## Year 10 Student Bulletin

#### Hello Year 10,

I hope you and your families are well and keeping safe at this difficult time.

Well done for making it through this challenging year. I am particularly impressed with the perseverance and dedication you have shown to Year 10 mocks, with many of you consistently attending interventions and revision sessions. Please continue this when going into Year 11.

Lastly, have a lovely break and I hope to see many of you at Summer Activity Week.

Kind regards

Ms Johnson

## Woman Looking To Adopt A Pet Finds

### Her Long-Lost Dog In Shelter



## AMBITION • PRIDE • SUCCESS



## Y10 top Achievement Point receivers this year:

Heyden Sookaree Isabelle Milner **Tayden Field** Leah Sakizcioglu Jaiden Allen Cosmina Balan Leah Smith Jake Mathews Helin Yadirgi **Bruno Hascec** Eva-Maria Baican-Vist Aiden Bassett **Eleanor How** Mario Cusano Sila Demir Ana Hall Alvarez Senel Salih **Ciara Keilty** Louie Jaycock **Bobby Smith** 

<u>91-Year-Old Man Who Accidentally Came Out</u> On Facebook Finally Celebrates His First Pride



## A message from Miss Gibbins – Assistant Year Achievement Coordinator for Year 10

Hello Year 10,

You did it! You completed Y10, you should be so proud. First off, I would like to say thank you, thank you for welcoming me into your year group. You have worked so hard this year, it has not been easy, we had to close our bubble multiple times and then lockdown happened. You all continued to work so hard, completing extra work at home, and the attention in your TEAMS lessons was noted and acknowledged. Your attitude to learning has been impeccable.

You have put me through my paces this year and in the same breath, made me laugh, smile and feel so welcomed. Each one of you has given me so much joy and delight on every day that has passed. I couldn't be more proud of you all. I am so glad I get to come with you on your Y11 Journey.

'One person struggles, we all struggle. One person triumphs, we all triumph.' Jason Lyle All the best Miss Gibbins

## Year 10 Student Bulletin

## AMBITION • PRIDE • SUCCESS

### Dear 10 Austen,

#### What a year it has been!!

You have navigated the challenges thrown at you and kept going which I think it truly amazing. It has been a pleasure to watch you all grow into lovely humans this year and I wish you all the best for Year 11, I will certainly miss you when I am on maternity leave.

All the best, Mrs Durso.



#### Dear 10 Bader,

What a year it has been! Thank you for welcoming me into your form group this year. As mother hen, big sister, teacher and the disciplinarian to you all, I have truly felt like a big part of our little family and am thrilled to be seeing you through your final year, next year, at HT.

I have been so proud to watch you all mature throughout Year 10, dealing with highs and lows that have hit us all and simply taking it within your stride. From the outside looking in, I see how you all band together to celebrate everyone's achievements and support each other when there have been more challenging times.

You should all be very proud of yourselves and how hard you've worked, not only academically but personally, too. Each and every one of you are truly worthy of every success and I cannot wait to see how you will all flourish next year - and win more House competitions! Have an amazing summer and make sure you enjoy every minute. Be safe, and be sensible.

#### Miss Dubra





Have a well-deserved break over the summer holiday. All the best!

Regards Mr Hill



#### Hello 10 Bevan.

Thank you so much for welcoming me as your form tutor this year. It has been a tough year for many reasons but your resilience and adaptability to cope with all of this as well as the pressures of Year 10 have been exceptional. I have thoroughly enjoyed being your form tutor and know that there will always be something that happens in form that puts a smile on my face. You are truly a fantastic form and have challenged me so much this year with our class debates over various topics. I look forward to more debates and definitely more laughs next year. Have a fantastic summer, stay safe and I'll see you in September! Miss Simeou



#### Dear Year 10 Pankhurst,

It's been a tough year for all of us with many ups and downs, but we've all managed to get through it together with our positive form spirit and perseverance. From show and tell, to classic one liners, chair-gate, arguing over the answers in the form quiz every Monday and our routine of 'good day or bad day' - we've managed to keep our spirits high and carry on no matter what is thrown at us. Have a great summer and look forward to seeing you next year (will we be too old for Newsround

then?) Thanks Mrs Brain



### To 10 Turing

Well done to all of you as you showed maturity in working through these difficult times and always being there for our Teams Form Times. Congrats to all of those who studied hard for your mocks and to the ones that did not – this is the time you can make a huge difference to the rest of your life - don't let it slip away.

I am thrilled to be your form tutor again in September and wish you well over the Summer. Enjoy the rest and be safe.

Regards Mr Ezra.



### Year 10 Student Bulletin

## AMBITION • PRIDE • SUCCESS

Target Oxbridge

Congratulations to our students that gained a place at Target Oxbridge and that have completed their seminars!

**Rewards tours** 

Year 10 students received rewards tours around our new building – well done for your hard work this year!



## ELLBEI VE WA CONNECT NOTICE

Your time, your words, your presence

HEALTH TEENS



DO WHAT YOU CAN. ENJOY WHAT YOU DO. MOVE YOUR MOOD

FEELINGS

**GROWING UP** 

EMBRACE NEW EXPERIENCES OPPORTUNITIES SURPRISE TOURSELF

HEALTH

TALK & LISTEN. BE THERE

DRUGS

facts

LIFESTYLE

RELATIONSHIPS SEXUAL HEALTH

YOUR AREA

Q

GET ME OUT OF HERE



Whether you're looking for specific help or you're not sure where to turn first, we can help you find the right person to set you on your way.



CORONAVIRUS Taking a lateral flow test

**County Lines: Just the** 



face mask at school or

college?

REMEMBER

THE SIMPLE THINGS THAT

**GIVE YOU JOY** 

HELF

I) SPEAK 🕑

Year 10 Student Bulletin

**AMBITION • PRIDE • SUCCESS** 

Spring term form time house competition points update – Year 10





We have had a positive half term with lots of events taking place, well done for the Year 10's contribution to this.





Patsy Spears, Chair of Society of Caribbean's and Africans (SOCA)



education anywhere

**Celebrate Random Acts of Kindness Week** 2021 Parade



## Year 10 Student Bulletin

## AMBITION • PRIDE • SUCCESS

## Year 10 total house points:

1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
Pankhurst	Shackleton	Turing	Bevan	Austen	Bader
7,781	7,548	7,352	6,995	6,813	6155

## Year 10 work

#### Valentina Socratous

#### Skill= Handstand showing the skill extension Strengths-

One of my strengths are extending and pointing my left foot. I also extend my arms as much as possible in order to keep my body high off the ground. I am also lengthening my body to hold a position and show it as clearly as possible. Extension is required in performances to make the dance look more interesting, cleaner and more professional.

Areas to improve/actions to improve: Something I need to improve is the extension of my right leg. If I were to extend my left leg it will be more effective, as it shows I am able to control and align my limbs accordingly, and it also looks a lot less messy when I perform with both legs fully extended. I can begin to improve this by continuing to practice this position and check myself in the mirrors to see if my positioning and extending is to a good standard.

#### Eleanor How

#### Skill= Handstand showing the skill extension Strengths-

My strengths for this move is that my left foot is pointed. Another strength of mine is that my left leg is straight as well as my arms. The skill extension is needed in a handstand because it looks very clear and nice to the audience as when we use extension we create a clear line with our body.

#### Areas to improve/actions to improve:

The areas I need to improve on is my right leg as it is bent and not necessarily high enough and because of this, the move looks rushed and not thought through. Another area of mine I need to improve is that I need to tuck in my head so it creates a clear line for the audience, this line should go through my straight right leg to my back, then through to my head line.





What are your strengths and areas to improve for the following skills shown in this sequence: Control, flexibility, coordination

One of my strengths for the sequence is my use of control, where I am able to pivot round on the balls of my feet and turn round to the other side. This is useful because I am able to keep composure and not topple over onto the floor. I am also able to keep control when kicking my leg over to face the back. This also involves the skill flexibility and coordination as I am able to spin and turn to the back and at the same time as I am kicking my leg up and round. Kicking my leg up and round requires flexibility as I am lifting my leg and extending my muscles to perform the movement clearly. This is effectively shown because I am able to clearly present my movements and positions to the audience, by using the skills control, flexibility and coordination. I am also able to use the skill coordination when landing from the side leap, so that I am able to keep standing straight up, ready to perform the next move. However I can improve my use of flexibility when jumping on the side leap, and trying to stretch my legs out further. This may be more effective if I were to lift and extend my legs out more. I can try to improve my flexibility by stretching more often in order to

## Flux sequence



What are your strengths and areas to improve for the following skills shown in this sequence: Control, flexibility, coordination.

We used the skill control in the dance when we turn whilst crouching at the beginning and end of the dance. Using control is key in this move because if we do not use that skill we can easily fall over. We use control in this move by holding our arm out to stabilise ourselves and using and cores to support us. The skill flexibility is shown when we side leap. This is because it shows how far our muscles can stretch as well as our joints. Coordination is also shown when we side leap as we stretch our arms out either side of us whilst we jump. This is coordination because we show the audience that we move our bodies in different ways at the same time.

## Year 10 Student Bulletin

## AMBITION • PRIDE • SUCCESS Year 10 work

The play starts with a flashback Ine pay starts with a nasheet a (one of Brecht's techniques) to show their thoughts and time at school whilst showing how teachers and students should be at

Breaking the 4<sup>th</sup> Rule, the characters

are not real we should not feel for

them but rather try

Massively over

exaggerating the gestures they are using during the

adapted monologue.

what they are

#### Audience Involvement

## Brecht's techniques

Audience Involvement firstly is breaking the fourth wall as you walk amongst the audience suggesting that you are just like them and none of this is real. Audience involvement can be shown in a range of ways such as: asking them a question, walking around them and hiding amongst them. This could show the status of a character or potentially even the relationship of two or more characters. The audience can in a way be seen as part of the show which Brecht wanted in his plays he wanted to allow the audience to think like: 'Why are they here?' 'None of this is real, what is the message we are trying to be told?"

#### Gestus

One of Brecht's best techniques which is all about over exaggeration which is a combination of gestures and facial expressions. It is very easy to perform when doing slow-motion which is easy to be exaggerated. Brecht tried to educate his audience but he went a step further where he tried to initiate the audience's minds and start a debate amongst them. An example of this in Teechers is when Oggy is hit by Mr. Nixon as they use slow-motion and exaggeration to suggest that he has been critically wounded whereas he barely got hit.

#### Juxtaposition

Juxtaposition can be a very comical technique, like it was used in Teechers although it can be used in other ways but always is alienating, the audience that allows a contrast between characters- such as bad and good and music and actions- sad music happy body language and expressions. The technique allows for an actor to express themselves and show their opinion which is something Brecht loved in his plays. It does this by showing a contrast between two characters and usually has a fight/debate and they both clearly show their opinion of the matter. Juxtaposition is another technique that John Godber adds to Teechers such as when Basford and Nixon fight. Narration

Narration is a constant recurring reminder to the audience of what is going on in the story which also allows the actors to break the 4th wall by being able to show off The 'V' effect (verfremdungseffekt). It is also a reminder to Giving time for the other the actors to know where about in the story characters to get they are. It allows the sense of power constantly through the play as someone is expressing their views on what has happened and knows exactly what has happened. In a way it makes them a sort of main character.

<u>Multi-rolling</u> Most people associate multi-rolling with an actor playing numerous roles but it can also be a prop such as a suitcase being used as a table. Just like the other techniques it is a constant reminder to the audience that this is a play not real life and you shouldn't get emotionally attached to the characters. It also allows for males to play a female role and females to play male roles. The actors are trying to achieved his by changing their body language to adapt to the character they are playing for example in Teechers the character Gail is a young girl but a troublemaker most of the time who can be very spontaneous the actor switched to the caretaker, Doug, who is an old, sarcastic man

In the play using minimal clothing to represent the change in character to once again use the 'v' effect

Placards Placards is not as simple as most people first interpret, it is not just holding up a sign or a piece of paper stating how they are feeling but rather it is a piece of information (usually necessary to the current events) that allow the audience to understand something that will/will not be shown for example a character is presenting themselves as happy then they could hold up a placard saying 'I just got married, I bought a new car etc instead of him holding up how he's feeling to allow the audience to get that piece of information that they may not be able to get and still allows the audience to remember that they are in a play.

g in the audience, no sm and symbolic of



Exaggerating the facial

trying to tell us, how can we mak society hetter. Asking questions to the audience to alienate them and allow them to think for themselves rather than getting emotionally attached to the characte



Demanding, arrogant,



Having a



Completely stopping the tempo of the

tely dismissing

#### change in the educational system in the 1980's, one strongly believes in

punishment and uses the motto that 'once a criminal always a criminal' whilst the other believes in second chances, reformation but most importantly believed in every single child.

#### Face Forward

Face Forward is when an actor directs all their actions towards the audience rather than looking into another actor. There's many forms of direct address can be presented to the audience in many ways: Character, narrator and performer. Character- would direct their lines towards the audience. Narratorcomments on what has happened in the play already or what is yet to come. Performerdropping the character completely for a few seconds and directly talking the audience.



Directing his gestures towards the audience this was done to aliena the audience that they are a part of the show and that the actors awa

His body is faced towards the audience t suggest that the other characters do not exist/are getting changed and he is grabbing the audience's attention



use for typorance and wave is near . then as people' of society , however the ggests they are hiding behind the ver, the n ie 'lagger' suggest the clother are u a the Claschief where Mrs. Crahave were 2nd hand dress and geels like royally. This , see it as "reused." This gives the effect to wold Scrooge for his stangune

out sources . " They are Made," which gives infair opinion on the reader because which they properly of Mans when woney give burn with 1853. The noun 'Mans' suggests they done have an identity of where own and are copying, following and liking someone else use This can write to Victorian Era when people had a loss of identity because money and wholeh gees people acting difference and more "Ignorane". The word "They" suggest they are seen as a possesion and rot an idividual, just live most poor people are all seen as the same and a "dustracion" and "nysance" in men peoples eyes and point of view.

#### Calm, reasonable and relaxed.





## Year 10 Student Bulletin

## AMBITION • PRIDE • SUCCESS

## Year 10 work

#### Unit 227 Dance technique and performance evaluation

Pro.				
	Flux	seq	uer	nce

My strengths in this sequence were: having control, showing extension and having good movement memory. I think I was very successful in showing extension at points because I made sure my legs and arms were pointed, straight and strong. I used control during moves including upper body strength to control my bodychanging direction and changing body weight distribution easily. Furthermore, we had firstly learnt this sequence at the beginning of the year prior but because I had practiced it so many times, I picked it up again without much struggle. Mental rehearsals helped with this greatly!

If I were to perform this again, I would focus more on exaggerating movements so they appear more energised and impressive. Some expressive skills such as facial expressions and musicality are some which I will be consistently thinking of for next time. To get better at this sequence I will watch back my old videos and do a selfassessment or I could ask a family member or friend to watch me perform and critique. Adding on, in the mirror I could practice varying facial expressions and add these in next time

The part I enjoyed most in this sequence was the part where we did the leap and fold over since I think it was quite a dramatic yet precise part and added a new soft dynamic to it. Although I found the floor turns quite difficult because I couldn't get around fast enough a couple of times and this meant I was off for timing. The timing was fast too so I found myself to rushing on some parts. I could have avoided this though by using rehearsal time more efficiently.

#### Breathe sequence

My strengths in this sequence were: alignment, flexibility and elevation. I felt really The set rains course & Simole Control states and the set rains course and set of the set confident in this sequence because it is the one I practiced the most in school and out I pushed myself to elevate myself as much as possible using bent knees always to prevent injury. Secondly, I showed good alignment by keeping my arms and legs shoulder or hip width apart. Lastly, I demonstrated flexibility in this sequence by creating long and extended lines, lengthening my limbs and muscles.

If I were to perform this again, I would focus on my posture because at the points where we contracted and released, I watched myself and noticed I didn't return to a straight, strong posture like I had at the beginning. Also, I think I would like to improve on spatial awareness because I was always worrying about crashing into other dancers. To get better at this sequence, I would watch not only myself but others in the mirror and memorise where I am supposed to stand for certain parts

with travelling into someone else's space. I will also remember to keep my shoulders pushed back and lift my head high so it begins and ends with an impressive stance.

The part I enjoyed most in this sequence was when we do the contract and release leading into the 'run'. I found it really fun to do and was a dramatic part of the sequence so it definitely made an impact to it. It was also an easy movement to perform! However, I thought that the timing was difficult to remember and follow through with right before the release because it had to be exactly on 4 (and) although after being corrected when I went wrong I improved and showed I could do it correctly over time. Something which helped this was having confidence and not just following everyone else; but doing what I thought was right and not doubting mvself.

#### Diamonds dance

My strengths in this dance were: team work, balance and coordination. During the making of this dance, we had to work closely in a big group and in pairs/trios so team work was vital to our success. I believe I achieved this well because I always included ideas from both parties and respected them while expressing or brainstorming with me. Also, there were multiple times where I had to use my balance and rely on it. I remembered to focus on one area/spot in the studio to look at so I could focus on it and help me to stay strong during turns. Core exercises were very important with using this skill because it works by contracting your muscles. Lastly, I think I achieved really good coordination which involved multiple steps involving arm, leg and head movement.

If I were to perform this again, I would put a lot more attention into my timing because it was very distracting and obvious when I went off beat and overall made me look unorganised, under rehearsed and messy. To get better at this, I will listen to the music and count in my head during different parts of the day and see if I can do a mental rehearsal without messing up and after perform the dance with no music at all to see where I am relying on it too much to help me. Next time I would focus on extension and the direction of my eyeline more because I think at times, it was forgotten; my arms/legs were flexed sometimes and I realised I look at the floor way too often. To improve on these skills, I need to do a lot of mobilising and stretching exercises to strengthen my limbs and make them loser (so they don't become rigid and bent.) I will need to keep my shoulders back and face up so I trick myself into looking at the audience not my feet.

The part I enjoyed most was when we all did the travelling step in a circle because although it was a little hard to grasp at the beginning, it became easier and a lot of fun after. It was fun to do because of the fast pace too! Although, one part I found most challenging was the solo since I had to come up with it from scratch and change it to accommodate other people around me who might be traveling in the same direction as me.

lowever. This shu aver prover explain has the chico vanished e quicky: "Bu when she shepped atsice, the child was none "This shelt sk nother things 0 tone of ongusion and mystery, sura we simply cannot explain

Bertolt Brecht And Epic Theatre.



WWW

MANN



Chinese theatre of the 1900's

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inere Lage technque

His life.

Brecht was born in 1898 and went on to become a German theatre practitioner and playwright. He is well known for developing his own style of theatre ca theatre which rivalled the more naturalists approach offered by Stanislavski. He was born in Augsburg, Germany to a middle class family. His mother was protein his father a devout roman catholic, so religion and the bible definitely had an impact on his earlier works, which saw him use lots of biblical phrases in his plays.

During WW1, Brecht served as a medical orderly. What he saw there traumatised and shocked him. As a result of this, he went to Munich to start a career in th performing arts. His first play "drums of the night" was produced in 1922 and won the revered Kleist Prize for Drama. He also produced plays "Baal" and "in the jung the following year.

In 1933, Brecht was exiled from Germany by the Nazis because of his politically motivated plays. Brecht's main aim was to create politically provocative plays deeply influenced by social, political and cultural events that surrounded him. The Nazis burnt most of his work in the 1933 book burnings and Brecht was may stateless. He then gained American citizenship and carried on with his work in 1941, before returning to berlin after the war in 1947. Brecht has gone down being one of the most influential playwrights of all time mainly for his work when it came to developing Epic Theatre. He sadly died in 1956.

#### Brecht's work on Epic Theatre.

Brecht wasn't a fan of Stanislavski's naturalistic style of theatre because it didn't provoke any thought or suggest change. He decided to create a style of the pic Theatre which he used his own technique of Verfremdungseffekt to alienate his audience from feeling emotion when it came to the story in his plays hat his audience could make more educated judgements on the political, social or cultural aspects that the plays exploit. He did this because he wanted hange the world" and by doing that they needed to be aware of what was going on around them politically and socially. To do this Brecht instructed his eak the 4th wall, be over exaggerated, use stage directions, be in the 3th person, use multi-props and multi-roling, and use placards. As well as this, he a iety of different techniques to help allenate the audience and get his political messages across. All of these were effective in allenating the audience f otional involvement with the play; therefore allowing them to be able to make thoughtful judgements throughout and stay alert to the play's deeper meaning

cht's Epic Theatre took inspiration from Chinese Theatre as they used different drama elements in their performances which were homogenous with his the V-Effect. He was also inspired Karl Marx as he helped him to develop his political knowledge and deepen his political standing. He reflected some of this back in cally motivated play "The Fear and Misery of the Third Reich", which demonstrates the malignant way that the Nazis came to power.



more par may not perceau gression whet the and have even their bene hand - where and she this may was the read to benere that the child

need new and your program traying up to ratio them mis an being o rain charten in is simply o young gut in aistress