her, “art is like breathing. There is no other option.” Beal went to Florence, Italy, as a Study Abroad experience, where she again continued her work of documenting the lives of the marginalized. She got to know immigrants who were not usually very well received in the area. Again, Beal realized that the marginalized populations are constantly having things taken from them, so they hardly ever receive anything. When they do receive something, they are in complete shock. Beal was so successful as an artist, photographer, and student that she got the opportunity to study at Yale University in New Haven, Connecticut. There, she took to her work once again documenting the people in the more impoverished and marginalized populations of New Haven. In New Haven, she focused on five families with teenage males and their stories. Beal wished to explore the idea of what it meant to be marked and labeled by a society that has not even given you a chance.

Since then, Beal has worked on many powerful projects, one of which included “The Performance Review”, a short video about men voluntarily feeling Beal’s hair and how she had been sometimes marginalized because of it. She had another unnamed project in which she styled many working-women’s hair to look like her own to show how some people, namely women of color, are cast aside. Another project of hers was the “9-5 Project,” in which she mixed the stories of multiple women of color who had been marginalized or cast aside in a corporate space because of their race. Beal’s latest project is “Am I What You’re Looking For?” In it she shows several women of color dressing in what they deemed to be professional. She created this piece to show the struggles that women of color face when transitioning into a corporate setting and how they should never be judged for how they look.

Overall, Beal expressed the importance of art in her life and how she was able to become successful. In taking risks, Beal was able to transform an impoverished neighborhood in her hometown, bring hope and a friend to the forsaken in Florence, and be a light and a friendly face to the marginalized people of New Haven. In taking risks, Beal became the Director of Diggs Gallery and an Associate Professor of Art at Winston-Salem State University, where she has changed numerous lives for the better. She showed all of us that taking risks is the first step in making a real difference.
A highly-contagious virus is sweeping campus. It lurks within the quad, the first floor parlors, the dining hall, and sometimes even in the Area I, II, and III classes. Tell-tale signs of this infection include: perpetually carrying around knitting needles, desperately attempting to knit while walking, and taking frequent outings to Great Yarns.

After four elective sessions of Knitting Nirvana, students have become entangled in the art and leisure of knitting.

“I love how it can take your mind off anything. If I’m stressed about college or writing, I can knit and feel relaxed,” says Angel Nugroho, an Area I English student.

Allyson Buie, counselor at Governor’s School East, teaches the elective and is always eager to share her yarn, needles, and tips. “She is so enthusiastic to share her experiences with everybody,” according to Carter Shore, an Area I Instrumental Music student.

Students flock to Buie’s office for advice and to demonstrate their progress on various knitting projects.

Thus far, students have learned how to tie a slip-knot, cast on, knit, purl, and cast off. During each knitting elective new students are welcome to join the ever-expanding knitting circle network spreading throughout campus.

At the courtesy of Governor’s School East, every knitter is supplied—free of cost—with a set of needles and a ball of yarn.

“It’s such a unique elective” says Jamie Zurek, another Area I Instrumental Music student, “You can’t have this same interest and community in knitting anywhere else.”

Many victims of this “epidemic” have never picked up knitting needles prior to Governor’s School East. Now, it seems as if these newfound knitters can’t stop.

Some enthusiasts have already made scarves, hats, headbands, bracelets, and have made at least one expedition to the knitting hot-spot, Great Yarns.

Beyond the addictive practice of manipulating yarn, many students have expressed how tight-knit their knitting circles have become, and the circle only continues to spread.
Opinion

A Community Project: More than Our Scores

By Jacob Woody

A rising concern around the campus has been the salience of test scores on our college applications. The irony in this is for many of us it was our high scores on similar standardized tests that allowed us to attend Governor’s School.

The realization that these scores are not indicative of all of our academic ability came from the Race and Education elective. During the elective, a statistic showed an incredibly strong correlation between standardized test scores and socioeconomic status, with high-scoring students almost exclusively being from wealthier families.

This prompted a movement in which clothespins adorned with “Don’t Share, Don’t Compare” were handed out to students who promised not to compare results after AP exam scores were released. As a part of this movement students signed their names and wrote self-promoting sayings on sticky notes, which were later arranged to read “More than my scores” on the wall in the first floor Vann parlor.

All of this is done in the hopes that eventually College Board will no longer monopolize the admissions process in a way that puts students who do not have the same financial opportunities as their other classmates at a disadvantage.

The real question is why do colleges give these tests so much weight when they may not measure true intelligence or mastery of the subject material? One might suggest that due to financial drive, College Board puts a great deal of pressure on scores, and thus aches for colleges to recognize their authenticity.

While it seems that this “non-profit organization” has a strong motivation to profit, not all colleges are valuing its place in admissions. For example Wake Forest University, ranked 27 by the U.S. News and World, has dropped their requirements for any standardized test scores to be submitted along with applications. When Wake Forest went test-optional in 2008 many experts predicted that they would fall out of the top 30, however their continued presence within the cohort of impressive institutions has further exposed the trivial nature of such test scores.

Hopefully more top colleges will follow suit, eliciting a trickle-down effect in which these test scores will become weakened and eventually outmoded.

Some things students can do to ensure the weakened authority of the College Board in our admissions decisions is to voice our discontent in our most personal and public way, social media. The more visible our dissatisfaction and frustration becomes, the more pressure there will be placed on College Board to lessen their distressful practices.

It is time for the College Board along with the state of North Carolina to move into a test-optional future.
Submissions

Photo Gallery

Photos by Kelsey Rector and Sade Proctor
Race And....

By Elizabeth Moore

Friday afternoon “Race and Criminal Justice” elective engaged students in topics of America’s policing system as the third installation of a four part series. This hour long session came after “Race and Housing” and “Race and Education”, and the series will be concluded by “Race and...” in which hosts Stephanie Allen (Social Science), Katie Dukes (Social Science), and Kiyoshi Carter (Instrumental Music) as speakers to whatever questions students prepare to ask about race in society.

Katie Dukes began the elective by recapitulating the previous two race topics and how they are connected. She explained that government measures put into action decades ago, such as redlining, dictate where black people are legally allowed to own or occupy property. Because they were segregated into less “desirable” neighborhoods, they did not have access to the same quality of education as their white counterparts, and the wealth disparity was perpetuated by the funding of public schools through property taxes.

They next explained the central concept of policing. Historically, the purpose of America’s policing system was to control enslaved populations and was accomplished by paying white men to return black slaves to their masters. Kiyoshi explained that the system with such an antiquated design as this has never been dismantled and built anew, but only layered upon with new policies to evolve into the police state we have today. With a system predisposed to incriminate black people, they reasoned, the poorer education and unstable housing situation feed off of each other to form a cycle of injustice in society.

The instructors also presented more specific issues of racism in the criminal justice realm that provided real-world context and initiated more conversation between the students and staff. Nixon’s “War on Drugs”, for one, disproportionately incarcerated black people for the use of crack despite white people using the same drug, only in a different form, and the two groups using drugs at the same rate according to their respective population sizes.

In more immediate history, the “opioid epidemic” accompanies a narrative of concern for white “victims”, whereas black community members struggling with the same drug addiction problems have been jailed or imprisoned; Stephanie pointed out specifically the diction of terms used to describe mothers who give birth to drug-dependent babies as being harsher on black than white women.

The instructors also referred multiple times to the statistic that the United States has the highest incarceration rates of any country in the world, even those we consider to have autocratic, oppressive regimes. One graph illustrated the rates of imprisonment based on population size by race, and again, black people were jailed more than their white counterparts, even though all races contribute to society’s crime rates proportionally.

The Governor’s School students were all rapt by the topic and raised their hands throughout the instructor’s explanations to contribute to what turned into an eye-opening discussion of underlying racism in the systems we know. The audience members even guided the conversation to matters of Native Americans, as they saw a connection that the instructors did not plan to introduce but willingly explained. The elective ended a few minutes past the scheduled time because of all the students’ questions, but they were invited to attend the next “Race and...” elective which is dedicated solely to those inquiries.

We asked alumni... “What do you want current students at Governor’s School to know?”

“Don’t get caught up in Governor’s School ending. Make the most of your time.”
- Jordan Cox - 2016

“This is a great experience that you will remember for the rest of your life.”
- Sarayu Pai - 2016

“If you feel like you have a dull moment, go do something because there is not really a dull moment in the full Governor’s School experience”
- Eric Gunter - 2016

“Keeping in touch can be hard but it’s worth it.”
- Katie Concannon - 2016

“Take what you learn and do something with it. Your experience will have been much more meaningful when it inspires action.”
- Kelsey Rector - 2010
Life Outside GSE: What’s Going On?

By Moses Kamara

While contently immersed in the bubble that is Governor’s School East, it might become easy to lose touch of local, national, and international news. Fear not, The Flame has your current-event needs covered! Here’s your weekly briefing:

Trump - Russia Investigation Continues
A special counsel led by Robert Mueller continues to probe documents and conduct interviews in an attempt to examine possible links between the Trump campaign and Russia. This week Donald Trump Jr. preemptively released a string of emails that indicated he met with a Russian lawyer willing to offer information damaging to Hillary Clinton. The released emails will be thoroughly examined by the Department of Justice and the Special Council to ensure there is no corroborating evidence of Russian sponsored meddling. The debate over the legality of actions taken by members of the Trump campaign have left the White House defending itself from a constant stream of inquiries unrelated to the business of governing.

Sainthood
Pope Francis declared a new path to sainthood that provides more flexibility for people willing to dedicate and sacrifice their lives to religious causes. According to the Pope, “individuals will also be considered if there is considerable evidence that they volunteered their life in the face of impending death, performed a miracle, and lived a life that represents Christian virtues”. This addition will be the fourth category under which people can be considered for sainthood.

Travel Ban Reaches Supreme Court
The Trump administration appealed a U.S. District Judge’s order that expanded exemptions that can be used to enter the country for nationals from Iran, Libya, Somalia, Sudan, Syria, and Yemen. The federal order provided greater flexibility for these citizens to enter the country by including grandparents and grandchildren as “close” family members. Changing the scope of the federal ban would impact over 24,000 people, according to the International Refugee Assistance Project. The previous exemption clause provided by the Trump administration included a son-in-laws, daughter-in-laws, parents, children, spouses, or siblings already residing in the U.S. The uncertainty provides hope for refugees who are in limbo in regards to being reunited with their families sooner rather than later. The State of Hawaii where the district judge presides is expected to respond by Thursday, July 20. Full arguments will be heard in the fall to provide a more conclusive resolution to the newest inquiry.

Massive Iceberg Breaks off from Antarctica
An iceberg weighing more than a trillion tons broke away from Western Antarctica. This geographical event had been anticipated by scientists for months with air temperature slowly rising in the Antarctic Peninsula. There is not a current scientific consensus that links the event to climate change, and this is due to a lack of long term data that could prove humans impacted the ice sheet known as A68. The implications for the calving are significant as floating ice shelves have been observed to “raise global sea levels as they rise,” as according to Kevin Trenberth of the US National Center for Atmospheric Research. Coastal cities will continue to be threatened by rising sea levels, and island nations stand to lose their entire culture if the trend in rising global temperatures increases.
We Didn’t Start The Fire... But We Had Fun!

By Julia Murrow

On Friday, July 14, Governor’s School East held a campus-wide bonfire. Students gathered near the fire pit behind the Brewer residence hall and partook in a night filled with friendship, singing, and more s’mores than may be considered healthy.

Some students could be seen galloping around the fire pit, chatting joyously with their peers while others opted for the more relaxed bonfire experience, sprawling themselves out on blankets outside of the pit, listening to music and laughing with their friends.

Students could be heard singing mostly non-traditional campfire songs together, their voices filling the air with jubilation. Towards the end of the night, even a small-scale dance party could be witnessed in which students gathered around a small portable speaker and swayed to early 2000s pop songs. Whichever direction you looked, you could see a large group of students laughing their hearts out and smiling brightly.

The bonfire seemed to be one of Governor’s School East’s more laid back community events and encouraged personal connection between peers.

There is something about a bonfire that just brings people together. Maybe the warmth of the fire’s embers worked to bring the students closer together, or perhaps the gooey, sweet, taste of the s’mores promoted a sense of unity among the campus.

Whatever the reason maybe, the bonfire turned friendships from ones that would last the summer into ones that would last a lifetime. Everyone present exuded a happiness unlike any other, and the bonfire truly showed the best parts of the social life at Governor’s School East.

Meme of the Week

Are you an artist, poet, author, songwriter, or creative student looking to have your work under the spotlight? This is the place for you! The publications office is on the lookout for weekly submissions highlighting your creativity. Each week, one or more submissions will be chosen to be highlighted in the creativity column of The Flame. This is a great opportunity to share your works with the greater GSE community. Send your submissions to gsepublication@gmail.com.

Happy creating!
A Review of *Spider-man: Homecoming*

By Emily Holland

*Spider-Man: Homecoming*, the sixteenth movie in the Marvel Cinematic Universe (MCU), opened in theaters on July 7, 2017. The film earned $117 million in its opening weekend and has received generally positive reviews.

British actor Tom Holland stars as the title character; he is the third actor to play Spider-Man on the big screen. Also starring in the movie are Zendaya, Michael Keaton, Jon Favreau, Marisa Tomei, and Robert Downey Jr., among others.

*Spider-Man: Homecoming* picks up where Peter Parker/Spider-Man's story left off in Captain America: Civil War. As Peter returns to his everyday life as a high school sophomore in Queens, New York, he continues to fight crime in his neighborhood, but he longs for a larger role as an Avenger.

Tony Stark/Iron Man, Peter's mentor, does not fully trust him, which causes Peter to think about everything being a superhero entails. Peter's internal struggle with power and responsibility is one of the main conflicts of *Homecoming*; this theme echoes the previous Spider-Man films.

The other major conflict centers around Adrian Toomes/Vulture, a villain from the original Marvel comics played by Michael Keaton. Vulture and his team's salvaging of old alien weapons becomes a threat to society, but also an opportunity for Spider-Man to prove himself.

*Homecoming*, like most other MCU films, features several well-played action sequences. However, this movie's action scenes are somewhat different from previous films because Spider-Man is young, inexperienced, and quite talkative.

The movie also has plenty of suspense, intrigue, comedy, and the usual cameo appearance by Marvel comics creator Stan Lee.

Tom Holland shows a new side to the character of Peter Parker/Spider-Man; he portrays a young, imperfect, and relatable version of the hero. *Homecoming* also introduces upgrades to Spider-Man's familiar suit. But, the movie still has enough classic stunts and web-slinging to satisfy longtime fans.

*Spider-Man: Homecoming* shows both internal and external conflict in a new version of the classic, friendly neighborhood superhero. Both new MCU viewers and seasoned comic fans can find entertainment in this movie.

Challenge Results

The Area I challenges of Math, Natural Science, and Social Science are open to all students regardless of their discipline. This week, a myriad of students participated. The current leaders are as follows.

**Math Challenge Leaders, Week 4:**
- Daniel Hwang (Math): 22
- Mariusz Derezinski-Choo (Math): 19
- Luke Joyce (Math), Daniel Haller (Natural Science): 14
- Sam Cryan (Natural Science), Morgan Opela (Math), Everett Meekins (Math): 13
- Tyler Zickmund (Math): 12

**Natural Science Challenge Leaders, Week 4:**
- Daniel Haller (Natural Science): 34.5
- Mariusz Derezinski-Choo (Math): 32
- Nithin Ragunathan (Natural Science): 29

**Social Science Challenge Leaders, Week 4:**
- Abe Krell (Natural Science): 33
- Daniel Zhang (Social Science): 33
- Connor Rokos (Social Science): 32
- Annika Allen (Art): 31.5

**Week 5 Challenges:** Tuesday, July 18: Natural Science Challenge, Wednesday, July 19: Math and Social Science Challenges
For 15 months, people have been stirred up by Beyoncé’s Lemonade. Lemonade has become a powerful symbol of the beauty, resilience, and power of black women. When Beyoncé invokes images of Yoruba culture and reclaims Louisiana plantations as sacred sanctuaries for black female bonding, many black women feel validated and empowered. When she admonishes and rejects her lover for mistreating her, women all over the world milky rock and square up in solidarity.

Beyoncé’s call for ladies to get in formation was framed as a call for political activism at SuperBowl 50 when Beyoncé and her dancers wore black leather and berets like Kathleen Cleaver, Angela Davis, Elaine Brown and the many women who worked for freedom and justice for the black community in the Black Panther Party. Cleaver, Davis, Brown and their comrades were freedom fighters who spoke truth to power and put their lives on the line for the struggle. In 2012, Harry Belafonte, a civil rights icon, called Beyoncé and her husband out for being black artists who “turned their back on social responsibility.” Up to that point in her career, Beyoncé had constructed a careful veneer of perfection and reserve for her public persona. This facade of perfection was designed to act as a shield against the systems and ideologies that threaten to tear down black women. No black women (and few artists in general) have reached the level of popularity that Beyoncé has attained. She has 104 million Instagram followers and holds the record for the most liked post. When Beyoncé creates an image or supports a cause, people pay attention. Beyoncé has long championed women’s charities, including her shared initiative with Gucci and Salma Hayek, called Chime for Change. However, Lemonade signaled an artistic activism that has people taking notice. After Beyoncé performed “Formation” and spoke out against police brutality, there were reports that the Miami Police intended to boycott her shows, which led her to sell merchandise emblazoned with the phrase “Boycott Beyoncé” during her record breaking world tour. In “Formation,” Beyoncé chants for freedom. The song is introduced by gender fluid rapper Big Freedia and the deceased YouTube star Messy Mya. Weaving distinctive voices into the text, Director Melina Matsoukas and Beyoncé present an inclusive rendering of the black community and remind us that the intersectional feminist project is imperative. It is imperative in the time of Eric Garner, Trayvon Martin, and Mike Brown... in the time of Sandra Bland, Rekia Boyd, and Renisha McBride... in the time of Mesha Caldwell, Chay Reed, and Ciara McElveen and countless others who are still waiting for justice.

Can we learn about feminism from Lemonade? It depends on who you ask. bell hooks said Beyoncé was a fantasy feminist in her critique of Lemonade. She gives Beyoncé credit for centering black women, but calls Beyoncé’s expressions of her anger in the film “violent.” Others embrace the emotional range that Beyoncé displays in Lemonade as a reminder to consider women as fully human which means they are entitled to express their anger, sexual power, and whatever else they choose. (It should also be noted that only cars were harmed in the making of this film. Beyoncé driving a monster truck over a line of parked vehicles in the video for “Hold Up” elicited some of the biggest crowd responses in our Area II screenings.)

However, as hooks argues, the biggest limitation of Lemonade’s feminist project is its insistence on promoting capitalism. Earning more than 62 million dollars, Beyoncé is the highest grossing musician of 2016. She exhails that “the best revenge is your paper” and urges women to claim top positions within the capitalist framework - “I see it I want it... I dream it, I work hard grind till I own it.” This statement could be seen as teasing her hard-working listeners who do not and will never have her earning potential because capitalism is designed to exploit, and if someone is earning “paper”, it is at the expense of others who are also working hard (usually harder). Intersectional feminism opposes the myriad ways in which people are oppressed including racist patriarchal capitalism. Yet, Beyoncé’s Lemonade seduces the viewer because of the black joy it celebrates and inspires. The album’s emotional catharsis creates space for love, joy, and dance. Beyoncé’s message of female empowerment moves pop music forward and dares listeners to celebrate themselves and all the ways they can “kiss up and rub up and hug” each other in search of sacred communion.

Lemonade’s themes are not new and fall short of fomenting revolution, but they force listeners to confront important ideas that are undervalued in American society: Black women are beautiful, powerful, and must be respected. Community should be inclusive. Black lives matter. America isn’t free if everyone isn’t free. We can choose to try to reconcile with those who betray us and create our beloved community.
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