

The Westcliff Week

T: 01702 475443 E: office@whsb.essex.sch.uk W: www.whsb.essex.sch.uk

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The final edition of The Westcliff Week

With the Prime Minister's announcement last week that schools should begin planning for a return of pupils to their School from 8 March, comes this, our last edition of *The Westcliff Week*. It is almost a year since the beginning of the first national lockdown and, throughout the many weeks when WHSB has been forced to remain closed to most pupils, *The Westcliff Week* has provided an important means of maintaining home-school communications, and of ensuring pupils have been kept busy with exciting activities, interesting articles to read, competitions to enter, and clubs to join.

Contributions from Pupils, Staff and Others

The production of this weekly newsletter has been possible only through the dedication and hard work of the staff and pupils who have contributed. Each of them, including many who have provided articles or other items every week, have responded to the call for support, going beyond the call of duty to ensure its pages are filled with a wide variety of excellent material. The challenges of planning and delivering remote teaching and learning, and of maintaining effective pastoral support, have been many and those difficulties are set to continue as we manage the return to School and the alternative assessment arrangements for GCSE and A Level. Yet, despite those challenges, the efforts of the staff and pupils who put

competitions and House events, have been quite remarkable. There are far too many contributors to list here, but you will know who they are and, on behalf of us all, I would like to express our sincere thanks to them. These are people who make a difference.

It has also been fantastic to see our wider School community, including Old Westcliffians and the WHSB Parents' Association contributing articles and I would like to thank them for their continued support to the School.

in the time to contribute to *The Westcliff Week* and all that entails, such as running clubs,

I must also offer my particular thanks to those who have supported the publication of *The Westcliff Week*, including Mrs Murrell, School Librarian, for updating the records of Clubs and Activities on offer and for working on material for the newsletter, and Mrs Robinson, my Personal Assistant, for proof-reading each edition. I would like to offer my special thanks to Miss R Williams, School Marketing & Communications Co-ordinator, who has played a most significant role this term in liaising with contributors, compiling and preparing material for publication, and for keeping me well informed and updated on the status of the material. I know she has given many hours of her time towards this work, including much of her recent Half Term break, to ensure the School community could enjoy an edition last week.

Returning to School

We must accept that our much anticipated return to School will bring with it many challenges and School life, for the time being, will be far from normal. Strict infection control measures, including work and breaks within Year Group Zones, will continue and I shall be writing to parents early this week to set out details of those arrangements. Whilst many of the arrangements will be familiar following our return to School in September 2020, there will be some changes. For example, the Government is tightening the rules on the normal mixing of pupils within their Year Group Zones as promoted last term, to require them to wear face-masks at all times. We must also make arrangements for the testing of all pupils for COVID-19 before they return to School, as well as plan for ongoing testing. It is most important that pupils ensure they are tested for COVID-19 before they return to School and I shall say more on that



matter in my
letter to

parents in the early part of this week.

Online Provision for Teaching and Extra-Curricular Activities

Despite all the measures we have put in place, it is likely to be the case that, should infection occur in a pupil or a member of staff, we shall have to revert to our arrangements for self-isolation of groups of pupils, classes or Year groups. We became all too familiar with such arrangements last term and we now have effective arrangements in place for pupils to participate in online learning from time to time should self-isolation become necessary at any point during the remainder of this academic year. We hope that progress with the national vaccination programme will significantly reduce the need for such action, but we must remain alert to the fact that, for now, some disruption remains inevitable.

Beyond the challenge of managing testing, and pupils and staff self-isolating, we shall also be heavily focused during the weeks ahead on ensuring we have robust arrangements in place for the awarding of GCSE and A Level qualifications, following the release of the Government's guidance last Thursday. I shall be writing to Year 11 and Upper Sixth students and their parents regarding our arrangements in the near future.

The experiences of the past 12 months have led us to explore many different and creative ways of delivering teaching and learning, and extra-curricular activities, and that has been a positive development for the School. We intend to continue to make use of opportunities for pupils to engage with their learning and other activities online, both for the purposes of retaining the most positive aspects of those opportunities, and to ensure greater continuity in the event that self-isolation becomes necessary for some pupils and staff. Therefore, although *The Westcliff Week* is coming to an end, pupils should continue to check *Microsoft Teams* for extra-curricular clubs and activities, as many of those will continue. That said, the Government has indicated we shall have some greater flexibility over the running of face-to-face clubs, activities and sporting events, so we are looking forward to seeing more pupils participating in such activities on the School site.

Finally, following one of the most challenging periods in the COVID-19 pandemic to date, and indeed in recent history, on behalf of the School community I would like to offer our sincere thanks to the incredible frontline workers in our local hospitals and

surgeries, many of whom are Old Westcliffians, parents and friends within our School community. They continue to work tirelessly in some of the most difficult and unpleasant of circumstances to fight COVID-19 and they are saving lives. The School will continue to fly its NHS flags of support during the coming weeks and we shall all continue to do what we can to assist by following the rules which help to reduce the rate of



infection.

I offer my very best wishes to pupils, parents and staff for the coming weeks and look forward to seeing the return of all pupils to School in the days ahead.



Headmaster

A POEM FOR CAPTAIN TOM MOORE

Goodbye Captain Tom Moore,
Sir & Colonel, your honours galore,
Your sense of drive and giving brought you oh so many achievements,
You lifted all our spirits, when so many were in bereavement.

WW2, to start with, where you served in India and Burma,

A display of bravery and service, in every regiment, there and further,

You trained and taught, got posted, battered and bruised, it must've been murder!

And your sacrifice was worth it in the end, you helped us succeed

What you did back then was far more than just a good deed.

Fast forward to the present, after your motorcycling career,

You're reaching your 100th birthday, an achievement in itself so dear,

A rare experience, you're a centenarian- a time for celebration and cheer!

But the evils of coronavirus lurk in, shattering livelihoods to the core,

No, no, no, you couldn't accept this, you're Captain Tom Moore!

Let's try to do something positive, an occasion, as we go through this health war!

And so the revolution commenced

In your humble nature, you could never sense,

Anything like what would happen after,

100 laps at 100 years, for the NHS, Would it just be a disaster?

But the money came flooding in, the honours and awards too,

'Arise Captain Sir Tom', knighted by the Queen, laps that grew and grew,

£30 million and counting, was this really true?

We could go on, listing all your victories,

But a victory for you, was a victory set in history,

So many that were suffering, you gave them that extra boost

You're up there with the angels now, a legend introduced,

'Tomorrow will be a good day' you said,
'Stay positive for the times ahead',
And although we have to say goodbye,
While heroes are remembered, legends never die.

Rafael Gamma, Year 9

CHRISTMAS POETRY COMPETITION: THE RESULT

We delighted to announce the winner of the 2020 Christmas poetry competition. A vast number of entries were submitted which captured the enduring spirit of Christmas, despite the strange circumstances we all faced at the time.

The winner was Rafael Gamma in Year 9, who produced an excellent piece called 'Something we've missed' and which we share with you on page 4. Rafael is a consistently positive contributor to the English Department creative writing team and is selfless in his feedback and encouragement of younger pupils. In my opinion, his skill in this piece is to intertwine the complicated feelings of the recent Christmas in lockdown, with that of the more traditional Yuletide notion of hope - one which has more resonance now there is a 'roadmap' out for us all.

Congratulations to Rafael!

SOMETHING WE'VE MISSED



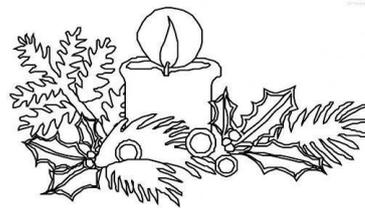
Something here that we've missed,
Something we know full well,
The ability to gather with family and friends,
With stories and tales to tell.

We'll have a lot of those this year, given the situation, Of heartbreak, change, complexity, hardship, And of the welcomed Christmas vibration.

We've at last reached the end of this, we now have time to rest,
To look back on what went wrong, what was unexpected, or the success.
This year we've seen the best of people's hearts, In healthcare, schools, social work, and the arts, Our sacrifices big and small that we've all made for good,
Are remembered and commemorated each year - and this year, they certainly should!

Amongst all the distraction,
It's easy to just forget,
The religious importance behind Christmas,
The story of creation, joy and respect.

It's been a tough year then, in summary, Some will mourn lost love ones this Christmas, of course
But let's gather with family to sing songs, decorate lights, and share goodies,
Universal love fulfilled, presents given - like scarves, hats, and hoodies!



*Rafael Gamma,
Year 9*

ENGLISH DEPARTMENT CREATIVE WRITING COMPETITION: THE RESULT

We are also delighted to announce the winner of the most recent English Department creative writing competition, where pupils were invited to submit entries based on the theme of 'Positivity,' via the English Department competition page on *Microsoft Teams*.

The response rate was exceptional and we congratulate all pupils who not only took time to craft and post their entries, but also to those who engaged

in supportive and constructive feedback. A natural evolution of the creative writing team page has been how pupils are taking the time to comment on each other's work, entirely in a positive way. This demonstrates not only a developing interest in literature but also, a sensitive and mature approach to online behaviour. In a world where sadly, online hostilities are prevalent, this Team has presented excellent, caring attitudes towards one another and the material they have produced; we have been especially impressed with the positive influence and guidance of the elder years of the Lower School present in the team. Our Year 7 boys have some excellent mentors already!

The entries were of a high quality which, again, shows that creative writing is an established part of the WHSB Lower School 'diet'. We are proud of all those who took the steps to enter and credit must go to the teaching staff in the English Department, as once again, pupils have been inspired (many for the first time) to get involved. Sometimes, that first step is the most difficult, and as any writer will tell you, the blank page is quite an enemy. To see so many entries that captured the competition's purpose - to provide positivity in tough times - was wonderful and once again, credit must be given to the WHSB community for rising to the challenge.

After reading all the entries, the winner selected was Nathan Adeyemi, Year 7. His lively use of rhyme, imagery and rhythm, alongside his joyous choice of language to promote his message, made his work a stand-out piece. You can read Nathan's excellent entry on page 5.

Congratulations to Nathan!

Mr T Keenan, Head of Key Stage Three English

POSITIVITY

Positivity, perseverance

That really shapes your appearance Not only physically but as well as your emotions, Completely puts your heart to devotion.

Sometimes "they're" right

Words do cut deeper than a knife
But, still, you soar high like a kite

Such a good attribute to have in life.

Don't just be positive, but spread positivity

Be the best version that one can be

After doing this, you'll definitely see

That your heart will be brimming with glee.

Although sadness can be inevitable sometimes

And you might feel like you want to cry

Look in the bottom of your heart

And think, "From the ways of positivity, shall I depart?"

Positivity, perseverance

That really shapes your appearance

Not only physically but also as well as your emotion,

Completely put your heart to devotion.

Some days will shine like diamonds

Some will be as dark as coal Some

will be absolutely amazing Some

will be dull.

Whatever the day brings

You can conquer, you are QUEEN OR KING

All day you shout and sing

"POSITIVITY!"



Nathan Adeyemi, Year 7

ENGLISH DEPARTMENT HOUSE CREATIVE WRITING



The English Department has provided the opportunity for our Lower School pupils to produce some creative writing pieces and, as always, the pupils have not disappointed! As part of our half termly creative writing tasks, the pupils in each year group have been given different foci which link to the topics they have studied in their lessons.

Year 7 pupils have been looking at the story of *One Thousand and One Nights*, as part of their study of the History of Language; Year 8 pupils have been looking at the work of Che Guevara, linking to their study of Revolution Poetry; Year 9, meanwhile, have conducted some work on time travel, with reference to their study of Dystopian Fiction.



Amongst some of the remarkable performances this half term, Jacob South in 7E was able to develop an impassioned letter from Morgiana to Liana in which the character tells of the treacherous days spent alongside Ali Baba.

Meanwhile, Eliot Dodd in 8C was able to give a rousing speech in order to rally the country behind those who fought for the memories of those who lost their lives in the Peterloo Massacre. Finally, Rafael Gamma in 9E gave his predictions for the year 2120 in which the main topic of conversation was climate change and ensuring we, as a population, consider the ramifications of our actions and look after the environment around us.

The decision as to whose pieces stood out in particular was a difficult one, but the following pupils have created some incredibly well-crafted and

thoughtful pieces of work, and they will receive House Points for their fantastic efforts!

Congratulations to the following pupils for their superb pieces of creative writing.

Year 7

Sai Shubam Ananthula, Shiloh Blessan, Leo Gardner, Darin Kevin, Hasnaat Khan, Asaph Lawal, Abdullah Haani Mafaz Atham Ali, Elliot Marshak, James Preou, Abdullah Raja, Oliver Ruiz-Merritt, Jacob South.

Year 8

Saif Ali, Varun Ayyappan, Seth Chadwick, Eliot Dodd, Alok Jibi-Panthanal, Ryan Roopson, Aaryan Vatsa.

Year 9

James Catt, Freddie Dawson, Rafael Gamma, Isaac Kandappassery, Gavriel Levy, Jubril Mohammed, Harish Naguleswaran, Arhaan Sabeer, Hersh Singh, Obed Theo-Chinwo, Quinn Williams, Oliver Wood, Harish Yogeswaran, Sameed Zaman.

Well done to all the pupils who participated in the task, and we look forward to seeing your ongoing efforts this year.

Mr S Lilley, Teacher of English

HOUSE EVENTS AND SCORES

Opportunities to participate in a wide range of House activities and competitions continue and an updated list of current activities is included below. Well done to all those pupils who have contributed towards their House score so far this term. Please continue to participate in as many activities and competitions as you can. Each time you enter a House Competition, you will gain participation points which will be added to your House total.

- House St David's Day – Mr Barber
- House St Patrick's Day - Mr Barber
- House Countdown (see page 28) - Mr Barber
- House 'Day in the Life of...' Mr Lilley
- House Influential Trips (Virtual) – Mr Lilley
- House Only Connect – Mr Rayment
- House Spiral Sixth Form Live Quiz - Mr Rayment
- House Skills School – Mr Sexton

- House 5km Run (using Strava) – Mr Sexton
- House FIFA 2020 – Mr Yeo
- House Mario Cart - Mr Yeo

Please see *Microsoft Teams* and emails for full details about how to enter the House events below.

Mr R Barber, House and PSHEE Coordinator



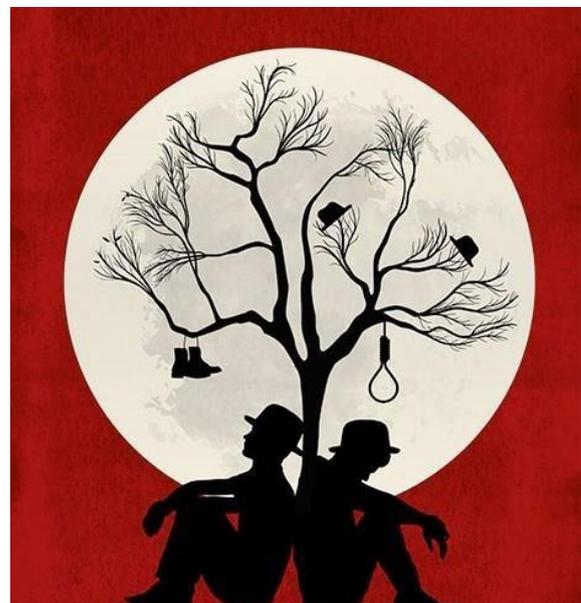
Latest House Points Score, Thursday 25 February 2021



Taken from *The Myth of Sisyphus*, Albert Camus describes that actual human existence is one of total alienation from an unexplainable universe. At least in an understandable but hostile universe you could figure out how to cope. In Greek mythology, Sisyphus was burdened with rolling a large rock up a steep cliff in Hades, only for it to tumble back down at the moment he got to the top; a futile, inescapable existence. The question here is, how much can we relate this idea to the modern world?

LIVING IN THE THEATRE OF THE ABSURD

“A world that can be explained even with bad reasons is a familiar world. But, on the other hand, in a universe suddenly divested of illusions and lights, man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and his life, the actor and his setting, is properly the feeling of absurdity.”



Waiting for Godot

Some readers and watchers may have identified absurdity in film and other books; *Monty Python's Life of Brian* questions the meaninglessness of everything and how humans feel it essential to find a purpose in life. The black comedy crime series *Fargo* explores

ideas of absurdity and existentialism while Charlie Brooker's dystopian *Black Mirror* examines modern society and some episodes make the reader interrogate the grounds of their own existence.

Absurdist theatre was born from the ashes of post-war Europe. After the terrors of the Second World War, many viewed society and the world itself to be absurd; a frightening and illogical place where life had lost all meaning and human circumstance seemed futile. It throws out typical structures and there is often no conventional narrative. The concepts of a beginning, middle and end have been cast aside and a non-linear, or even cyclical approach is favoured. Plays assume a dream-like state with all meaning remaining ambiguous.

Perhaps one of the most famous examples is Samuel Beckett's *Waiting for Godot*, a tragicomedy that explores the characters of Vladimir and Estragon as they engage in a wide range of discussions and encounters while awaiting Godot's arrival. The two-act absurdist piece was famously described by the Irish critic Vivian Mercier as "*a play in which nothing happens, that yet keeps audiences glued to their seats*". The play explores a range of extreme emotions, springing from joy to anger, sulking to investigation, all while seated on a rock under a tree. It tackles seven possible ways to confront living in a meaningless world; an absurd world. These are drawn from Albert Camus' philosophical studies and are as follows:

1. Suicide.
2. Distraction, trying to ignore it by filling life with pleasures.
3. Denial; take a religious or existential approach.
4. Be an actor! Live a life that pretends to have meaning.
5. Be an artist! Create works of art or music that have meanings, in substitute for living a life of meaning.
6. Get political, where power and government gives you meaning.
7. Acceptance; that life is pointless and we are compelled to find a meaning for us. It is resistance against the futility of existence.

Returning to Sisyphus, and his eternal punishment, Camus states that the only way Sisyphus could possibly be happy is through true acceptance of the pointless life he leads. He believes that the *only* right

approach is to accept, rather than to deny or avoid. Perhaps this year we have reprised the role of Sisyphus, suffering under an endless cycle of nothingness.



The Westcliff Drama Company was fortunate and brave enough to tackle some absurdism at the Edinburgh Fringe Festival in 2018. In an adaptation called *Waiting for Ofsted*, the short play explored some of these themes in a school environment. 2020 has seen the somewhat linear nature of life twisted into a circular trap, with difficulty visualising the way out. Camus' novel *The Plague* is about an epidemic that completely tears a city apart. Only after it becomes impossible to deny that a serious epidemic ravages the area do the authorities finally enact strict sanitation measures, placing the whole city under quarantine. Almost a year ago, it felt like we were in a very similar situation.

So what have we learnt from the past year? Many of us went without our jobs, hobbies and social groups for months upon end showing how quickly our purposes can be taken away from us. Perhaps some of us turned to the coping mechanisms in the list above: exploring the arts to give us a way to express our emotions, or maybe distraction from the hardship through playing games or baking. We have lived through cycles of lockdown with very little structure to our lives. It is interesting to think, with the things we viewed as purposeful to our life having been removed, that has left us finding purpose in raw life itself? Have we made the most of what we had in the moment? This could for certain be viewed as a form of acceptance and adaption. And so I ask: Have we merely been puppets in a grand example of absurdist

theatre? “All the world’s a stage, and all the men and women merely players”.

George Jefferson, *Upper Sixth*

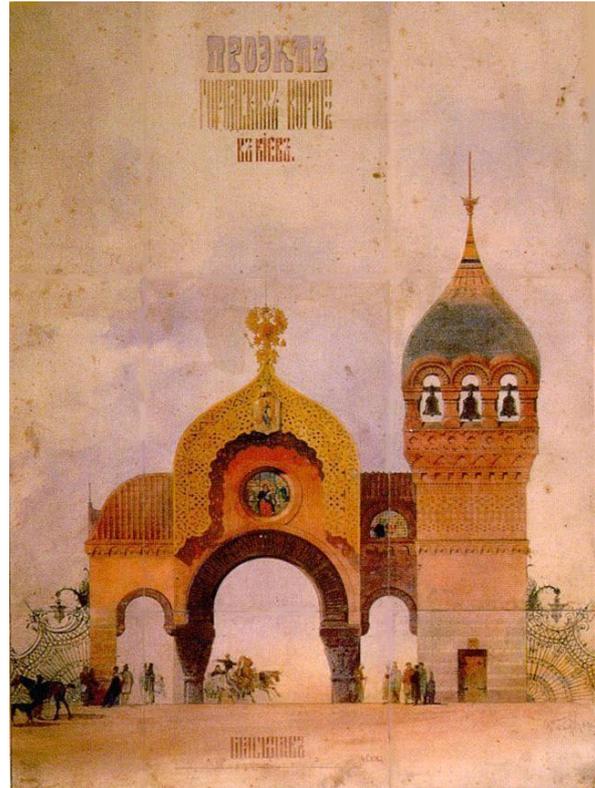
MUSIC BOX: A WORK A WEEK

MUSSORGSKY: PICTURES AT AN EXHIBITION

Last week I wrote about Beethoven’s influence on the generation of musicians that followed him, particularly when it came to the writing of programme music – that is, music that tells a story. Following Beethoven’s death, many composers believed that the best way to develop music as an art form was to explore its narrative potential, and this is particularly true of this week’s addition to the Music Box: Mussorgsky’s *Pictures at an Exhibition*.

The seed for this composition was planted six years before it was actually written: in 1868 Mussorgsky met the talented artist Viktor Hartmann. Both men firmly believed in developing a Russian style of art, music and literature, and so quickly became firm friends. Hartmann even gave two paintings to Mussorgsky as a gift. Unfortunately the friendship was not to last, as Hartmann suddenly died of an aneurysm in 1873 at

the age of 39. His death shook Mussorgsky, who plunged into a deep depression. While walking around a memorial exhibition of Hartmann’s works, the composer was suddenly inspired with the ideal way to commemorate his dear friend: he would write a piece of music placing the listener in this very exhibition, walking from painting to painting and getting lost in them the same way that Mussorgsky had.



Mussorgsky got to work immediately and composed the full suite of music (around forty minutes worth) within three weeks. He wrote a letter to his friend describing the feverish writing process: “*Sounds and ideas hung in the air, I am gulping and overeating, and can barely manage to scribble them on paper.*” The resulting work is a triumph of musical narrative and architecture, swerving from one picture to another and instantly transporting the listener to new and contrasting sound-worlds. The piece was written for piano, but the orchestral arrangement by Ravel is better known and is often what is heard when *Pictures at an Exhibition* is performed.

From the opening ‘Promenade’ (depicting the walk around the gallery) the listener examines a range of Hartmann’s paintings with the composer, such as the ponderous, sinister ‘Gnomus’, characterised by scurrying strings and a creepy descending line. Ravel scores the distant nostalgia of ‘The Old Castle’ sparsely, with a cello drone supporting bassoon and saxophone melodies. The ‘Ballet of Unhatched Chicks’ is far more playful, and Ravel uses the light sounds of harps and pizzicato strings to compliment this bright mood. The terrifying ‘Hut on Fowls Legs’, depicting the ruthless witch Baba Yaga hunting down wayward travellers in a forest, makes use of dissonant harmony, and tempo and dynamic changes, somehow

managing to evoke both a sense of panic and absurdity, as the listener comes face to face with a shack careering through the trees on unbalanced chickens' legs! And then, Mussorgsky abruptly halts the music to reveal the final movement – the majestic 'Great Gate of Kiev,' in which a grand anthemic theme reveals the majesty of Hartmann's artistic vision.

Mussorgsky's music achieves an aim long sought after by Russian composers of the 19th century; to create a purely Russian style, pulling away from the influences of Western Europe. His melodies are angular and celllike. They often swerve in odd directions, and the pulse constantly changes, reflecting the folk music of the Russian country-side. There is a brusque pride and confidence in this music that is not present in the work of contemporary German composers. Perhaps the most important achievement is this: listening to this music brings Hartmann's art to life, and is a fitting tribute to Mussorgsky's missed friend.

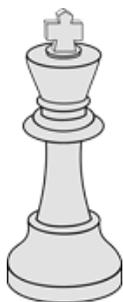
Listen out for:

The opening 'Promenade' theme reappears between movements, representing the listener walking from painting to painting. It often retains the mood of the previous painting as if the listener is contemplating what they just saw. Its final, shimmering appearance in the 'Great Gate of Kiev' is a particularly exciting moment.



Mr T Derrick, Director of Music

CHESS TOURNAMENT



During the half term break, a series of Chess tournaments took place. These occurred for three consecutive days beginning on 15 February, with pupils in the Lower and Middle Schools and Sixth Form taking it in turns to compete in hour long matches. These were 'blitz arena' rated events with a time control of two minutes with two seconds added after every move; this is very fast! In total, 23 competitors took part and a big congratulations to those who claimed the top three places in each group. The results are listed opposite.



The Lower School tournament

First place

Leonard Cheung, Year 8

Second place

Harish Naguleswaran, Year 9

Third place

Sebastian Rapley Mende, Year 8

The Middle School tournament

First place

Max Cole, Year 11

Second place

Rishikesh Nagarajan, Year 10

There was no third place due to many competitors tied on the same points.

Sixth Form School tournament

First place

Jonathan Cheung, Lower Sixth

Second place

Elliot Dack, Upper Sixth

Third place

Samson Main, Upper Sixth

An excellent effort was made by all and brilliant moves were played. If you would like to join the Chess Club, please contact Mr James who can add you to the Teams page. I look forward to seeing you in the next tournament!

Chess Team Captain Jonathan Cheung, Lower Sixth



THE HISTORY OF CHESS



Chess is a board game where strategy and tactics are key to winning. Two people face each other on an 8x8 chequered board with one person playing as the 'white team' and the other as the 'black team'. The aim is to checkmate the King or win on points if checkmate has not taken place in the allotted time. However, there could be other endings such as a stalemate where one player has no legal moves left due to *check* and this leaves them in no place to move their King. Here the other player will be forced to agree to a stalemate.

Chess originated from the Indian game Chaturanga in 600AD, although this game is slightly different to the one that we play. For example, the pieces in this game included: the infantry, elephants, chariots and cavalry as well as the King and Queen. Also, there were no clocks keeping track of the game. However, the goal was the same: checkmate the King.

Due to trade and links to the Silk Road as well as conquests in the Middle East and Europe, chess reached Europe at around 1200AD. Here people were taught the game, however the name "chess" had not yet been coined. The Persians and Arabs who brought the game into Spain called it "chatrang" and "shateraj". The word "chess" originated from Middle French in the 13rd century.

Up until the 18th century, the development of chess was slow; the pieces were not formalised and there were not really any official rules (there were rules before this period but they kept altering and were modified by those playing the game). In 1749, a French master of chess (Francois-Andre Philidor) wrote a book

where he gave strategies on how to play chess and gave rules on how to play it. These sets of rules are now commonly used in chess today (though more rules were set later). Philidor improved the position of the pawn where it was able to move diagonally and move 2 spaces at the first movement. He famously said "The pawns are the soul of chess" in his book.

In the next century, chess tournaments started appearing. The first one has held in London in 1851. The winner was a German named Adolf Anderssen. This was the beginning of the World Chess Championships which occurs every two years (the tournament is scheduled to be held this year). Clocks were introduced and a new style of pieces named Staunton pieces became popular which is now widely used in chess matches and tournaments. New tactics were introduced such as 'hypermodernism' as well as other new aggressive and defensive ideas. To this day, chess is now widely played online on many different websites with many tournaments now taking place remotely or in person.

Chess is a game where you need to think carefully and be decisive in order to win. It requires concentration and the ability to predict what your opponent will be moving next. Today, chess is now one of the most popular board games and is still increasing in popularity especially in the online game. For me, it is a very entertaining game where you have the most amount of control of your pieces as well as the direction of the game.

If you are interested in playing chess and participating in online tournaments at Chess club then please contact Mr James.

Austin Jose, Year 9

THE LANGUAGE CORNER



Over the past few weeks, I hope that I have convinced you of the importance of learning languages, and I mean *languages* plural. To be able to communicate beyond your own language is fundamental nowadays, but to be multilingual is what could make you stand out from the competition. At WHSB, you have the chance to do just that by choosing two languages for your GCSE and A levels.

This week you are going to hear from some of our double linguist GCSE and A level students.

Ethan King, Year 11

Which languages do you study at GCSE?

At GCSE I study (along with English, Science, Maths and Further Maths), Geography, Design and Technology, RS, French, Spanish and German (outside of school).

What subjects are you going to study at A Level?

At A Level, I have applied to study French, Spanish, German and Chemistry.

Why did you decide to study three languages?

I love languages, and I want to push myself to learn more, hopefully allowing me to have a career within this field.

What do you want to do when you finish school?

I plan to study Asian and Middle Eastern studies at Cambridge, specifically Egyptian, Arabic and French/Spanish, depending on which one is available. After achieving a BA, I want to go on and study for an MA and hopefully a PhD. My dream would be to go on to train as a simultaneous interpreter to work at the UN or for an individual body or embassy.

Why do you think languages are important?

Languages are the easiest way to learn about another culture and the best way to enjoy your experiences abroad by being able to talk to the locals in their own language, which is obviously going to make them like you a bit more! In my experience, languages open up great places to visit that you would never find out about unless you act like a local!

Benedict Heath, Year 10

I have chosen to take French and Spanish for GCSE due to the huge number of opportunities that can be opened up if you are able to speak a foreign language (plus it makes traveling abroad on holiday a whole lot easier!). Learning two languages could allow me to apply for a wide range of jobs both in the UK and, if I feel the urge in the future to live or work in Europe, abroad. For instance, learning French could potentially allow me to work at CERN in Switzerland, and better communicate with people in my future profession from across the globe. I am considering working as a scientist or researcher, and being able to speak with a wider variety of people than just English-speakers would be a huge advantage. Learning languages can not only allow better communication within industries and better job opportunities, but also allows the



speaker a better understanding of different cultures from all over the globe, and I think that is something that is highly valuable, especially in an increasingly globalised world.

Max Pitkin, Year 10

I am currently studying Spanish and German and I have definitely not regretted my decision in choosing to take two languages at GCSE. It is possibly a cliché to say that languages open up opportunities, but I believe it is difficult to think of a way in which they do not help you. When I finish school, I would like to go into sports science or pursue a career in professional rugby: the study of multiple languages can allow me to work in different countries or (as simple as it sounds) talk to other people. The importance of languages is becoming more and more apparent in getting jobs and communication. Though it may seem boring at the time, learning the imperfect tense or a verb conjugation may give you the edge for a future career.

Jacob Mellor, Year 10

I study French and Spanish at GCSE. I decided to study two languages as it allows me not only to expand my knowledge in both, but also to explore the culture surrounding the two languages. When I finish school, I would like to go to university, studying either French or History. Languages are important as they teach us the information about other cultures that we lack. Furthermore, studying a language can be useful for when you look for jobs. They are also important in that when travelling to countries that speak the certain languages, being able to understand them not only improves your experience in that country, but it also shows the people that live there how much you respect their country and language.

Ethan Mahal, Year 10

I study two modern foreign languages at GCSE: Spanish and German (as well as English). I decided to choose both Spanish and German, as I find learning words in different languages very interesting. You also get to learn about the cultures of the countries that speak these languages, and that can help to expand your view of the world. Currently, I am not entirely sure what I would like to do when I finish school. However, I am keeping my options open with my GCSE subjects and I will see where they take me! Languages are important as they can open so many doors for the future. Many job roles involve languages, particularly in the financial sector. It can also make working abroad a lot easier. Overall, studying languages can ensure you have the best possible opportunities available to you.

Ms I Fernández-Martínez, Teacher of Spanish

LANGUAGE DEPARTMENT COMPETITIONS

OXFORD GERMAN OLYMPIAD 2021

Deadline: Friday 11 March 2021

There are a number of different competitions available to pupils and students of German, as well as those who do not currently study German.

More details will have been posted in to the MFL class Team, or are available from your Languages Teachers.

Follow the link for more details:

<https://www.ogn.ox.ac.uk/content/oxford-germanolympiad-2021>

OXFORD UNIVERSITY COMPETITION

Deadline: Wednesday 31 March

You are invited to submit a short story of 100 words or less on a topic of your choosing. The story should be written in Spanish or French.

More details will have been posted into MFL class Teams or are available from Languages Teachers.



French Flash Fiction Competition

Follow the link for more details:

<https://www.modlangs.ox.ac.uk/schools/language-competitions>

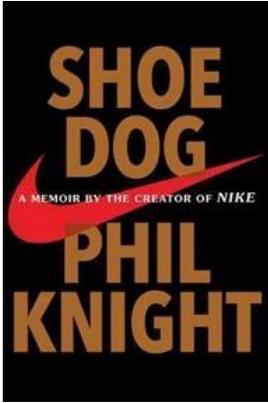
Ms J McKeown, Head of Modern Foreign Languages



Spanish Flash Fiction Competition

BOOK REVIEW

SHOE DOG, BY PHIL KNIGHT



'Shoe Dog' is an autobiography written by Phil Knight, the creator of the sports brand *Nike*. It tells us about how his company (then named 'Blue Ribbon Sports') went from the brink of bankruptcy to arguably the biggest sports brand in the world. Phil Knight was a good track runner in his

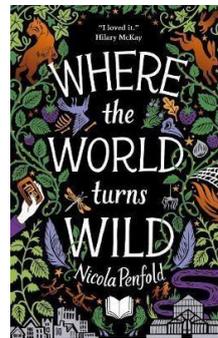
years in high school and had a keen interest in shoes (as did his coach 'Bowerman'). He had a job in an office to support his small company, which did not have the money to keep going on its own profits. He first bought shoes from Japan and distributed them across America. His shoe, known as the *Tigers*, were new, comfortable and had revolutionary soles that made them lighter and easier to run in. However, the Japanese supplier did not fully trust Knight, and pulled out of the deal before the company could make good headway in the sporting world. Undeterred, Knight focused on selling football boots (which were far more popular) in order to keep their company afloat. In doing so, he started to earn enough money to be able to afford to buy factories so that they could produce their signature running shoes. Knight needed one more cash injection and knew that to get a loan from his bank, he would need to make an impression. However, he was still unsure of the name for his company. A last moment thought from an employee, changed the course for the brand. Remembering a tour around the globe that they had embarked on years earlier, the employee suggested the name *Nike*, which referenced the Temple of Athena Nike. The Greek goddess of victory seemed like an apt choice for the company so that is what he settled on in the end. A fun fact, Nike should be pronounced Nik-ee as that is how the goddesses name was pronounced, however many people (especially in Britain) have signed it off as Nike. However you pronounce the name, everyone knows the biggest sports company in the world but not many know how it was born. This book reveals a 'behind the scenes' showing of the creation of Nike. I

enjoyed this book and would recommend to anyone who has an interest in sport, shoes, entrepreneurship or indeed, anyone who loves an inspirational story!

Quinn Williams, Year 9

WHSB LIBRARY RECOMMENDATION

WHERE THE WORLD TURNS WILD, BY NICOLA PENFOLD



"It was humans or the Wild, and the Re-Wilders chose the Wild. I would have chosen it too."

After humans are held responsible for damaging the planet around them, a deadly virus is unleashed which forces them to lock themselves away in big cities, away from nature – and the virus. For Juniper and her little brother Bear, escaping their cage of a city has always been a secret dream. But when scientists discover the siblings are the key to a merciless plan, their escape becomes more than that. Now it is a fight for their lives. As they journey from the city, they soon learn that there is cruelty in nature as well as beauty. Will they ever find the home they are searching for?

With environmental themes, this adventure questions the line between right and wrong and our relationship with the planet around us. Shortlisted for the Joan Aiken Future Classics prize in 2017 and part of an undiscovered voices anthology in 2018, this debut novel provides the start of a promising writing career from Nicola Penfold.

MEET THE AUTHOR: VIRTUAL BOOK CLUBS

As part of the World Book Day celebrations this year, Scholastic publishers have put together a series of virtual book clubs for Years 7 and 8, where you can listen to an author talk about their books.

If you would like to take part they are running after school every day of World Book Day week, and in my opinion, these are going to be the best ones to watch.



At 4pm on Tuesday 2 March 2021 the Book Club meets author Vicky Hope who has written a series 'Listen Up' with her fellow radio DJ. To register for this book club event, just visit

<https://shop.scholastic.co.uk/scholastic-live-worldbook-day/vick-hope>



Then, at 4pm on Wednesday 3 March 2021 the Book Club meets author Dan Freedman, writer of the Jamie Johnson series of books that appeal to football fans, and most recently the highly acclaimed unstoppable. To register for this book club event, just

visit

<https://shop.scholastic.co.uk/scholastic-live-worldbook-day/dan-freedman>



Finally, at 4pm on Thursday 4 March 2021 the Book Club meets Phil Earle, author of so many books including 'Mind the Gap', 'Bubble

Wrap Boy, 'Demolition Dad', 'Superhero Street and 'Get Me Out of Here' to name

just a few. To register for this book club event, just visit <https://shop.scholastic.co.uk/scholastic-liveworld-book-day/phil-earle>

I will be attending these events as you can learn so much from meeting those who create the stories we love, so I hope you take the opportunity to join in.

Happy Reading.

Mrs H. Murrell, School Librarian

THE NATIONAL YOUNG WRITER COMPETITION

Deadline: 26 March 2021



The *National Young Writer Competition* is a well-established and successful competition promoted by Rotary International in Britain and Ireland (Rotary GB&I). It is a three-stage competition designed to support and encourage the development of writing skills. The competition is open to all schools and college communities, including those that are home educated.

The two relevant age groups for WHSB are:

- Intermediate: 11 to 13 years old
- Senior: 14 to 17 years old

Entrants must not be above the age parameters for each group on 31 August 2021.

The Task

To produce a handwritten or typed story in prose entitled, 'My Happiest Day'. The written entry could be fiction or non-fiction, prose, or a poem, so long as the piece relates to the theme. All entries must be submitted using the entry form, which is saved on the **WHSB ENGLISH DEPARTMENT COMPETITION FILES PAGE**.

The closing date is **26 March 2021**.

Please note the following guidelines:

- Up to maximum of 550 words for prose entries. ▪ Up to a maximum of 40 lines for poetry entries. ▪ No pictures/drawings to be part of the entry.
- All entries to be legible. Can be handwritten or typed
- Entries should be sent to the stage organiser by the closing date.

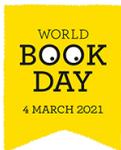
- Entries may not be returned unless specifically requested.

Pupils must be responsible for their own entries. All further supporting information has been saved in the FILES section of the competition page. The entries can be sent to jenny@verseyweb.com.

If you require further guidance, please email Mr Keenan.

Mr T Keenan, Head of Key Stage Three English

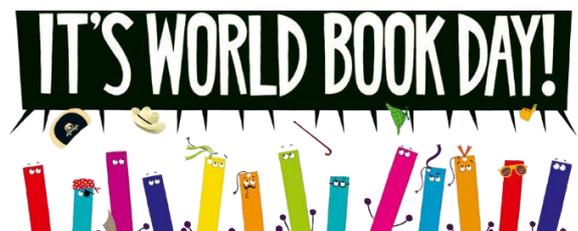
WORLD BOOK DAY ACTIVITIES



In celebration of World Book Day, the English Department and the WHSB Library has organised the following activities:

- Our last week of lockdown will be spent having lessons on our World Book Day *TEAMS* page and completing activities online.
- Our WHSB Readathon challenge is for:
 - Lower School to read all KS3 resources, to complete quizzes and write a review for each text.
 - Middle School to read all KS3 and KS4 resources, to complete quizzes and write a review for each text.
 - Sixth Form to read all KS3, KS4 and KS5 resources, to complete quizzes and write a review for each text.
- There is a Book Voucher prize available to the value of £20 for each Key Stage.
- We have a Best Fancy Dress folder, where you can upload pictures of you and your family in your best World Book Day costume. The Book Voucher prize is £10.
- WHSB English, MFL and our community friends and parents have recorded videos in multiple languages in CBeebies Bedtime Hour style on the WHSB English YouTube channel Mr Suragh has set up for us. This will go live on World Book Day and will be available until Wednesday 31 March 2021. Our thanks go to the following people for making this possible:
 - Thomas Cox (reading in Spanish) ○ Ariyan Malik and Mrs Saima Malik (Reading in

- Urdu) ○ Sophia Mykhaylyuk (Reading in Russian) ○ Mr Suragh (Reading in German)
- Aran Tanseli (reading for younger brothers and sisters in our community)
- Gavriel Levy (reading for younger brothers and sisters in our community)
- Aaron Wells (reading for younger brothers and sisters in our community)
- Nathaniel lews (reading for younger brothers and sisters in our community)
- Audiobook by Philp K Dick available (read by Miss McGowan)
- Mrs Murrell is launching a Lower School Book Club to shadow the CILIP Carnegie award this year
- Book Corner Teams Pages and WHSB Creative Writing have lots of exciting activities, including BBC Short Story and Writing workshops.

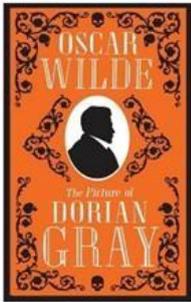


WORLD BOOK DAY: A NEW PERSPECTIVE

New historicism is a form of literary theory whose goal is to understand intellectual history through literature, and literature through its cultural context, which follows the 1950s field of history of ideas and refers to itself as a form of "Cultural Poetics". It was first developed in the 1980s, primarily through the work of the critic and University of California, Berkeley English professor Stephen Greenblatt, and gained widespread influence in the 1990s.

What Greenblatt calls 'new historicism' is actually one of the most crucial and important reasons for why we read – or at least why we should read. In his academic and somewhat prosaic way, he explains that History, although notably subjective, on its own is rooted in the pursuit of 'truth' of an event – or, put simply, what happened and why – but that literature can offer an insight into this. The eminent author E.L Doctorow, author of *The Book of Daniel* and *Ragtime*, summed this up somewhat more poetically when he summed up Greenblatt thusly: 'An historian tells you what

happened; a novelist will tell you what it felt like.’ Trust a master of literature to put the feeling into the words. And this notion of feeling is important.



Take, for instance, *The Picture of Dorian Gray*. It is a Gothic and philosophical novel by Oscar Wilde, first published complete in the July 1890 issue of *Lippincott's Monthly Magazine*. Fearing the story was indecent, the magazine's editor deleted roughly five hundred words before publication without

Wilde's knowledge. Despite that censorship, *The Picture of Dorian Gray* still offended the moral sensibilities of British book reviewers, some of whom said that Wilde merited prosecution for violating the laws guarding public morality. In response, Wilde aggressively defended his novel and art in correspondence with the British press, although he personally made excisions of some of the most controversial material when revising and lengthening the story for book publication the following year.

The longer and revised version of *The Picture of Dorian Gray* published in book form in 1891 featured an aphoristic preface—a defence of the artist's rights and of art for art's sake—based in part on his press defences of the novel the previous year. The content, style, and presentation of the preface made it famous in its own right, as a literary and artistic manifesto.

But looking closer at this, what we see is Wilde being at once obstinately facetious – art is, of course, for art's sake – a piece of art (be it musical, sculptural, literary) does not literally go and create change, it incites it. A piece of art does not take up arms or lead rebellion or do anything other than exist. In that respect, Wilde was quite right, art is for art's sake.

But, equally, Wilde was clearly trying to save his own skin. His literature, and that of his lover Bosie, was eventually used against him in a legal battle to prove he was (as Bosie's father called Wilde) a “sodomite” in a time when being a gay man was punishable by several years hard labour. A sentence that Wilde himself had to eventually face, alongside public shame and defamation for being a homosexual man during the fin de siècle.

In reality, *The Picture of Dorian Gray* is, for want of a better word, a ‘queer’ book. Both in its strangeness and in its subject matter. But, more crucially, what the book tells us is something of the socio-historic, sociopolitic world that Wilde and the gay community inhabited at the time. Without it our understanding of Wilde's other works such as the children's story ‘The Selfish Giant’, or his literary letter to Bosie that he wrote in prison ‘De Profundis’ would not be as understandable and nor would the plight of the gay man in British society. It is precisely because of this literature that Wilde is now a gay icon and why every year thousands of people visit his grave in Père La Chaise in Paris, daub their lips in lipstick and kiss his gravestone. His literature and consequent incarceration *because* of his literature threw light on a taboo and silenced issue and gave voice to a community of people that society had simultaneously shamed and ‘othered’.

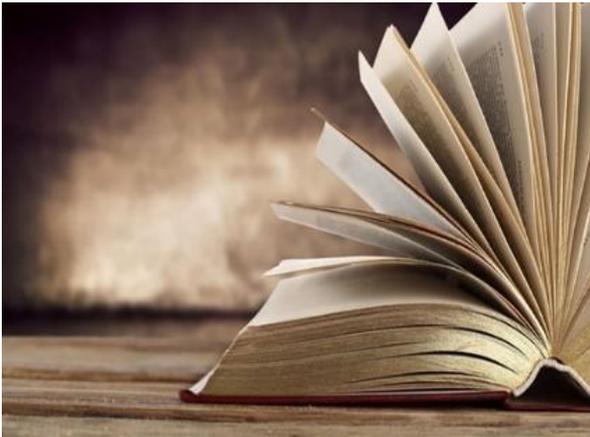
This is a crucial element of our humanity.

To identify what something feels like, to foster empathy and understanding is why humans created language in the first place. Because the emergence of language lies so far back in human prehistory, the relevant developments of the first language have left no direct historical traces; neither can comparable processes of language acquisition be observed today. However, language as we know it, Berwick and Chomsky suggest, emerged between 200,000 and 60,000 years ago (between the arrival of the first anatomically modern humans in southern Africa, and the last exodus from Africa, respectively) as a way to communicate necessity. What we needed to survive. Essentially an evolutionary measure to ensure the survival of our species: I need food. I need help. I am thirsty. We are going here. There is an animal that will eat you over there.

But from here, posits language historian Roy Rappaport, language is no longer a separate evolutionary adaptation but an internal aspect of something much wider—namely, human symbolic culture as a whole. In short, language became a way of conveying not just something we need or that we are to do to survive, but something of the internal – our thoughts and feelings – externally, so that we may understand.

Fast forward thousands of years and cultures across the world teach children morality and history through nursery rhymes, fairy stories and fables. All of them

charged with lessons for our young from our society of old. This is what literature does. It holds up a mirror to societies contemporary and old and allows us to question, what has changed? Has anything changed? Is it for the better? How can we *be* better? It asks us to understand viewpoints we would not have considered and thus binds us together in the act of a common goal – the betterment of a global society for all. Even our science fiction literature hangs on the sociohistoric or socio-politic climate of the world the author lives in and the pursuit of betterness for humanity.



WORLD BOOK DAY

When we read, for example, speculative fiction of the last 100 years Forster, Orwell, Huxley, Atwood, El Akkad, all of them speculate on the future of society if the failings of their society is left unchecked. Post war society sees a literary body that outlines the fear of totalitarian regimes, where the body and mind of the individual is taken and employed for the advancement of the state and establishment. As we move through the century, we pass through novels of religious fanaticism and “returns to traditional values” in novels like *The Handmaid’s Tale*, to eco-literature where authors such as El Akkad in his novel *American War* are looking at the effects of climate change on the individual and how eco refugees will be rehomed and the extremism this will also incite. Like the concerns of post-war society about the emergence of a totalitarian state that rules with fear and oppression, so too are these very real fears of the world we live in. In El Akkad’s novel, set in 2074, the Mississippi River is renamed the Mississippi Sea. It follows the story of Ben Chestnut and his aunt Sarat;

they live in refugee camps because of this flooding and Sarat becomes a member of the rebellion – effectively, a terrorist – and at the end is responsible for the “Reunification Plague” which kills 110 million people, devastating the already war-torn country.

Interestingly, El Akkad’s novel was published in 2018 – the same year that the first Eco-refugees were announced in America as the Mississippi Delta flooded and wiped away masses of amounts of land mass with waters that will never recede. The fear in our world, in our society, about eco-catastrophe is very real. We must pause to wonder, 100 years from now, how society will see this moment in time and our apocalyptic vision of a world ravaged by climate change and the emergence of COVID-19. Their understanding of it will be shaped, not just by the myriad historical documents, but by the art and literature which tells our future society how we *felt* about it. It is this, the human element, the core of our existence, which will be understood through the articulation of feeling in the arts. Tim O’Brien and Kurt Vonnegut – two of the literary heavy weights of the Vietnam war and World War II respectively – describe this as ‘story truth’ and, they explain, sometimes ‘story truth is more true than happening truth’. Because feelings are more real to us than anything else. It is how we identify our humanity and thus with each other. This is the same now as it was then. The fears and issues and passions of the past, indeed, are no less real because they have passed, but in some ways more important. As Orwell himself stated: “He who knows the past controls the future.”

So, what does this have to do with you sat here today on World Book Day? Perhaps the message of this article is to consider reading as a political act; perhaps reading is more than that and reading is in fact an act of peaceful activism. Once read, words have a strange exerting pressure. They cannot be unread. Ideas and thoughts, upon inception, cannot be unthought.

It is why, of course, from the Qin Empire of 213BC to the present day, cultures across the world ban books from the public and host book burnings. Books now considered part of our cultural psyche – *Lolita*, 1984, *Brave New World*, *The Catcher in the Rye* – were once deemed too dangerous for public consumption. They were banned; they were taboo; they were illegal. Someone, somewhere, decided for us that the contents of these books would incite feelings in us that did not fit the societal norms of the time. Simply put: a fear of change. A change we were not asked if

we wanted or not. And all in case an idea or a feeling was sown deep inside the core of the reader that did not fit with the accepted social norms of the time. In *Innocents Abroad* Mark Twain argued that

‘Travel is fatal to prejudice, bigotry, and narrowmindedness, and many of our people need it sorely on these accounts. Broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one's lifetime.’



Undoubtedly, the same can be said for reading. Immersing ourselves in a book gives us a broader perspective and challenges our understanding of the world as we know it. Going to the library, reading a book, is like going to the airport. It's a step down the road of experiencing the world and humanising all the people in it. Even when not shackled by the



restrictions of a pandemic, it is not in everyone's budget to travel, but the library and the internet make it in everyone's budget to *read*.

Reading then, by its very nature, questions the basic tenets of authoritarian thinking. That is why this plurality of ideas and voices which fiction represents becomes dangerous to tyrants. In fiction, there is no status. In the realm of ideas and imagination, the only thing that is sacred is to allow the profanities to come

in. Every great revolution starts with an idea and great fiction always questions us and brings to the foreground the essential human questions. Azar Nafisi author of *Reading Lolita in Tehran* argues further that ‘in a democratic society, individuals can only survive if they make choices freely. To make free choices in a society where everything from your toothpaste to your political candidates is packaged, you must be able to reflect, to be critical and self-critical.’

Literature allows us to do that.

It is, therefore, with perhaps a little surprise that you will find that you, you reading this now, innocuous and humble you, *will* shape the way the people of the future understand our society now and consequently exert a force on the future long after you have shuffled off this mortal coil. The choices you make socially, politically, culturally, will not just be recorded as actions to be recounted in a future history lesson, but documented in a story truth somehow more real than ‘happening truth’ – where the people of the future will not just assume how you felt through our collective actions and decisions, but will truly understand how individuals felt in this time, during this epoch. You will be co-author of some of the greatest stories the world will tell. Even if you do not write, your story will be told.

The pen is, indeed, mightier than the sword. The question is now – what story do you want to tell?

Miss S.McGowan, Head of English

BEYOND THE BOOKCASE

CHIMAMANDA NGOZI ADICHIE



In an essay for The New Yorker last September, Chimamanda Ngozi Adichie revealed her reaction to her father's death in June that year. Chimamanda's father, James Nwoye Adichie, was clearly a rock and inspiration to her; her father's stories of the Biafran war were

instrumental in her 2006 international bestseller and second novel *Half of a Yellow Sun*. Set in Nigeria during the Biafran War, exploring the end of colonialism, ethnic allegiances, class, race and female

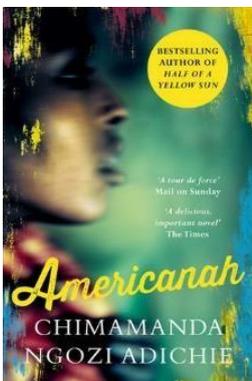
empowerment, it was this book, 5 months after her father's passing, that was voted the best book to have won the Women's Prize for Fiction in its 25-year history.

The Nigerian-born author, who originally won the prize in 2007, was chosen in a public vote from a list of all 25 winners, (some of whom are modern literary heavy weights in their own right: Zadie Smith, the late Andrea Levy, Lionel Shriver, Rose Tremain and Maggie O'Farrell, to name a few). The one-off award marked the anniversary of the prize, formerly known as the Orange Prize and the Bailey's Prize.

Adichie is nothing if not noteworthy. Only a month after this Adichie was awarded the "Africa Freedom Prize 2020" by the Friedrich Naumann Foundation for Freedom (FNF). The African Freedom Prize honours outstanding personalities who contribute decisive impulses for the advancement of liberal civil society in African countries every year since 2016. Its previous winners include Mmusi Maimane, Bobi Wine, Gareth Cliff, Hakainde Hichilema and now, Chimamanda Ngozi Adichie for her award-winning works "relentlessly addresses the central social grievances and political challenges of our time. As one of the most important intellectual champions of women's rights, she inspires people around the world in their pursuit of freedom."

But these awards would suggest that Adichie is a postcolonial author – one of her literary heroes is, after all, the late, great Chinua Achebe. But in so many ways, for this reader, it is reductive to pigeonhole Adichie – there is a reason her work has been published in 37 languages.

Adichie's third novel, *Americanah*, is set in the UK and the US respectively and it is at this point that Adichie



really begins to flex her literary muscles: the sense of dislocation felt by the main characters Ifemelu and her love interest Obinze in two countries with wholly different histories and class structures is expertly rendered. She has an extraordinary eye for the telling nuance of social interaction and, with a

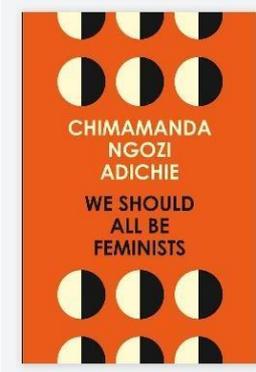
impose on the fabric of the story, Adichie exposes the west's painful attempts to reconcile itself with its past. Adichie is erudite and, despite writing with lyricism and heart, is not afraid to prompt her reader to face some ugly and uncomfortable truths.

For example, a recurring theme of Ifemelu's blogs is the politics of black hair – how black women are expected to relax their natural curls with toxic chemicals or weave in bits of someone else's hair in order to conform to comfortable white norms. Whilst this seems to be a 'postcolonial issue' and centred on the politics of race, what Adichie does is also fly the flag for Feminism.

Indeed, Adichie's Ted Talks *We Should All Be Feminists* and *The Danger of a Single Story* are among the most watched TED talks on the internet, and they deal with race and feminism respectively. Both are issues society is trying to brush away and say are fixed – both are issues that Adichie unreservedly offers her voice to. Whilst Adichie is in no way abrasive, she is unflinchingly direct.

Particularly in [We Should All Be Feminists](#), Adichie's tone is not one of the typical 'angry, man-hating feminist', but rather she focuses on a collective effort to move past the gender stereotypes which still exist in our society. Not only is this refreshing but appeals to a much wider audience, as feminism has often focused on women as the victims of sexism, rather than the perpetrators, and in her own words says that "we must raise our daughters differently. We must also raise our sons differently".

I particularly find, in Adichie's follow up to *We Should All Be Feminists*, *Dear Ijeawle: A Feminist Manifesto in Fifteen Suggestions*, that Adichie goes right to the heart of sexual politics in the twenty-first century. Adichie replies by letter to a friend's request for help on how to bring up her newborn baby girl as a feminist and a particularly striking moment for this reader was what Adichie calls 'Feminism Lite':



“Beware the danger of what I call Feminism Lite. It is the idea of conditional female equality. Please reject this entirely. It is a hollow, appeasing and bankrupt idea. Being a feminist is like being pregnant. You either are or you are not. You either believe in the full equality of men and women, or you do not.

Feminism Lite uses analogies like “He is the head and you are the neck.” Or, “He is driving but you are in the front seat.” More troubling is the idea, in Feminism Lite, that men are naturally superior but should be expected to “treat women well.” No. No. No. There must be more than male benevolence as the basis for a women’s well-being.”

Adichie goes on to advise her friend not to thank her husband for changing their daughter’s nappy – after all, she points out, he is a parent too. In this booklet, Adichie manages the same consummate balancing act as she does in her fictions: addressing a Nigerian friend and the specifics of Nigerian experience and at the same time addressing all of us. When reading Adichie, different worlds become that more mutually intelligible.

Therefore, where it has fallen to Adichie to be a spokeswoman for more than fiction – and no doubt that readiness to speak out is in her temperament as well as in the pressure of politics in her world - Adichie writes with heart.

All of her work is somehow as equally deeply personal as it is a comment on the socio-politic issues of the world we live in. Anyone who is strong enough, in mourning, to stand in front of the world and say on record “I really do feel that I’ve been remade. I feel that I’ve been remade by grief” is a brave person indeed. One brave enough to give us her truth and ask us what we want to do with it.

And all the other reasons aside, this is definitely the most important one: Despite voicing the harsh truth and reality of some situations, Adichie really does offer a hope for the future. Adichie shows us how education and empowerment really can change the face of our future against the brute resistance of prejudice and injustice and war and, in her words, “we have to try”.

How proud her father must be.

Bibliophiles will be reading Adichie’s short story, *A Private Experience*, from her collection of short stories *The Thing Around Your Neck* (2009) on **Wednesday 3 March 2021 at 7pm**.

Miss S McGowan, Head of English

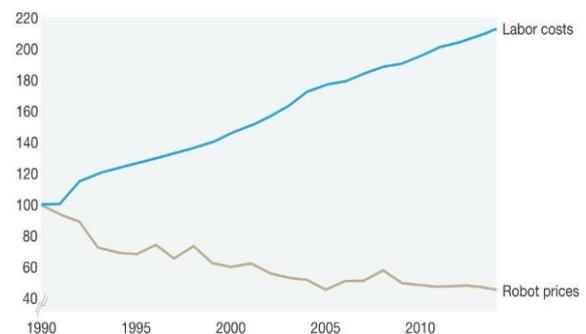
WHY SHOULD I STUDY COMPUTER SCIENCE?

(This article is not just for pupils!)

According to C. Fray and M. Osborne’s study, “*The future of employment: How susceptible are jobs to computerisation?*”, 47% of total US employment, from 702 detailed occupations, is at high risk from computerisation. To see the summarised study, visit this link: <https://willrobotstakemyjob.com/rankings>

The world and we, the people, are facing what is predicted to be the greatest global economic boom and biggest employment crisis in documented history. What we are experiencing today (and will experience so much more of) is the result of a fourth industrial revolution. This time, it is called ‘Digitalisation’.

Index of average robot prices and labor compensation in manufacturing in United States, 1990 = 100%



The number of worldwide smartphone users has recently surpassed 3 billion, according to *Statista*. Robot prices have fallen dramatically, and labour costs have increased. Sciences become more generally applied, like the quaternary study of enzymes becoming reliant on its applied form of computational enzymology, with MDSIMS. 3D creation skills are in high demand with roles ranging from engineering to movie editing to television marketing. Artificial Intelligence (AI) controlled technology is used to run entire sustainable energy

stations and those for nuclear power. Whether the industry is primary, secondary, tertiary, or quaternary, computer science skills seem to become more and more essential.

Digitalisation is the processes of combining our physically accessible dimensions with cyberspace. The simplest way to explain this is with the example of mixed reality (MR). MR is a way of experiencing cyberspace through the sense of sight. Subcategories of MR include: virtual reality headsets, augmented reality applications, holographic devices and so on. MR is used for displaying simulation of an existence through vision, in roles such as property marketing and development, video game development, high-end surgery, etc.

Immersion of vision in industry grade MR has fast grown in popularity and use, and so has virtual audio (although perhaps not so fast). However, there are other immersive technologies that industry is developing; 'haptics' simulate touch, scent technology simulates smell and gustatory technology simulates taste. As explained, there are many ways that we can experience cyberspace, but what about cyberspace's influence on the physical dimensions. With increased physical automation, the simpler side of cyberspace has already been employed in factories, taxi services, domestic appliances, jewellery cleaning, etc, which has led to a relatively unprecedented increase in the rate of unemployment and redundancies.

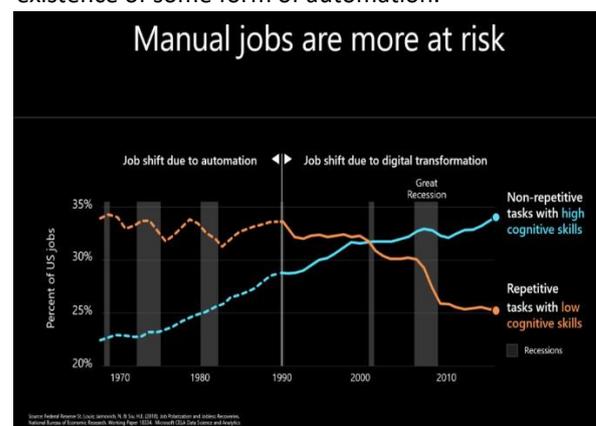
So, what is the "more complex side" of cyberspace? As the name suggests, this is complex to explain. Simply put, this use of cyberspace includes artificial general intelligence, a digital intelligence that learns more about its purpose. This might sound scary but in more modern practical purposes, this AGI is used for automated quality control in factories, antivirus software on critical system appliances, and error recognition on similar appliances. For example, a car with AGI where a crash has occurred will record the failings in its database so to 'learn' from the improper reactions if a similar event were to occur. It would also send this data to all other users of this brand of car to reduce the chance of this happening again. A better example of AGI is that of the Generative Pre-formed Transformer 3 (GPT-3). This is an autoregressive AI; predicting an output from a group of possible outputs, with a 'relative correctness percentile' (I named that myself!) that is determined by surrounding or previous outputs. GPT-3 has written an interesting article for the Guardian:

<https://www.theguardian.com/commentisfree/2020/sep/08/robot-wrote-this-article-gpt-3>

Keep in mind, when reading, that this was written by a robot!

This more complex side of cyberspace has the potential for quinary sector automation, emphatic humanoid AIs and perfect societal mechanisms. Along with all of this comes the final and essential dream of digital life- almost immortality. The essential parts of a human's consciousness implanted in a cyberspace network that stretches to the far reaches of the physical universe and constantly creates and explores the digital one. The concept of murder and birth would be recreated, and death would not exist. Of course, this seems very far-fetched and unrealistic, though I personally believe that it will become a reality within this century, based from studies read, scientific media, etc. But, how does all of this relate to the original question. Why should you study computer science?

I think I have proven the fourth industrial revolution to be an undeniable and inevitable leap of progress. I have stated that it will lead to mass unemployment, as well as economic booms. It is clear that unemployment will be in sectors of work that do not require high cognitive skills. These high cognitive skills are based, mostly, in tertiary, quaternary and quinary sectors. Cyberspace has already automated the 'simple jobs' and by the time today's students graduate into industry, those jobs will no longer exist. Furthermore, the work that requires high cognitive skills is, in most cases, made practical with the existence of some form of automation.



With the rise in intelligence of cyberspace entities and rise in automation across the "industrial board", it is not hard to see how even these high cognitive jobs

could be automated within the not so far future of this century. However, in the interest of the short term, it is important that you earn your digital life that awaits you in the future and computer science is an essential part of your learning.

At whatever age, learning something new is good practice, especially when it is useful to you. As students, the best thing you can do is take computer science as an A Level, or go to a form of computer science club throughout your academic life. Obviously, many people are simply not interested, so I would suggest linking the subject to one that you have great interest in: solving mathematical problems with code, designing products with 3D creation suites, creating science simulations with software, the list goes on!

There are so many methods to learn computer science. Online courses teach so much, but to so little. Everything is abundant to you for use and I recommend that you start learning computer science as soon as you possible can. In doing so, you will open your mind to see a whole other world out there, one that you may not have noticed to be there before.

Samin Afshari, Year 10



HEALTHCARE & MEDICAL SOCIETY

USE OF VIRTUAL REALITY IN MEDICINE

Technology has become something that we, as a society, are almost completely reliant on and unable to live without. Although it has arguably exacerbated mental health problems in teenagers and young adults, it has also further progressed as a tool in medicine. More specifically, the increasing use of virtual reality (VR) in medical trials and treatment for various mental health conditions.

Bipolar disorder is a commonly misunderstood illness in which the person experiences episodes of manic highs and depressive lows each lasting several weeks. In 2015, a trial was carried out by King's College

London that simulated scenarios that would typically incite a mental health pressure, such as getting on a bus or a tube. This investigation was used for practitioners to then analyse the interactions and use this behaviour as a way to provide better, more relevant advice and coping mechanisms for patients. In addition to this, in early 2020, a team of scientists devised a video game that led the player through four different scenes, each one representing parts of bipolar disorder. For example, the second scene's task was to collect wood that, alongside the forest environment, was supposed to demonstrate the manic highs. The following scene was being forced to fall off a cliff to illustrate the uncontrollable descent into the depressive lows. This game can help not only medical staff, but also the public who may struggle to comprehend the disorder.



VR has likewise helped with auditory hallucinations seen in schizophrenia (a condition in which one may see, hear or believe things that are not real). The treatment is called 'Avatar Therapy' and was developed by Julian Leff, a professor emeritus at UCL in mental health sciences. The concept is that a patient can recreate their hallucination as an avatar with whom, using a therapist to be the avatar's voice, they can communicate with. Results indicated an improved control over their emotions through emotion regulation. This trial was carried out with 150 people who had suffered from schizophrenia for over 20 years and, ultimately, the short-term impact on their hallucinations were found to be that they held less power and were less distressing than before.

Furthermore, phobias are the number one anxiety disorder in the UK, affecting around 10 million people and often originating from childhood. VR has introduced a modified type of exposure therapy where therapists can use graded levels of exposure in a safe and controlled environment to help patients

overcome them. In fact, the Norfolk and Suffolk NHS Foundation Trust recently installed this technology that included a large variety of phobias like heights and driving.

In conclusion, virtual reality's use in medicine is still a relatively new idea but one that is increasingly incorporated into trials directed towards alternative treatment methods for mental health. This article has demonstrated the positives that have risen from its usage and the hope that this sector will eventually become more accessible in mental health services across the UK.



Eloise Jones,
Lower Sixth

A WORLD OF WORDS

A NAME FOR ALL SEASONS

Chinese New Year has passed around again bringing the year of the Ox for 2021. Chinese years rotate on a 12-year cycle, using the animals from the Chinese zodiac. Going by these characteristics, I might need to be vigilant in my interactions this year, because my 'Western' star sign is Taurus*, making a double whammy of stubborn!

In our global society, we are perhaps more accustomed than our ancestors to the existence of calendars other than the one we use. Now and then, the news reminds us that a certain day was assigned as the 'Mayan end of the world'. The year currently written on schoolbooks daily, '2021', is from the Gregorian calendar and is by definition only 2000-odd years old as it was dated from Christ's birth ('A.D' meaning 'anno domini' literally 'year [of our] Lord/God').

With Chinese New Year as an example, faith and culture influence the unique mixture of calendars that run parallel in our own lives. Some countries today literally write more than our one day-counting method on certain documents. In Japan, in addition to the use of the 'Western' calendar, years are numbered (and dates written as '1' etc.) according to the tenure of the Emperor. In 2019, with the abdication of Akihito, the Heisei era (Heisei 31) gave way to the Reiwa era.

It is fascinating enough that the system for our dates that we consider to be 'set in stone', were devised and much tweaked by Popes, Kings, Emperors and the scientists of the time. However, for an etymology student, the titles of the months we use actually 'live to tell a tale'. Consider the months from September onwards: they follow a numerical pattern (Sept - for seven, Oct - for eight (as in octopus), Nov - for nine and Dec - for ten, as in 'decimal'). So why is September our ninth, not seventh, month?

The ancient Roman calendar was ten months long starting with March, including the months Quintilis (for 'five') and Sextilis (as in 'six'), before these two were renamed to honour Emperor Julius Caesar and Emperor Augustus, becoming July and August. The addition of January and February made twelve months, but the existing month names remained as they were.

Words, like the very days that we label, are a moveable feast and literally change with the times!



Spanish, 'toro' eg 'Toro Rosso' - Red Bull - for F1 fans), although according to stary research in 2020 we are all one Western star sign 'earlier' - google 'NASA zodiac change'

Sources: Wikipedia/anno domini; Julian calendar

More links to explore:

- [Pinterest/etymology](#)
- [Lexicographer Susie Dent's 'Word of the day' \(Twitter\)](#)

Mrs M Schofield, Teaching & Administration Assistant

THE WEEKLY WATCH



This week in history marks the abdication of Tsar Nicholas II on 2 March 1917. With the signing of a single document in his train carriage 60km south of Petrograd, Nicholas signed away over 300

years of Romanov rule of Russia. The decision did not come lightly to Nicholas. An egotistical man with an obsession for the army, Nicholas had seen off many rebellions against his rule since coming to power in 1894. There had been countless workers' strikes, peasant uprisings and even a revolution in 1905 following the events of Bloody Sunday. Through all of this, Nicholas had managed to maintain a vice like grip on power in Russia and continued to rule the country as an autocratic leader; Russia was more reflective of Norman England than it was a modern twentieth century super power! So, why did he take the decision to sign away centuries of history in March 1917?

This week's documentary suggestion is brought to you by the BBC and traces the causes and consequences of the abdication of the Tsar. The documentary includes much contemporary video footage and allows its viewers to gain a true insight to the situation in Russia by 1917. Last week, I recommended that you watch a documentary that explained the fundamentals of Marxist theory. This week, why not watch to find out what this looks like in practice!

Follow the link to watch:

<https://www.youtube.com/watch?v=5XKrtZQf8uc>

Miss R Williams, Teacher of History

THE DUKE OF EDINBURGH AWARD (DofE)



Since starting DofE Programme back in Year 9, I have completed both my Bronze and Silver Awards, enjoyed every minute and would thoroughly endorse the programme for any new Year 9 pupil interested in camping, the outdoors or who

want to be

recognised for their volunteering outside of School.

Comprising of a two-day (Bronze) or three-day (Silver) expedition across stunning areas like the South Downs or the Peak District, DofE tests both navigation, teamwork and your endurance as well as developing your decision making and problem solving when faced with challenges e.g. incorrect maps – a very common problem for my group that led to some questionable navigation choices from myself and my

team. The expedition offers those outside of youth organisations like the Scouts or the Cadet Forces a chance to be independent and rely on yourself and your friends, which will likely be the first experience of living like that. You plan and execute the entire thing!

Another important aspect of the DofE Programme that is often overlooked is the Volunteering, Physical and Skills sections. For those already volunteering in coaching programmes in grass roots sports clubs or who volunteer helping the elderly or vulnerable in your local area, this is a great way to be recognised for these efforts. The Skills section is brilliant for helping to develop existing or new talents, and I would strongly advise learning something new or helpful for your future such as cooking – which was mine. Finally, having been so restricted lately (but hopefully not for much longer if all goes to plan) with sports clubs and gyms being closed, the Physical section will help motivate you to try a new sport, go to the gym, work on your running or maybe just develop a sport that unfortunately you have not been able to play for a long time.

In my opinion, DofE is one of the best opportunities the School offers, and it would be unwise to pass it up!

Cameron Blackboro, Lower Sixth



HOW TO APPLY

Deadline: Friday 5 March 2021

Any Year 9 pupils who are interested in participating in the Duke of Edinburgh Award Scheme and completing their Bronze Award, should use the code **92lzy4y** to join the *Duke of Edinburgh Applications 2021 Team*. More information about the Bronze Award is included in the letter, which can be found on the Team, under the *Assignment* tab. This should be submitted by 4pm on Friday 5 March, at the latest. If any pupils have any questions, please contact me via the *Teams* chat feature, in the first instance.

Mr H Tresidder, DofE Coordinator



VOLCANOES AND TSUNAMIS

After last week's discussions of earthquakes and tsunamis, it is a good time to introduce tsunamis that can be caused by volcanoes. Anak Krakatau is a new island that emerged from the Krakatoa volcano in 1927, in Indonesia. Its name means 'Child of Krakatoa'. When Krakatoa volcano erupted in 1883, it was one of the most violent ever recorded, with a value on the Volcanic Explosivity Index (VEI) of six.

The scale can reach eight, with Tambora reaching seven in 1815 resulting in the "year without a summer" in Europe, and the Yellowstone supervolcano, eight on the scale. Krakatoa was a devastating eruption with such a loud explosive eruption it could be heard as far away as Australia, with so much ash produced that the surrounding region was plunged into darkness for two and half days.



The fine dust drifted several times around the Earth, causing spectacular red and orange sunsets throughout the following year and may have inspired Edvard Munch's famous painting "The Scream" (left). The greatest wave created by the volcano reached a

height of around 40 metres and took some 36,000 lives in nearby coastal towns of Java and Sumatra. A very interesting docudrama can be watched on Youtube, which I show in the Geology club:

<https://www.youtube.com/watch?v=MrEIT66oPqU>



Anak Krakatoa erupted in December 2018 (left), and according to the Centre of Volcanology and Geological Hazard Mitigation, the cone of the volcano fell off into the sea, losing some 230metres in height! In the process, this landslide created waves of just four metres but these hit the coast of Java killing some 400 people, which demonstrates how powerful and destructive these waves can be. A video of the earthquake and deadly tsunami can be watched in this short clip:

<https://www.theguardian.com/world/live/2018/dec/23/indonesia-tsunami-dozens-dead-hundreds-injured-after-anak-krakatoa-erupts>

VOLCANOES, TSUNAMIS AND BIBLICAL CONNECTIONS



The Santorini eruption in Greece in 1650BC was devastating and like Krakatoa, was six on the VEI scale. It created huge volumes of ash and rock but with a deadly pyroclastic flow (high speed, hot ash and gas) it displaced ocean water and created tsunami waves up to 30 metres in height which raced in all directions across the Mediterranean Sea. It was certainly responsible for causing serious destruction to the Minoan civilisation on Crete, but our story focuses on Egypt on the northern coast of Africa. One side of the Santorini crater can be seen in the image above and illustrates its huge size based on the ship for scale.

The Exodus in the Old Testament depicts the great escape of the Jews from Egypt, and Moses divided the Red Sea and permitted the Jews to traverse to Sinai while the Egyptians were drowned in the surging waves. If Moses really travelled through an area east of the Nile Delta once called the Reed Sea (*Yam Suph* in Hebrew) as some experts believe, a volcanotriggered tsunami in the Mediterranean may have first drained away the water and then flooded the coast, drowning the pursuing pharaoh's army. It can be the case that tsunami waves, if sufficient wavelength, can drain the coast before the crest of the wave arrives a short while after; this was observed in coastal areas like Thailand when the Asian tsunami wave of 2004 struck, creating a surreal episode when the sea simply "emptied" along coastlines before it returned to devastating effect.

Interestingly, the volcanic eruption would have produced huge amounts of ash and smoke from the eruption maybe creating days of darkness. In the Exodus, there is a quotation: *By day in a pillar of cloud, to lead them the way; and by night in a pillar of*

fire, to give them light (Exodus 13:21). Some even link the ash of the eruption to plagues, possibly down to ash destroying crops. An interesting BBC video by Dr Iain Stewart can be watched in this short clip:

<https://www.bbc.co.uk/programmes/p00hvxkl>

Mr P Marlow, Teacher of Geography and Geology

E-SCOOTERS: IS THE INDUSTRY LIME GREEN?



An imperceptible hum, as the suited office worker glides past you on Liverpool Street. Not sure whether s/he should be on the road, or the pavement or even the cycle lane. As the hum subsides to you, globally the noise of the electric scooter

is becoming deafening.

This year experts predicted the boom of the e-scooter marketplace. Whilst the pandemic humbled the growth and acceptance anticipated, the easing of restrictions highlighted the need for low-emission, individual, socially-distanced transport. Whether joyriding or scootering as a competitive alternative to the bus or train, open-air, single methods of transportation are trending. Furthermore, companies pull the "environmentally friendly" card, boosting sales and reducing regulation. However, a 2019 study by the North Carolina University determined that, across their lifetime, Lime electric scooters produce more emissions per passenger mile than buses. This poses the question, is the industry Lime green?

Some 100 cities have implemented scooter-sharing schemes, comparable to the Boris-bike of London.

Acceptance is steadily rising, and whilst technically illegal in the UK, it is not uncommon to experience the analogy above. From 2019-2024, usage of these schemes is expected to multiply by factor five showing a growing market. A unique selling point for products within this market is that they are

environmentally sustainable. In terms of simple economics, the scooters would create positive externalities (1*).

Social benefit (2*) would subsequently rise as a result of cleaner air for example. The consumer opts for the e-scooter over the moped scooter reducing gasoline consumption. In a mixed economy (3*) like the UK, the government could increase e-scooter consumption to a socially optimum level with methods such as designated lanes and subsidising firms such as Lime, in a similar fashion to other green methods of transport like electric cars.

So where do the environmental issues lie? Well, when analysing the environmental impact of anything, it is important that the carbon footprint (4*) is the focus and not merely the usage. In this example, whilst journeying from A to B is not exactly harming the world around us, the production process, transportation, distribution and charging mechanism is. Unless the electricity comes from solar panels or a wind-farm, one is quite literally fuelling a problem.

A further issue is that the opportunity cost (5*) is not always the shamed short car journey. A study in Portland, Oregon showed that 45% of those on their travels would have opted to walk or cycle if the scooters were not there. When used as an alternative to the car, the argument for e-scooters can at least exist, but walking is as green as grass.

However, there is hope. Lime, the market leader, has promised to make all operation vehicles 100% electric by 2030. Start-up Voi also now claim their scooters are completely carbon-neutral. Testing in Paris looks positive and perhaps e-scooters will soon live up to their somewhat misleading “environmentally-friendly” selling point. Either way, it looks as though they are here to stay. Similar to cycling in the 1800s, which was considered “immoral”, the electric scooter will help to dissolve the reliance on fossil-fuelled transport - a battle in the war against climate change.

Toby Linsell, Year Lower Sixth

Glossary

(1*) Positive Externalities - a benefit experienced by a third party outside of an economic transaction.

(2*) Social Benefit - the total benefit to society from the consumption and/or production of a good or service. It is both the private benefit plus the external benefit.

(3*) Mixed Economy - a system that blends elements of market economies and centrally planned economies. The UK is a mixed economy - free markets with state intervention.

(4*) Carbon Footprint - a measure of the impact of a good or service, or a person's activities based on the amount of net carbon emissions produced.

(5*) Opportunity Cost - the next best alternative that is forgone when making a choice.

TRIGONOMETRY, BUT WHY?

Trigonometry is a branch of mathematics that studies and deals with the relationships and connections between side lengths, angles of right-angle triangles and trigonometric functions. The word trigonometry is a Greek word, literally meaning “measure of triangles.” The term came into use in the 17th Century. In trigonometry, we show the relationships between the angles and sides through the use of trigonometric ratios. There are 6 trigonometric ratios: sine, cosine, tangent, secant, cotangent, and cosecant. Trigonometry may seem as though it is a very theoretical part of mathematics and does not have much use in the practical world, but is that so?

The real origin and beginning of Trigonometry lie in the ancient Egyptian pyramids and Babylonian astronomy, dating back to almost 3000 to 5000 BCE. Hipparchus of Nicaea was a Greek astronomer and mathematician; he is known as the Father of Trigonometry. Hipparchus compiled the “table of chords” also known as the “trigonometric table” in 12 books. Regarding the 6 trigonometric functions, they were discovered by Indian Astrologer and Mathematician, Aryabhata, who discovered sine and cosine ratios; Muhammad ibn Musa al-Khwarizimi, a Persian Polymath, who discovered tangent ratio; Abu al-Wafa' Buzjani, an Iraqi Mathematician, who discovered secant, cotangent, and cosecant ratios.

Trigonometry is found everywhere from architecture all the way to video game development. Early explorers navigating themselves around the globe and astrologers plotting the stars in the sky used trigonometry for their aid. Trigonometry's applications are encountered in the real world very often. A lot of architecture and engineering rely on triangular structures and supports. An engineer is required to determine length of cables and height of towers and the angle between the two and, in order to make sure if it safe enough, they need to use trigonometry.

Trigonometry plays a major role in musical theory and production. Sound waves oscillate in a repeated wave

pattern, this can be graphically shown by using sine and cosine functions. This graphical representation of musical sounds allows computers to create and understand sounds in order to adjust the volume, pitch, or other elements to create the perfect sound.

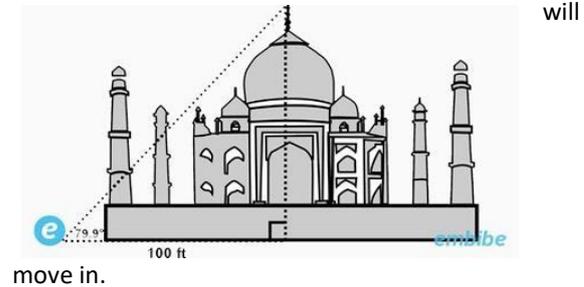
Electrical companies use alternating current to send electricity over long-distance wires. In alternating current, the electrical charge regularly changes polarity from positive to negative and negative to positive. Electrical engineers use the sine function in



trigonometry to model the change in polarity and flow of alternating current. Every time you turn on the television, you are profiting from one of trigonometry's uses. Trigonometry plays a major role within the manufacturing industry; it allows manufacturers to create various types of mechanical parts and objects. Engineers have to rely on trigonometric ratios in order to calculate the different sizes and angles of different mechanical parts used in machinery, tools, and equipment. The mathematics in trigonometry helps allows manufacturers to develop and produce automatic parts to work safely.

Ever since the beginning of the human race, the universe has mesmerised and fascinated us; thinking and exploring what lies deep beyond our planet and solar system. This curiosity had sparked the creation of a new subject- Astronomy. Modern and Ancient Astronomers use trigonometry to calculate the distance from earth to stars and other planets across the universe. This mathematical technique is also used by NASA scientists in order to design and launch space shuttles and rockets to space. Without the knowledge of trigonometry, human beings would have never gone to the moon.

Have you ever wanted to make and design your own game? Game developers are required to know trigonometry. It is used in many aspects in game development including designing the character, how to make them move or design the environment they will

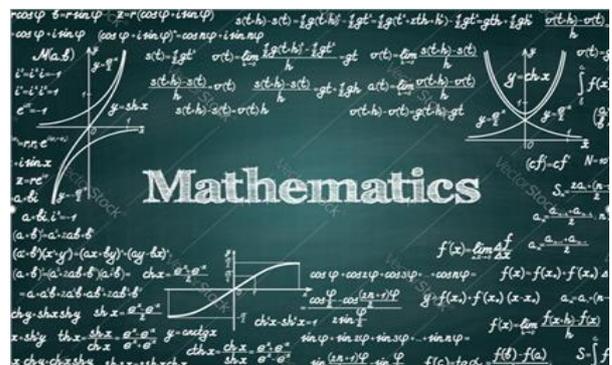


move in.

In conclusion, trigonometry is an important and fundamental part of mathematics commonly used in the physical universe!

Aaryan Vatsa, Year 8

MATHEMATICS IN LOCKDOWN



PROBLEM OF THE WEEK

Lower School Problem of the Week

Part of a wall is to be decorated with a row of four square tiles. Three different colours of tiles are available and there are at least two tiles of each colour available. Tiles of all three colours must be used. In how many ways can the row of four tiles be chosen?

Middle School Problem of the Week

The sum of the areas of the squares on the sides of a right-angled isosceles triangle is 72 cm squared. What is the area of the triangle?

Sixth Form Problem of the Week

Shkodran has to choose a three-digit code for his bike lock. The digits can be chosen from 1 to 9. To help him remember them, Aaron chooses three different digits in increasing order, for example 278. How many such codes can be chosen?

Pupils are reminded that all solutions to these problems should be passed on to your teachers. Any pupils who are part of the respective societies are welcome to post their solutions on the *Microsoft Teams* pages for Mr Dowding or Mr Yeo to check and for guidance.

Pupils who need assistance with any aspect of Mathematics are encouraged to join the relevant group on *Microsoft Teams*. We have a dedicated group of Sixth Form students monitoring these groups every day, who are willing to answer any questions that you may have. If you require additional and ongoing support, please contact Mr J Yeo who can arrange for you to be paired with a Mathematics mentor who can provide regular contact and guidance. Please find the relevant *Microsoft Teams* codes below: KS3 Mathematics Help Club: **moblbke**

KS4 Mathematics Help Club: **61qkl7l**

KS5 Mathematics Help Club: **o1kmw2o**

Pupils in Years 7-11 with a genuine interest in Mathematics are welcome to join the Mathematics Society on *Microsoft Teams*. Here, pupils explore beyond the School syllabus and pose interesting problems to each other. Students in the Sixth Form are welcome to join the School's STEP club which tackles material required for university Mathematics entrance examinations and these online sessions take place every Wednesday during Activities. Please join using the relevant *Microsoft Team* using the codes below.

KS3 Mathematics Society: **sdev7q3**

KS4 Mathematics Society: **hlrpl3v**

STEP Club: **1y2opcw**

Mr J Yeo, Teacher of Mathematics

TECHNOLOGY THAT CHANGED RUNNING FOREVER

For 17 months at the end of the 2000s, swimming went through a golden age. Between 2008 and 2009, more than 130 world records, across all distances and strokes, were smashed. American swimmer Michael Phelps was in his prime, and after the 2008 Beijing Olympics there were only four events – the men's 400- and 1,500-metre freestyle and women's 100-metre breaststroke and butterfly – that survived the world record onslaught.

Many of the records set in this period still remain today, with swimmers unable to match the performances of the previous generation. But the brief period of success was mired in controversy.

Swimming's record-breaking months were largely down to Speedo. The company's LZR Racer swimsuit line, which hit the market in February 2008, covered almost all of a swimmer's exposed skin and compressed the body into a more streamlined shape. The polyurethane-based material also trapped air, giving extra buoyancy.



Over the last three years, a similar situation has emerged in competitive running. The new culprit? Nike's Vaporfly trainers.

The Vaporfly shoes include a carbon fibre plate and a wedge of soft, energy-returning foam that help runners move at least four per cent more efficiently. The claim was first made by Nike but has since been backed-up by academic studies. The shoes, first introduced in 2016 and currently in their third iteration (with a fourth at a prototype stage), have been worn to break multiple world records and are seen on the feet of the leading runners in races ranging from five kilometres to road-based ultramarathons. Only now, three years after the Vaporfly trainers first emerged, are running

shoe rivals releasing their own versions of footwear with carbon fibre plates installed.

Despite the pass for the Vaporfly shoes, the controversial trainers have transformed the sport of running. The dominance of the trainers means that running will never be the same again and elite running has become a messy affair.

The success of the Nike ZoomX Vaporfly Next% – the third and most recent iteration of the Vaporfly – has been phenomenal. Since the release of the trainer, which comes in distinctive fluorescent green and pink, records have collapsed. The £240 shoes have rewritten running's record books and simultaneously have become one of the most dominant and hyped pair of trainers ever.

In 2018, Kenyan Eliud Kipchoge slashed 78 seconds off the men's marathon world record, finishing in a time of 2:01:39, and lowering the record by the biggest margin in more than 50 years. Kipchoge also made history at the end of 2019 by becoming the first human to run under two hours for a full 42.2 kilometre marathon. He wore a prototype of the shoe, dubbed the AlphaFly, which was also being trialled by other elite runners.

The running shoe industry has been scrambling to catch up with Nike's innovation. Meanwhile, a handful of elite runners who are contractually obliged to other brands through sponsorships have found themselves nevertheless wearing Nike's shoe. "I lost my regular shoes in flight and am waiting for them," Derera Hurisa, the male winner of the Mumbai marathon said after he borrowed a pair of Vaporflys from another elite runner.

Athletes sponsored by other brands have been spotted running in painted versions of the Vaporfly.

The shoes have been disguised to avoid their sponsors seeing them run in trainers from another brand.

So what comes next for running? Does technology have all the power or are runners are runners simply pushing the boundaries of greatness?

Mr J Sexton, Teacher of Physical Education

HOUSE COUNTDOWN COMPETITION ROUND 6



If you have watched the television programme Countdown, played the board game, or taken part in Countdown Club at School, then this article will interest you. Here are a set of problems that should get you thinking this week. If you e-mail me the answers/solutions, then House Points or Senior Commendations will be awarded to you.

LETTERS

For the letters round, you need to make as many words as you can by using the letters below. The idea is to try and find the longest word you can.

ETISUAFUT

WEPTPKILE

NUMBERS

For the numbers round, you need to reach the target number, or as close as you can to it, using the numbers below. You may only use each number once in your calculation and must send me your full working.

Only use the four basic operations of: addition, subtraction, multiplication and division.

Fractions are not allowed, and only positive integers may be obtained as a result at any stage of the calculation.

25, 2, 9, 8, 5, 9

TARGET: 156

100, 2, 3, 4, 1, 6

TARGET: 480

TRICKY NUMBERS

75, 2, 7, 4, 8, 10

TARGET: 400

CONUNDRUMS

For a conundrum, you need to make a word using ALL of the letters.

OTTLIAPEN

ISTOSHNL

The conundrums from last week were: **fruitless** and **undivided**.

If this has gained your interest, then please join the Countdown Club on *Microsoft Teams* which is organised by a group of very numerate and literate Upper Sixth students.

House Points and Senior Commendations will be awarded using the *epraise* system.

Good luck!

Mr R Barber, Senior Head of House

RAFAEL GAMMA'S ALBUM OF THE WEEK

ELTON JOHN, *BLUE MOVES* (1976)



The album of the week for this issue comes from a legend and a genius in the truest senses of the words: Sir Elton John. His eleventh studio outing in 1976, recorded in Toronto, was released shortly after the poorly

received *Rock of The Westies*; a gruelling American world tour. It was also the last album before his longtime lyricist, Bernie Taupin, would leave the partnership with Elton. Given these circumstances, as well as the period when disco was beginning a meteoric rise, it gives the album an interesting place in Elton's back catalogue. Most people may know this 18-song long, 4-side double album with its biggest hit '*Sorry Seems To Be The Hardest Word*'. However, sometimes the more underrated releases are often the hidden gems and are more interesting to analyse and listen to (although you might become slightly impatient with their length).

Elton John's '70s creative spirit did not stop at *Yellow Brick Road*, and the affect of his short time away from live performing has definitely shown in this album. Just like the Beatles when *Revolver* was released, more time in the studio gave way to more creativity and complexity. This record seems to highlight the 'Elton John Band' nametag, instead of Elton John as a solo star in his own right, with the many instrumentals bringing interesting textures and timbres, a memorable highlight if you listen.

I discovered this album through George Michael, who cited the record as a big influence in his teenage years. He also recorded some live covers of two songs, '*Tonight*' and '*Idol*' on his *Symphonica* album, which subsequently, is also a great listen!

Almost a concept album upon reflection, it is noted for its almost constant alternation between: mournful, blue-sounding songs, ('*Tonight*', '*Cage the Songbird*', '*Chameleon*') a tale of an aging rockstar, and then going to an infectiously catchy, danceable jam ('*Boogie Pilgrim*', '*Crazy Water*' or '*Bite Your Lip-Get Up And Dance!*'). The final two singles display Elton's raspy vocals and piano skills at their finest! The album as a whole demonstrated Elton's versatility, showing that, despite being stuck on a piano all the time, funk and beat can also come from an orchestral source (especially in the third track, '*One Horse Town*'). Returning to the idea of an 'Elton John Band', there were also added song writing contributions from the outside band members, such as Davey Johnstone & Caleb Quaye (lead and rhythm guitarists respectively), who co-wrote '*One Horse Town*', '*Boogie Pilgrim*', '*Between 17 and 20*', and more).

Critics over the years have given it mixed reviews. Some have complained that the extended length is not justified by the level of hit records, and that the deep contrasts between the heartfelt sadness and the pop/ progressive rock element are too "excessive". Ending the long streak of Elton's '70's chart-topping albums, *Blue Moves* reached No. 3 on the US albums chart. Elton performs quite a few of the songs live, and although he probably does not regard this as his finest work, he has stated that this was one of the albums he most enjoyed writing and recording.

A tour de force and thought-provoking listen, I would highly recommend it. If you are not a fan of long songs on long albums, just listen to the first of the

four sides, just that will capture its essence perfectly. Great music, and some impressive artwork too!

Rafael Gamma, Year 9

“THE GODLIKE GENIUS OF SCOTT WALKER”

Hyperbolic phrases like ‘genius’ and ‘greatest of all time’ are bandied around all too easily. Consequently, they lose their power to describe the event or person they are intended to compliment. The heading of this piece may appear to fall into this category. However, its origin is a good lead in to a remarkable music story. It was used as the subtitle to *Fire Escape In The Sky*, a compilation album of tracks by singer-songwriter Scott Walker. His history is unparalleled in popular music.



Scott Walker was born Noel Scott Engel in Ohio, USA in 1943. As a teenager, he was first a Broadway child actor and then a “teen idol” singer. Later drifting, he became a bass guitarist playing clubs in LA. Chance meetings led him into a ‘boy band’ trio named *The Walker Brothers* (none of whom were called Walker or were brothers) and in a mid-60’s whirlwind found huge success in the UK (achieving two number one singles and a popularity known as Walkermania) before he departed from the band, disillusioned by the trappings of fame.

He released four largely self-penned studio albums in quick succession in the late 1960s. The first three (*Scott 1*, *Scott 2* and *Scott 3*) hit numbers 3, 1 and 3 on the charts before the fourth (*Scott 4*) inexplicably sank without trace and the next phase of Walker’s musical life began. A fifth album duly failed to sell, followed by another four albums of cover versions (often of country rock songs), a serious drink problem and financial struggles. This led to a brief *Walker*

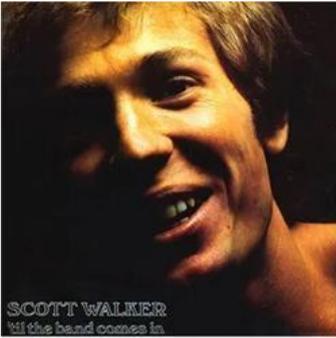
Brothers ‘70’s reunion and despite fleeting success (in the shape of one hit single), the next two albums again bombed commercially and creatively and the band’s record company was on the verge of bankruptcy and collapse.

The story should end here. Scott Walker was a washed-up, has-been, reclusive drunk. Yet this moment was to prove pivotal in Walker’s legacy and started a slow transformation from a figure of ridicule to one of high esteem. Rushed into recording a final *Walker Brothers* album before the company and band’s demise in 1978, Walker decided to write and record his own songs for the first time in eight years.



Whilst the album sunk – predictability – the four tracks Scott recorded were ground-breaking. Legendary record producer Brian Eno retrospectively described them thus: Walker ‘took music to a place it hasn’t actually been since ... We haven’t got any further than this. It’s a disgrace.’ Walker had rediscovered the taste for writing and the confidence to pursue his own musical agenda. However, there were no takers in the music business for fresh solo material.

The next phase saw musician Julian Cope compile what he considered the twelve best songs of Walker’s solo output of the 1960s for an independent record company release. It was here that the ‘godlike genius’ epithet was used and in this one action Cope prompted a re-evaluation of Walker. Typically, nobody bought the album, but the collection spiked interest in his talents as a songwriter. Walker was handed a lifeline: a record contract with the *Virgin* label. Hungry to see Walker return to his commercial roots, they were bitterly disappointed. Reportedly, *Climate of Hunter* was *Virgin*’s lowest selling release ever and by 1984 it seemed Walker’s career was over.



The phoenix rose from the flames. A rejection of his own '60's solo albums, *Climate of Hunter* was the first of five extraordinarily challenging albums released painfully intermittently over

the next thirty years. Yet with each passing year, each re-listen of the albums, respect grew. By the time of his death, Scott Walker had garnered a reputation as one of the most influential musicians to have worked in the field of pop, respected as a composer of avantgarde orchestral-led music that justified to many commentators the mantle of "godlike genius".

My own relationship with Walker's music has taken a similarly sinuous route. I became aware of Scott Walker in the early 1990s through a compilation cassette and I grew to love *The Walker Brothers'* deep baritone vocals and 'wall of sound' orchestration. Scott's solo material was intriguing but not immediate enough for my youthful tastes. When the announcement of new material reached me, I was excited and then disappointed. *Tilt* (1995) was an unbearable listen. I hated it - and so did most of his fans. How could the beautifully voiced *Walker Brother* have come to this? Surely he had gone mad? One play of the CD was enough for me for nearly another decade. *The Drift* (2006) garnered encouraging reviews but likewise was too 'out there' for me.



Unable to enjoy his new oeuvre, I started to explore Scott's 1960's solo work, its sublime lyrics and lush orchestration. Gradually I summoned the courage to listen to *Tilt* again. I was shocked - what had I

been listening to the first time round? Yes, it was challenging, but also musically brilliant. I bought *Climate of Hunter* with low expectations, but within the first twenty seconds I had found my musical home. Since then, I have bought more and more of his back catalogue (even in the modern age of internet shopping it is a slow process) and grown to enjoy more and more aspects of his work, including his

selfdespised '70's albums. It has been an uncomfortable voyage soothed by the discovery of treasures along the way.

I will finish with some advice, a warning and an observation. The latter first: Scott Walker had an amazing career from pin-up to avant-garde composer via brief phases of huge commercial success and almost an entire career of commercial failure. His journey saw personal depths but eventually the courage to create music his way – an unparalleled body of work. He could not rest until his aural 'vision' was complete. His is a story of resilience and perseverance and, for me at least, one of inspiration. Next, my warning – Scott Walker's music is demanding of your time (and devotion): do not try it expecting an instant-hit. You have to work hard. However, given repetition, the music fog becomes clear and its beauty is revealed. Therefore, my advice is to listen to Walker's music and discover his alternate version of reality, it will be worth every minute you give it. Godlike genius? You decide.



I wrote this article with the second anniversary of Noel Engel's death looming. He left the world with a better soundtrack than he entered it. That is quite some compliment.

Recommended listening. The easy way is via *The Walker Brothers: The Sun Ain't Gonna Shine Any More, Make It Easy On Yourself, No Regrets*. The incredible 1960s way: *Such A Small Love, Big Louise, Rosemary*. The hard way: *Farmer in the City, Brando, Tilt*. The alternative rocky path: *The Electrician, Nite Flights, Shutout*.

Dr M Shepherd, Head of Geography

THE FRESH PRINCE OF BEL AIR

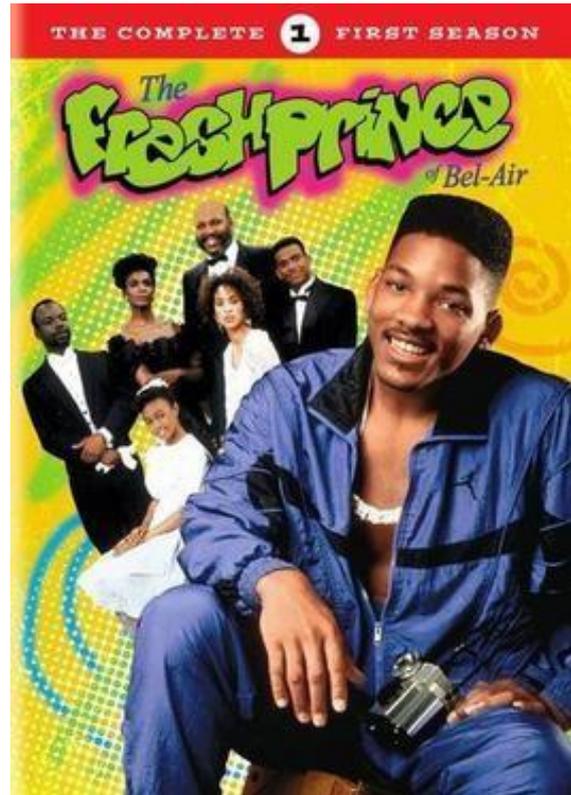


Many readers will be familiar with work of Will Smith; actor, rapper and increasingly politically motivated spokesman. For many of us of a certain age, Will Smith will be forever known as the Fresh Prince of Bel Air, his

breakthrough TV character (though he had had success in the music industry previously) who provided a semi-autobiographical view of his life, albeit dramatised and sprinkled with plenty of witty humour.

On the face of it, this show might appear to belong in the 'slightly dated '90s nostalgia' section of Netflix. However, this article seeks to prove that it is, in fact, one of the most significant television shows of the modern age, and one that has much to teach us all regardless of ethnic background.

For those of you not au fait with the show, let me explain the premise. Will, a streetwise teen who lives with his mother in Philadelphia, is sent to live with his Aunt's wealthy family (the Banks') in Bel Air following an altercation at a basketball court. This premise is set up through what is perhaps the most iconic opening sequence to a TV show of all time.



The show deals in stereotypes and, crucially, the shattering of them. Will is presented as a womanising teen with little thought to this future, his cousin Carlton is the embodiment of American 'preppiness', Hilary, another cousin is presented as the classic 'airhead / vacuous' stereotype and Uncle Phil, the stern, generationally disconnected authority figure. The first twist to this however is that all principal characters are African American, and the affluence of Will's extended family was something not often seen on TV screens up to this point. This juxtaposition of stereotypical Will, who the writers, producers and the actor himself mould into a walking stereotype and the Banks family is the first salvo against preconceptions at the time. We are forced to consider that not everyone will conform, and that our assumptions are therefore, potentially dangerous.

It is as simple as 'don't judge a book by its cover'. This is shown by both Will and the Banks family, allowing the audience members to sit back and watch their characters develop. Although the Banks family challenges the stereotype, Will is the main character that is focused on within this area. He grew up in Philadelphia, in a rough area, raised by a single parent, all of these things are stereotyped to produce failures in other contemporary stories and that is what everyone believes that Will will be, a failure. The

universe of Fresh Prince also sets Will up to act up to the stereotype, however, he does not. Will has a kind nature to him, and he quickly learns right from wrong, enjoying a character arc that rivals anything from later phenoms such as Game of Thrones or The West Wing.

The Fresh Prince is important, not only to me but to a whole generation of people on both sides of the Atlantic. It highlighted the journey that black people have been fighting to become equal for decades. Uncle Phil is a particularly fascinating character. He famously tells Will in one episode that he spoke to civil rights leader Malcom X in person as a youth and that he, a successful judge, had to fight for everything he has earned. In one of the shows most hilarious moments he orders his black, English butler Jeffery to break out his pool cue to save Will from being hustled. He promptly clears the table, and reaches the peak of his trajectory when, in one the most powerful and heart-breaking scenes in TV history, he picks up the pieces when Will's father abandons him once again.

We see other family members struggle in the racially charged atmosphere of '90s America. We watch Carlton as a victim of racial profiling and being unable to understand why it is happening, Will gets shot and argues against gun ownership and, in a particularly powerful episode, we witness the family struggle with the tension that arises when an interracial marriage approaches.

Race was not the only issue challenged. We see Will beaten by a female boxer, and his struggle and ultimate acceptance that women are not inferior. In another show, Will battles societal expectations when he falls for an 'overweight' girl. Throughout all these trials and tribulations, the usual problems of growing up are presented in the show's trademark humorous way, but it is a humour that can turn on a dime and hit you hard, with a moral or message that never feels forced.

Much of the TV output of the '90s has not aged well. Cringe-worthy game shows, Mr Blobby (what were we thinking!) and stereotypical tropes that are never developed or challenged. But, in the Fresh Prince, we see art that truly challenges whilst amusing, teaches without preaching, and is still relevant today, nearly 30 years after it first appeared.

Mr A McGee, Director of Sixth Form

LOCKDOWN WITH....

MRS CLARKE, WHSB COMMUNITY DEVELOPMENT OFFICE



What are your lockdown tips and recommendations for health and wellbeing?

I find maintaining a routine for the whole household is best; working around the school day, planned mealtimes and an exercise schedule for everyone. Mindfulness is helpful in making the most out of the present lockdown circumstances and this quote by William Morris I find particularly inspiring: "The secret of happiness lies in taking a genuine interest in all the details of daily life."

How do you exercise?

Walking the dog!

What are your experiences of remote teaching and learning?

I have three secondary school age children learning online at home. All is going well apart from the odd technical hitch. We have found ways to circumvent recurring problems (e.g. a wire Ethernet cable to improve internet stability in the rooms in the house furthest away from the router).

What do you read and watch?

The Guardian and TV news (BBC and Sky). I am rereading one of my favourite books, *To Kill a*



Mockingbird by Harper Lee. I am also re-watching many films that family members have enjoyed over the years such as the Harry Potter film series. A good dose of nostalgia never hurt anyone and is said to be mood-raising during lockdown!

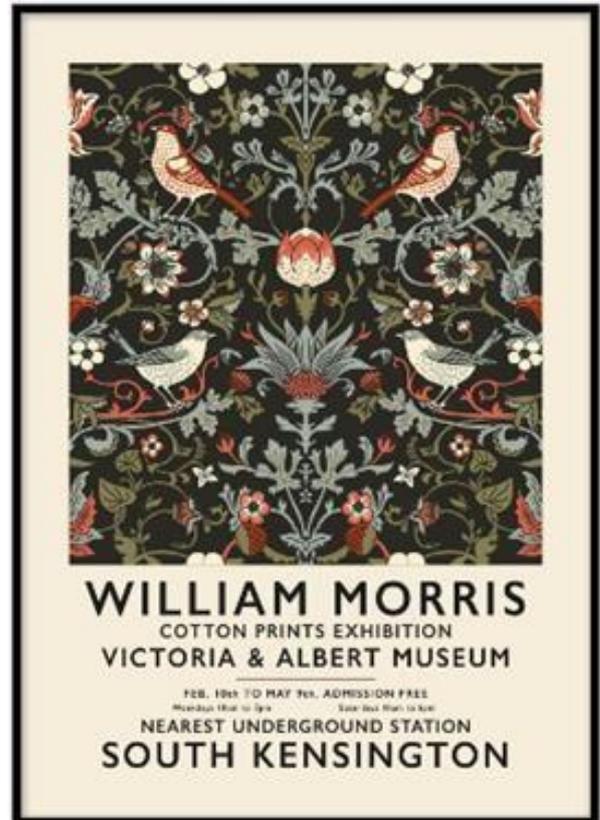
How do you maintain communication with School, friends and family?

By email, FaceTime and phone calls with family and friends. I use Zoom and MS Teams for work and committee meetings.

What do you miss most and what are you looking forward to when the pandemic restrictions ease?

I miss visiting London and am looking forward to celebrating family members' belated 18th and 21st birthdays when lockdown is over and restrictions permit.

Mrs J Clarke and Mrs N Weller, WHSB Community Development Office



*"The secret of happiness lies in taking a genuine interest in all the details of daily life."
William Morris*

THE WINNERS AND LOSERS OF GLOBALISATION

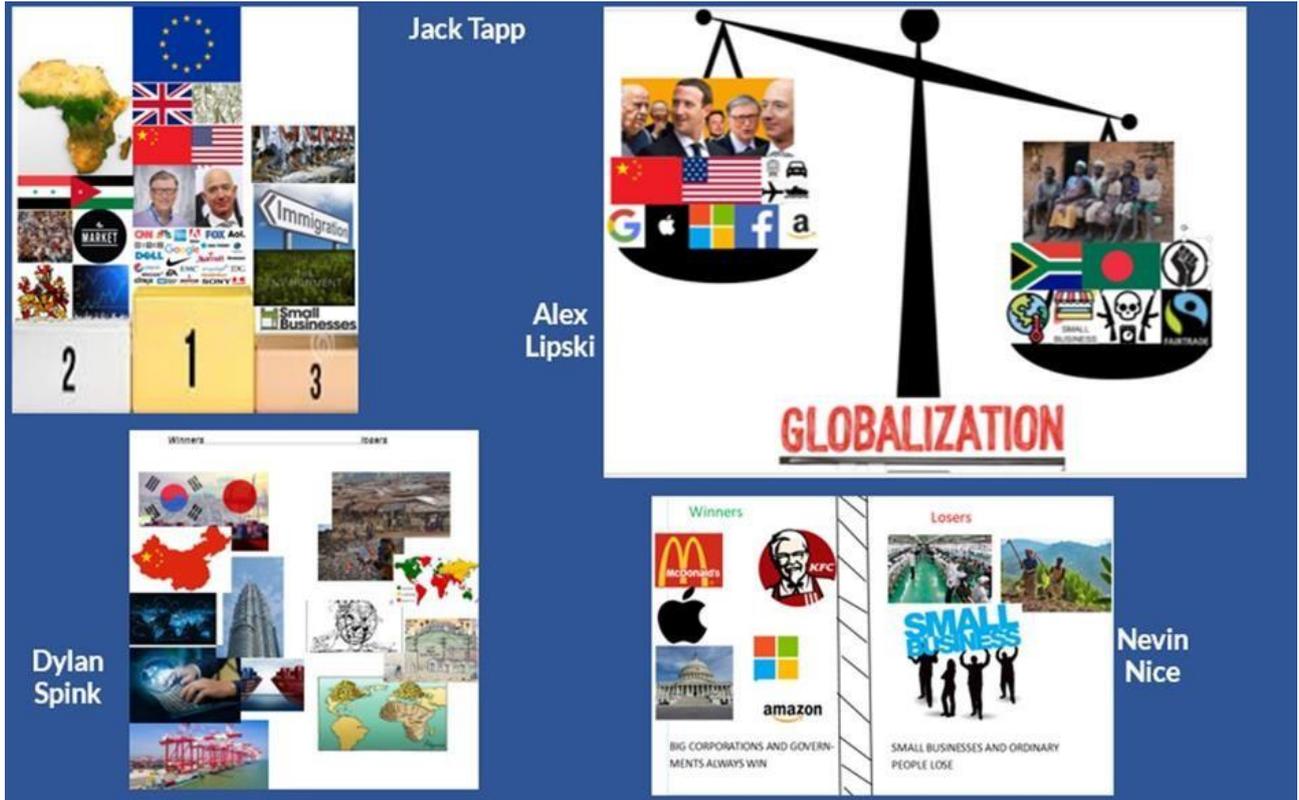
During the period of remote learning, Year 9 Geography pupils have been studying various aspects of the economy of the world. This has included development issues, the debt trap, trade and aid, and globalisation.

Within the globalisation topic lessons, it becomes clear that this process has very unequal impacts upon people around the world. For example, large transnational corporations (TNCs) have benefitted most financially. Apple regularly posts annual profits of more than \$50 billion – that’s over \$6m per hour every hour – whilst employees of Foxconn who make iPads and iPhones for Apple in China generally earn about \$2 per hour. Globalisation has also had big impacts on the environment as goods are transported long distances from where they are made to where they are bought and consumed.



To reflect on these different effects, pupils in 9L were asked to produce a visual representation of the winners and losers of globalisation. As you can see from the selection of their work included here, many pupils rose to the challenge brilliantly and conveyed very clearly and creatively the central message.





Congratulations to all these Year 9 pupils on their fantastic work!

Dr M Shepherd, Head of Geography

ART HUB

WATCH GRAYSON PERRY'S ART CLUB THIS WEEK



Deadline: 3 March 2021

Grayson Perry's Art Club starts this week.

Do not forget that you can submit work for any of his upcoming themes. The next deadline is for work about DREAMS – the deadline for entries is the 3 March.

Grayson's Art Club

"Art is good for you, whoever you are" Grayson Perry

You can only submit one artwork per theme. The deadlines for submissions are as follows:

- FAMILY** submissions close 10th February
- NATURE** submissions close 17th February
- FOOD** submissions close 24th February
- DREAMS** submissions close 3rd March
- WORK** submissions close 10th March
- TRAVEL** submissions close 17th March

To submit your artwork, go to the website; you can submit three images of one artwork per theme, and a video of yourself talking about the artwork. All types of art are welcome.

<https://www.graysonsartclub.com/>

Watch the show on Channel 4 this Friday 8.00pm

ART AND MENTAL HEALTH: THE STORY BEHIND MICHELANGELO'S LAST JUDGEMENT

With the challenging time we have all faced over the last year, it can be useful to look back and take inspiration from the past. In this article we will explore the work of Michelangelo, and the difficulties he worked through to become one of the greatest artists of all time. Like with mental health, conversation is the key to understanding.

Michelangelo Buonarroti (1475 - 1564) was often referred to as 'the divine one', as people believed his gifts must be due to a direct line to God. A number of Michelangelo's works of painting, sculpture and architecture rank among the most famous in existence. In Michelangelo's time, art work was not created for fun and recreation. Works were commissioned, most often by the Church, to depict scenes and tell stories. One such commissioned work is The Last Judgement, covering the whole altar wall of the Sistine Chapel in Vatican City, and depicting Judgement Day.



Throughout this masterpiece, Michelangelo could have placed a self-portrait in any of the faces before him – even that of a celebrated Saint or Jesus Christ himself. Instead, he chose to include himself as the flayed skin of martyr St. Bartholomew. Michelangelo's self-portrait is tragic and anguished, lacking a body, different to all those around him. He depicted his own face in the empty envelope of skin that hangs grotesquely from the saint's hand.



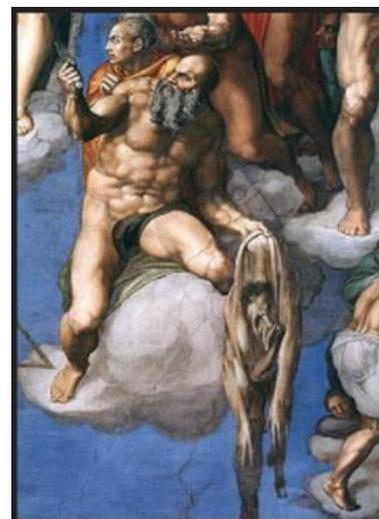
Michelangelo's temperament was noted in the diaries of other artists of the time. It was said that he had difficulty holding up his end of a conversation, often walking away in the middle of an exchange. He had a short temper, a sarcastic wit, and was paranoid at times. He had sudden unexplained angry outbursts. Most notably, Michelangelo was obsessive; he gave his undivided attention to his masterpieces, fixating on every detail and unable to move on or focus until he felt it was perfect. His dedication to his work was consuming. It is

clear that Michelangelo felt isolated and separate from society because people did not understand the reasons for his feelings and behaviours. These feelings of disconnect are clear in his painting of St. Bartholomew. We know this work 'The Last Judgement' to be named as such because it depicts Judgement Day, but could this also be interpreted as the artist's ultimate judgement of himself?

While it is evident in this painting that Michelangelo struggled with his mental health and sense of identity, it could be viewed that without these traits, Michelangelo never would have become the most celebrated artistic master of all time. It was his focus and his commitment to perfection that drove him to become the celebrated man he is today.

Some of the greatest creative minds in history have suffered with their mental health: Michelangelo, Caravaggio, Vincent Van Gogh, Edward Munch, Yayoi Kusama, Virginia Woolf, Edgar Allan Poe, Robin Williams - all considered 'great' in their respective fields, all well known for struggling with their mental health.

Despite this, there is no proven research to suggest there is any correlation between the two. A Karolinska Institute study, conducted over 40 years of over 1.2 million people, found that people in artistic occupations were not more likely to suffer from psychiatric disorders. So why do many creative masterminds struggle with mental health?



It can be very difficult to manage with everyday life when you are suffering from a mental illness. These artists, despite the troubles they were facing, made some of the most awe-inspiring work in history. Does this mean the work should be even more valued? In the case of Michelangelo, he used his medium and skill to work through some very confusing and difficult feelings that he did not fully understand. It is my belief that this is the ultimate power of art, to aid us in expressing and making sense of our feelings. Creative outlets, whatever they may be, give us a voice to express our experiences to the rest of the world. It is powerful and it is important to be able to communicate your thoughts and feelings. Find your own creative outlet and produce something about your personal experience... it may just turn out to be one of the most celebrated works in history!

Miss K Gellard, Teacher of Art

ART DEPARTMENT COMPETITION: LIFE IN LOCKDOWN

Photography Competition: Life in Lockdown

The Evening Standard newspaper, and Westcliff Art Department, are inviting you to enter a **photograph** that represents your experience of life in lockdown.

You can edit your images in any way that you would like! See the following suggested free programmes:

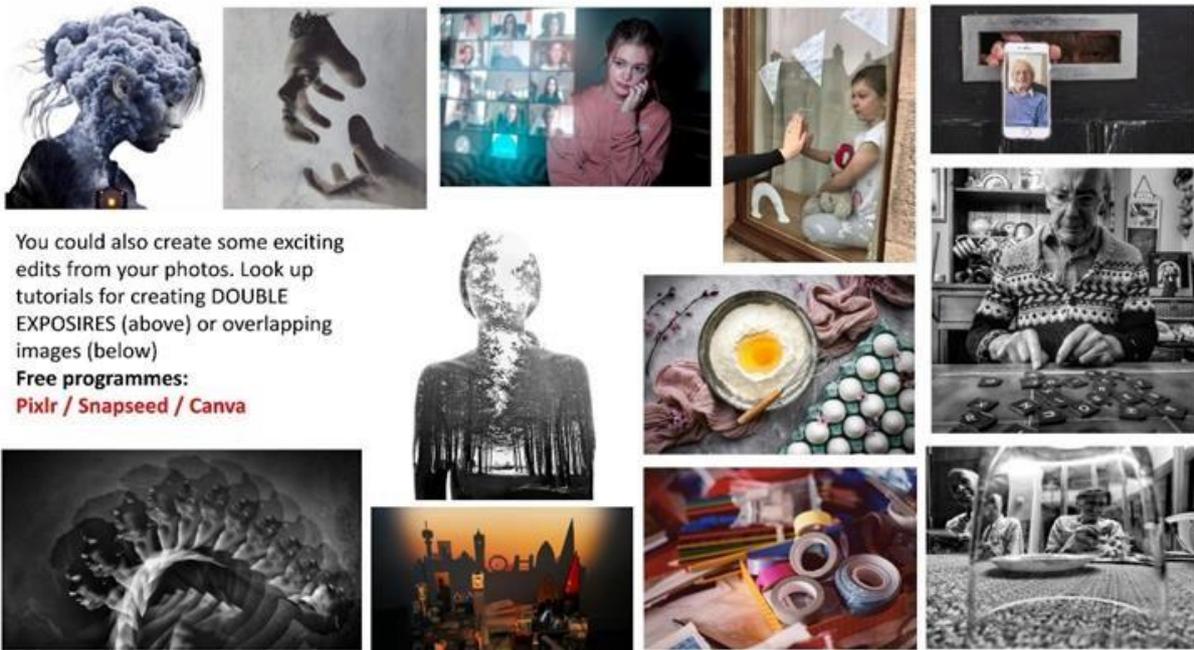
Pixlr / Snapseed / Canva

Have you spent your time baking, exercising, playing games online with friends?
Do you want to portray a feeling or emotion?
Do you want to show the positive side of a life in lockdown? The time spent with family, the long walks?
This competition is all about sharing your personal experiences.



Find out more at:
<https://www.standard.co.uk/culture/life-in-lockdown-photography-competition-b900252.html>

Deadlines:
Westcliff Art Department: 1st March
Evening Standard Newspaper: 31st March



You could also create some exciting edits from your photos. Look up tutorials for creating **DOUBLE EXPOSURES** (above) or overlapping images (below)

Free programmes:
Pixlr / Snapseed / Canva

INTERNATIONAL COMIC/ MANGA SCHOOLS COMPETITION 2021

We know many of you have an interest in Anime/ Manga/ comic book style drawing. There is a fantastic competition running where students all around the world are submitting their designs. There are cash prizes to be won and your work would be shown internationally! The theme for this year is ADMIRATION.

Please see the slide and competition website for more details:

<https://www.clipstudio.net/promotion/comiccontest/en/>



Thank you to *Krish Das*, Year 9 for suggesting this competition! To enter you need the following code:

School ID: CSP210535

How to Apply: <https://www.clipstudio.net/promotion/comiccontest/en/#03>

There are many competitions and opportunities for you to get involved in the world of Art. Visit the below links and, as always, please do let us know if you complete any of the competitions or activities! [Public Competitions](#)

<https://www.moma.co.uk/childrens-art-competitions/>

<https://www.young-art.org.uk>

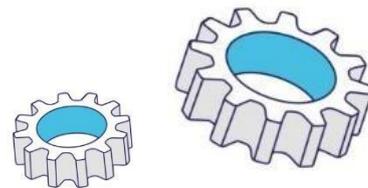
Things to do

<https://www.tate.org.uk/kids/make/sculpture/make-paper-sculpture>

<https://www.tate.org.uk/kids/make/paint-draw/draw-friend>

<https://youngartists.royalacademy.org.uk/exhibitions/2020>

<https://designmuseum.org/digital-design-calendar/young-design-museum>



Miss K Gellard and Mrs C Glassock, Teachers of Art

HOUSE SNOW PHOTOGRAPHY COMPETITION

Thank you for sharing some of your photographs taken during the snowy weather at the end of the last half term - it has been wonderful to see what you have been up to. I have included a snapshot below to illustrate some of your

experiences. House Points and Senior Commendations have been awarded for being 'Open to Opportunity'. It appears that you have had a great deal of fun!

Mr R Barber, House and PSHEE Coordinator



Hugo Mismar, Year 7, enjoying a snowball fight with his brother



Above: Thomas Bell, Year 7, creating a



Above: James Garforth, Year 7, constructed a superb snow crocodile



lovely snowperson

Left:

Abhay Callur, Year 9, produced some wonderful snow sculptures



Above and left:
Hristo Lesev, Year 7, made
excellent snow angels and a
snowperson

Right: Henry Fitzpatrick,
Year 9, photographed a
beautiful tree adorned with
hundreds of icicles



Arayan Huq, Year 7, had a fantastic time playing in his garden



Left: Marcus Cato, Year 7, built an intriguing snow sculpture

Below: Rafael Gamma, Year 9, enjoyed exercise in the snow at home



WHERE IN THE WORLD?



Congratulations to all who correctly guessed last week's answer. The answer was *Nyon, Switzerland*.

Here are the clues for this week's picture:

- This country has a tiny population and is hardly visited
- One of their past presidents was an Olympian

Please answer via the Microsoft form:

<https://forms.office.com/Pages/ResponsePage.aspx?id=N6W6gucuok-3qnXxLzq5cGrPAnzsfDIqmfUFjxEshUQU5HMIU2NE9ONzZBT1BSSFJaREeZREdINS4u>

Best of luck!

Mr L Norman, Upper Sixth Progress Leader



THE LEARNER PROFILE: COLLABORATIVE AND SUPPORTIVE

I am sure that many pupils, parents and members of staff were pleased when the Prime Minister announced last week that we would be able to begin returning to School from Monday 8 March. Of course, the rate of infection is still high and we shall need to manage the return carefully in order to ensure we can attend safely. It is also inevitable and understandable that some members of our community will be apprehensive regarding the return to the School site and we shall all need to provide them with encouragement and support by ensuring we respect the arrangements the Government and the School has in place to help control the rate of infection.

Our media is littered with examples of bad news beyond the tragic impact of the pandemic: terrible crimes, violence, atrocities of war, poor behaviour of some politicians and other leaders, cruel abuse of others, and much selfishness. Even within our own day-to-day experiences, we are disappointed when we come across lying, cheating, stealing, bullying, hatred or jealousy.

Yet despite these many examples of weakness and selfishness, individuals such as Captain Tom remind us that human beings possess kindness and compassion, empathy and selflessness. This gives us hope when, at times, things appear rather hopeless. These accounts remind us that one person can make a difference, not just to the experience of an individual, but to the spirits of an entire nation, and probably beyond.

Sustainability is a popular word these days. It is about building to last; developing devices, appliances, homes, clothes and other items that will stand the test of time. So as we head back to the School site across the next few weeks, I encourage pupils to consider sustainability in your relationships with others, asking yourself whether you are building and developing friendships and a community that will stand the test of time.

We encounter many situations during our lives in which we have a choice to make. Within the context of our School community, pupils have choices to make regarding their contributions towards developing strong friendships and a supportive environment. Generally, when it comes to WHSB pupils, I know they tend towards making the right choices, thus doing the right thing. During the School day I witness a great deal of compassion, empathy, generosity and selflessness; for example, pupils coming to the aid of those who need support with their work, or reaching out to a pupil who may be standing alone in the playground. However, from time to time, we all need a little reminder to do the right thing, especially when the right thing is not the easy thing. One can feel rather helpless when faced with a difficult situation, and it requires a degree of courage and confidence to act.

Often, when people come face to face with a shocking or difficult situation, the response is 'they' ought to do something. But who are 'they'? People often refer to 'they' as though 'they' were the problem-solvers of society; there is an expectation that 'they' must act to resolve the situation, whatever it might be. As you return to School, particularly during these challenging times, I encourage you to substitute 'they' with 'I' or 'we'. What can 'I' do to help?' 'What can 'we' do to assist?'

Frequently, problems in the world can appear so overwhelming that we feel there is nothing we can do in order to make a difference. However, the example of Captain Tom, and indeed the actions of many members of society and our own School community throughout the pandemic, demonstrate that one person can make a difference. If every person was moved to positive action in support of others, what a very different place our world would be.

In fact, there is no 'they'; but there is 'you'. As we commence our phased return to School, I encourage all pupils to help and support one another and the School's staff. We must recognise that some will feel apprehensive about the return, others will feel concerned about the continuing high rates of infection, and we must ensure those individuals are well-supported. Equally, we shall have many measures in place to help control the infection rates, and the presence of those measures also helps to reassure those who would otherwise feel vulnerable. Therefore, it is important to show your respect and support by adhering to those measures. It is only by working together and for each other that we shall continue to overcome the challenges that lie ahead. I look forward to seeing all of you back at School in the very near future.

Fide et Fortitudine!

Headmaster



MICROSOFT TEAMS

Participate in our Clubs, Societies and other Activities via *Microsoft Teams*

| <i>TEAM/CLUB NAME</i> | <i>DETAILS</i> | <i>CONTACT</i> |
|-------------------------------------|--|-----------------------------------|
| Lego Club | Lego competitions, news and updates | Ms C Porter |
| World Book Day | World Book Day activities | Miss S McGowan |
| Duke of Edinburgh Applications 2021 | Join team and submit letter by 4pm on Friday 5 March 2021 to participate – see page 23 | 92lzy4y or contact Mr H Tressider |
| Art Hub | Art club with competitions open to all year groups | Mrs C Glassock |
| The Book Corner – Library Support | Book discussions, recommendations and study support. | Mrs H Murrell |
| Architecture Group | Art group studying architecture. | Mrs C Glassock |

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|-------------------------------------|--|-----------------------------|
| Art Gifted and Talented | Currently looking at Myths and Legends | Mr J Browning |
| Bibliophiles | Sixth-Form Book Club. | Miss S McGowan |
| Creative Writing | Competition open with the theme 'Positivity'. | Mr T Keenan |
| Economics Society | Open to years 12 and 13. Student Presentations of Economic Affairs. | Ryan Jakhu or Ismail Quasem |
| Big Band and Strings Club | Open to all string-instrument players | Code eu9do03 |
| Lower School Mathematics Society | Open to Years 7, 8 and 9 | Code sdev7q3 |
| Middle School Mathematics Society | Open to Years 10 and 11 | Code hlrlp3v |
| STEP Club (Mathematic) | Open to Years 12 and 13 | Code 1y2opcw |
| Key Stage 3 Help Club | Help with Mathematics for Years 7, 8 and 9 | Code mobilbke |
| Key Stage 4 Help Club | Help with Mathematics for Years 10 and 11 | Code 61qkl7l |
| Key Stage 5 Help Club | Help with Mathematics for Sixth Form | Code o1kmw2o |
| Drama Group | Open to all years | Mr B Jeffreys |
| House Countdown | See Countdown competition | Mr R Barber |
| Junior Medical Society | Open to Years 7-11. For aspiring medics, discussing healthcare and medical matters | Miss E Lo |
| Healthcare and Medical Society | Providing support and insight into a career in healthcare and medicine. | Miss E Lo |
| House Mario Cart | Activities to gain house-points | Mr R Barber |
| House Rocket League | Activities to gain house-points | Mr R Barber |
| House Online Chess | Activities to gain house-points | Mr R Barber |
| House Chinese New Year Report | Activities to gain house-points | Mr R Barber |
| House Capital Cities | Activities to gain house-points | Mr R Barber |
| House Robert Burns Research Project | Activities to gain house-points | Mr R Barber |
| House Year 7 Mission to Mars | Habitat Challenge to gain house-points | Mr R Barber |
| House Design and Create a species | Activities to gain house-points | Mr R Barber |
| House Spanish/Languages | Competitions including Spanish Crossword. | fpi4ss |
| House General Knowledge | Activities to gain house-points | Mr R Barber |
| House Sport Logo Quiz | Year 8 Sport Logo quiz deadline 6 February 2021 | Mr R Barber |
| House Ditloid Quiz | Year 7 Ditloid quiz deadline 13 February 2021 | Mr R Barber |

THE WEEK AHEAD

WEEK BEGINNING 1 MARCH 2021

| DAY | DATE | ACTIVITY | CONTACT |
|-----------|------------------|---|--|
| All week | 1 – 7 March 2021 | House Competition – Countdown round 6 String Ensemble Maths help club | Mr R Barber Mr T Derrick Mr M Dowding |
| Wednesday | 3 March 2021 | 13:50–15:35 – Maths STEP club for Sixth form 19:00 – Bibliophiles reading Achidie – see Beyond the Bookcase article | Teams code 1y2opcw Miss S McGowan |
| Thursday | 4 March 2021 | World Book Day – See article and Teams page for activities to celebrate. 16:00–17:00 CCF Team meet 13:00 – Economics Society meet | Miss S McGowan and Mrs H Murrell Ryan Jakhu and Ismail Quasem |
| Friday | 5 March 2021 | 13:00 – 13:30 – Healthcare and Medical Society virtual meeting 16:00 – Deadline for applications to participate in the Duke of Edinburgh Bronze Award – See article on page 23 | Miss E Lo Mr H Tressider |

EXTERNAL EVENTS

| | | | |
|------------------------|-------|--|---|
| Tuesday 2 March 2021 | 16:00 | Virtual Book Club with author Vicky Hope | As part of World Book Day and offered by Scholastic. For joining details see https://shop.scholastic.co.uk/scholastic-live-world-book-day/vick-hope or visit The Book Corner Teams page. |
| Wednesday 3 March 2021 | | Grayson's Art Club | Submission Deadline for Week 3 of Grayson's Art Club. Theme 'Dreams'. For details please contact Mrs C Glassock. |
| Wednesday 3 March 2021 | 16:00 | Virtual Book Club with author Dan Freedman | As part of World Book Day and offered by Scholastic. For joining details see https://shop.scholastic.co.uk/scholastic-live-world-book-day/dan-freedman or visit The Book Corner Teams page. |
| Thursday 4 March 2021 | 16:00 | Virtual Book Club with author Phil Earle | As part of World Book Day and offered by Scholastic. For joining details see https://shop.scholastic.co.uk/scholastic-live-world-book-day/phil-earle or visit The Book Corner Teams page. |

UPCOMING DATES

| | | |
|---------------|---|----------------|
| 11 March 2021 | Deadline for Oxford German Olympiad 2021 – See article on page 12 for details | MFL Department |
| 26 March 2021 | Deadline for National Young Writer Competition – Handwritten or typed story 'My Happiest Day' – See Article | Mr T Keenan |
| 31 March 2021 | Oxford University Competition – Write a short story in French or Spanish – See article on page 12 | MFL Department |
| 26 April 2021 | Deadline for artwork submission to the Royal Academy of Arts Young Artists Summer Exhibition | Mrs C Glassock |
| 29 April 2021 | Deadline for International Comic/Manga School Contest – page 38 | Mrs C Glassock |



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