



NEWSLETTER

Friday 12th February 2021

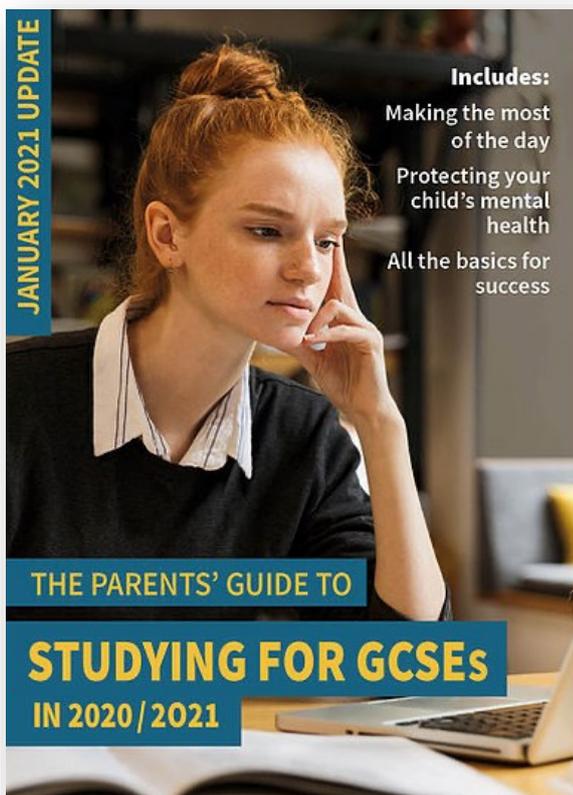
Support through Covid-19



If you are struggling to keep your child on track, especially those in Years 11 and 13, do direct them to the 25 minute video on what to do at home.

Alternatively, you may prefer to download one of the free guides. There are plenty of other resources for parents which have been developed during Covid 19, so why not try the link to the website if you can:

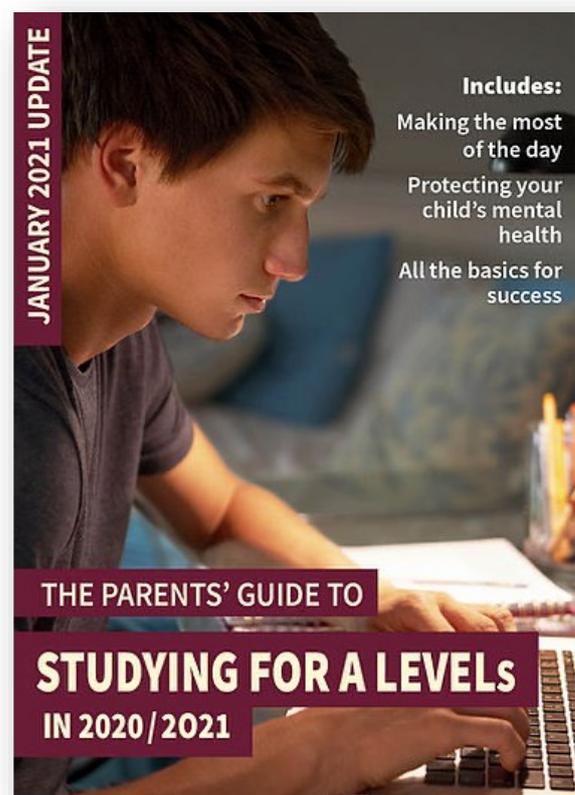
www.theparentsguideto.co.uk/coronavirus



JANUARY 2021 UPDATE

Includes:
Making the most of the day
Protecting your child's mental health
All the basics for success

**THE PARENTS' GUIDE TO
STUDYING FOR GCSEs
IN 2020/2021**



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IN 2020/2021**



Safer Internet Day 2021 - An internet we trust: exploring reliability in the online world.

Tuesday 9th of February, was Safer Internet Day. With most of us being online more than ever I thought I would share a few of the key resources from the Safer Internet Day 2021. This year's Safer Internet Day is **celebrating** the amazing range of information and opportunities online, and its potential to inform, connect and inspire us, whilst also looking at how **young people can separate "fact from fiction"**.

I e-mailed all our students a link to a great virtual assembly to watch ([here](#)) and some short film clips ([here](#) and [here](#)) on how expert fact checkers check for accuracy when online. Then I shared a link to a short quiz ([here](#)). The quiz can help the whole family learn about separating fact from fiction when online. It might be a good family activity to do together to get help children talk about reliability of information online.



The campaign suggests that when children see information online that they are not sure of it they can ask three simple questions.

1. Where is the information from?
2. What is missing?
3. How does it make you feel?

Then it encourages children to use some of the following ideas to help them with the next steps.

- **Talk it through!** Discuss what you see with a friend - what do they think?
- **Too good to be True?** What is the motive behind the things you see being shared online?
- **Fact or Fiction?** Can you recognise when opinions are being shared.
- **Question the source!** Double-check the same information from a reliable source before you share!
- **Take Positive Action!** Make the internet a better place – don't share inaccurate posts..
- **Ask for help!** Telling a trusted adult is the best way for a child to get help.

When you have a few spare minutes this week with your children, please discuss this year's Safer Internet Day theme with them. Helping them be safer online.

Joshua Wright, Director of IT



Year 7 Flower Dissection



Ruby Lane



Yelena Stevens



Yelena Stevens

Year 8

Determining if leaves are needed for transpiration



Thomas Smith

Year 7 Harmony's Crystal



Harvey Blackmore

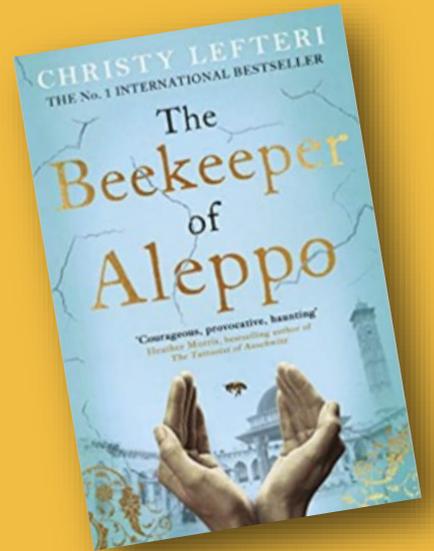


Sophia

SIXTH FORM



Following the success of our 1st Book Club meeting (including a retweet from the author) this month's book has been chosen and ordered for Post-16 students and some staff to join in. Many of us were taken out of our usual comfort zone with the last book but the gathering of thoughts from everyone was really enlightening and just brought home to us all the positives about embracing something we are not used to and the enjoyment of taking time out to bury ourselves into a book. A good half-term ahead for all with this new title.



Weekly Quiz

The weekly remote quiz continues to bring a ray of laughter and smiles to some Sixth Formers and the tutors on Thursday and just a moment away from their busy life of academic studies.

Well done to Ellis and Kai, Year 13 who provided a very entertaining round last week with some great photo entries including this one of a mix of World Leaders!

This week sees Ebony, Year 12 take up the baton to run the quiz. I think this will be the only thing we will all miss when we get to go back to 'normal' 13ATA are a head on the leader board but it's all still to play for!



ENGLISH DEPARTMENT

Creating word clouds from their responses during TEAMS lessons and added a couple more useful words.

The Years 9 students have been broadening their vocabulary by thinking of synonyms for common verbs. The Year 8 students have been thinking of synonyms for different adjectives to support their creative writing.



Babcock School Library Service 'Toilet Roll Challenge' for World Book Day 4th March 2021

Run the competition in your school and then email us with photographs of your winning entries for each category.
Open to all schools (subscribing or non-subscribing).

5 Categories

KS1
Year 3/4
Year 5/6
KS3
Staff



The Brief:

- The design should be created using cardboard tubes whilst in their original cylindrical shape – that's the challenge!
- The tubes cannot be wrapped in paper but it is acceptable to stick things on to create the design.
- The design should represent your favourite book character or book.
- Any size cardboard tube is acceptable e.g. kitchen roll tube, wrapping paper tube.
- Any medium can be used to achieve this e.g. felt tip, ink, paint, collage.

The deadline for entries is 5pm Friday 26th February.

Email photos of your winning entries to

ldp-schoolslibraryservicecentral@babcockinternational.com

Judging will take place on 1st March with the winning schools notified on 2nd March.

Prizes should be sent out in time for World Book Day.



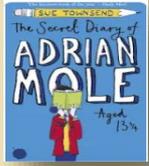
RECOMMENDED READS FROM 7MCU



Taran Dhaliwal recommends:

Wonder by R.J. Palacio

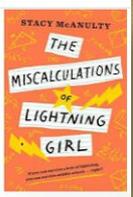
I recommend this book because it is a heartfelt tale of a boy with a medical condition affecting his life. I love how it jumps from character to character instead of focusing on just Auggie. Though I'm a person who does not usually cry, I found this really emotional and it made me bawl my eyes out. That is why I think it is good for everyone - even the toughest of the bunch can feel sad after reading this.



Dexter Farquhar recommends:

The Secret Diary of Adrian Mole by Sue Townsend

I think this book is good as it is very funny. It is about the life of a teenager so it would help prepare you for later on in life and has a variety of different words to help widen your vocabulary.



Yelena Stevens recommends:

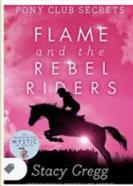
The Miscalculations of Lightning Girl by Stacy McAnulty.

Also

The Harry Potter collection by JK Rowling.

The Twisted Tales collection and The Hunger games.

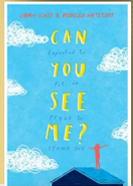
For older readers who are interested in history; Pride & Prejudice



Emily Bond recommends:

Flame and the Rebel Riders by Stacy Gregg

My favourite Book is from the pony club series Book number 9. It is very good if you like horses.



Katie Rich recommends:

Can You See Me by Libby Scott and Rebecca Westcott

A girl with autism start in secondary school and she is in a different tutor group to all her friends. With Libby Scott's 11yr old diary entries this is an authentic, powerful, and truly memorable book that will change your view of autism forever.



Amelia Brake recommends:

A Sprinkle of Sorcery by Michelle Harrison

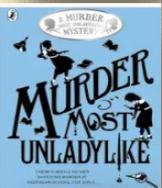
The Widdershins sisters go on magical adventures.



Ellie Rich recommends:

The Boy, The Mole, The Fox and the Horse by Charlie Mackesy

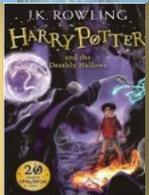
I recommend this book because it is not really a story book but is a book filled with lots of positive comments.



Emily Leigh-Mallory recommends:

Murder Most Unladylike by Robin Stevens

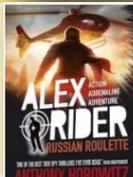
I recommend this book because it is fast paced and thrilling. It is great for mystery lovers. It has great characters in it as well.



Esme Whitmarsh recommends:

Deathly Hallows by JK Rowling

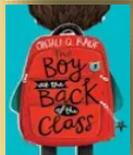
Well, any Harry Potter book it is worth reading and then reading again.



Seth Marsdon recommends

Alex Rider: Russian Roulette by Anthony Horowitz

A fast action thriller that will keep your heart racing.



Katie Ings recommends:

The Boy at The Back of The Class by Onjali Q. Rauf

This is the story about how one ordinary nine-year-old child and three classmates are full of empathy for Ahmet, a boy who comes to their school as a refugee from Syria.

Mathematics Half Term

P1 & P2 Challenge

Mathematics is all around us and is used extensively in our everyday lives. There are so many occasions where I came across mathematics this week apart from teaching in our virtual classrooms at present.

Below are some everyday examples where I have used mathematics this week. Your challenge for the week of half term is to find some mathematics in everyday life or some mathematics you or anyone in your household uses. Send me an email with the aspects of mathematics you have noticed, found or used during half-term. It doesn't have to be a long log or list, pictures with a brief explanation would be just as good.

A P1 will be awarded for any contribution containing 3 or more aspects. A P2 will be awarded for the best entries. Happy mathematics searching and a happy and well earned half term break to you all.

Send entries to: mbrailsford@honitoncollege.devon.sch.uk before Monday 1st March



Savoury pancakes

By [Elena Silcock](#)

★★★★★ 3 ratings [Rate](#)

Prep: 10 mins Easy Serves 4
Cook: 10 mins

Ingredients

- 200g [plain flour](#)
- 2 [large eggs](#) , beaten
- 500ml [milk](#)
- oil , for frying
- 130g ham , cut into small chunks
- 150g [cheddar](#) cheese, grated

Our simple savoury pancake recipe is great with a sprinkling of strong cheddar and chunks of ham for an easy supper or weekend brunch

Cooking

BEEF Cooking Times & Temperatures

Oven Baked or Roasted Beef

Approximate Cooking Time (minutes per pound or as indicated)

Beef Cut	Oven Temperature	Weight (pounds)	Approximate Cooking Time (minutes per pound or as indicated)				
			Rare (140°F)	Medium-rare (145°F)	Medium (160°F)	Medium-well (165°F)	Well Done (170°F)
Rolled rump	300-325°F	4-6 lbs.	25 min/lb	26 min/lb	28 min/lb	29 min/lb	30 min/lb

CDT



Shopping





Devon Virtual Games Cross Country

During the Autumn term, Years 7 and 8 students participated in the Devon Virtual Games Cross Country Challenge. Competing against other schools throughout Devon, students were tasked with running as far as possible in 8 minutes. The event was a huge success with Devon entries totaling in excess of 11000 primary and secondary school children.

Over 3600 of these participants came from East Devon - this was the highest participation area in Devon.

Our students showed great determination and resilience and achieved some impressive distances. There were some great individual and team successes from the virtual games compared with the results against other schools in East Devon and the whole of Devon .

A huge congratulations to the following:



Team:

Years 7&8 received a **bronze team award** in East Devon

Individual Winners

Ava L. and Tia W. received a **gold award** for achieving the best distance across the whole of Devon for years 7 & 8

Ben M. and George P. received a **silver award** for their individual distances completed for East Devon for years 7 & 8

Riley P. and Matthew S. received a **gold award** for their individual distances completed for East Devon years 7 & 8

We are very proud of our students' efforts and we look forward to handing out certificates and medals when they return to college.

Devon Virtual Games Sportshall Athletics competition

Congratulations to the Years 7 & 8 students who participated in the Devon Autumn Virtual Games Sportshall Athletics competition. The event had over 3700 primary and secondary school entries across Devon.

Team:

The Year 7 Team came 2nd / silver in Devon.

Individual Winners in East Devon:



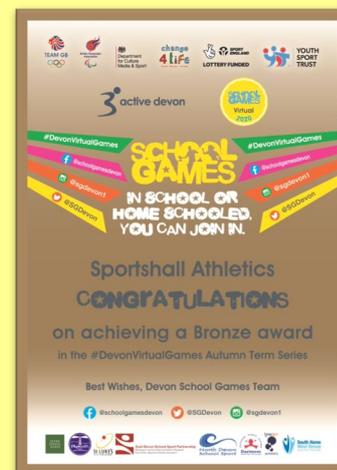
Mia W. Year 7



Harry R. Year 8



Ben M. Year 8



Jude P. Year 8

Golf / Design your Own Course and 4 Skills Games

Opens: Monday 1 February 2021
Closes: 5pm, Friday 26 March 2021

Brief Description of the Event:

This event is aimed at primary and secondary school students to develop their knowledge, skills, and creativity of golf either at home, or at school in their bubbles.

The Golf Event includes:

- An introduction to golf - find out some facts about the game.
- Create and design your own golf course on paper or computer.
- Complete some or all the skills cards.

To achieve one of the Bronze, Silver or Gold e-certificates you will need to:

- Design and draw a nine-hole golf course on paper or computer, a nine-hole golf course for **BRONZE**
- Complete Bronze and two further skills of your choice for **SILVER**
- Complete Bronze and Silver and all the skills for **GOLD**

Skipping Challenge

Opens: Monday 1 February 2021
Closes: 5pm, Friday 26 March 2021

Brief Description of the Event:

The #DevonVirtualGames has an exciting opportunity for all the family to get involved in a skipping challenge. If you do not have a skipping rope at home, do not worry, as we want to offer you an incentive to join the challenge. Click on the link below to receive a maximum of two free skipping ropes per family, or two per Key Stage for schools that are working with key worker children. The skipping ropes will also be delivered direct to your door. Skipping Challenge Rope Incentive Form. There will be a choice of a Gold, Silver or Bronze challenge at which consist of different elements such as Single Bounce, Double Bounce, Run, Slalom Skip and Speed Skipping. Can you complete the skipping sequence for the duration of time set? If you are not sure what these are, click on the relevant link below to take you to the #DevonVirtualGames Dan the skipping man challenges. He makes it simple and super easy to follow.

Please click on the link for information: [Virtual Games | collegesite \(honitoncollege.com\)](http://Virtual Games | collegesite (honitoncollege.com))

PE @ Home Challenges Session, Dance

#stayhomestayactive
@PEatHome1

EXPLORE

V Street dance is a contemporary dance form that started on the streets in New York.

Some examples of street dance include hip hop and breakdance.

Bright ideas:

Waving:

Can you create a wave with different parts of your body?

- Try waves with your arms
- Try waves with your legs
- Try waves with your whole body

Have a look at this video for some great ideas:

<https://www.youtube.com/watch?v=HAgU0awtPFs>

Popping and Locking

This involves tensing your muscles to create movement.

- Can you pop and lock your arms?
- Can you pop and lock your legs?
- How many different parts of your body can you pop and lock?

<https://www.youtube.com/watch?v=a7mwp8rCuNg>

<https://www.youtube.com/watch?v=rTVGczzHPv8&t=8s>

@KESSPB

@awhitehousePE

@SarahLayPE

Where can I find out more about Dance?

<https://www.danceexchange.org.uk/>

<https://www.stepsdance.co.uk/>

<https://www.facebook.com/DebonairDanceAcademy/>

PRACTISE

You will be working on popping, locking and waving.

Can you create 10 seconds of dance which contains locking, popping and waving?

Can you challenge a member of your family to a dance off using these techniques?

Art Challenge!

Street dance originated in New York in the 1970's. The artist Andy Warhol spent most of his life in New York and died there in 1987.



Can you find any other examples of Andy Warhol's paintings?

- What genre of artwork did Andy Warhol produce?
- What are the characteristics of his artwork?
- Can you find two other artists that also used this art form in their work?



History Challenge

Street dance was created as a rebellion against other traditional forms of dance.

The Peasant's Revolt occurred in England in 1381, during the reign of Richard II.

- What was the Peasant's Revolt?
- What were the causes of the revolt?
- What changes were the peasants demanding?
- What were the consequences?



Can you identify the man in the picture who was the leader of the Peasant's Revolt in 1381?

DEVELOP

You should have created a ten second street dance.

Can you find some music which you could pair your dance with? You might want to start by listening to:

MISSY ELLIOT JUSTIN TIMBERLAKE
CHRIS BROWN FLO RIDER RUN DMC



PARIS 2024

Breakdancing is a form of street dance and is being considered for inclusion in the Olympic Games in Paris in 2024.

Phil Wizard from Canada is the current boys world champion a breakdancing
https://www.youtube.com/watch?v=uM3_HDdNCsw

Can you find 5 interesting facts about Phil Wizard?

How do judges score breakdancing competition



Parent's Tip!

Allow plenty of time to practice each move! Keep your dance simple to start with until you have perfected the technique. Try to use your whole body in your dance!

KS3



Make sure you have enough room to complete the tasks and that you have practiced each technique!

#stayhomestayactive
@PEatHome1

EXPLORE

V Bollywood dance originated in India and was created to tell a story or send a message.

Can you practise different movements which are associated with Indian dance?

Bright ideas: Hand Gestures



Can you practise these hand gestures which are essential in Indian dance?

Can you move in different ways whilst practising these gestures?

- Try one step from side to side.
- Try 3 steps from side to side.
- Can you lightly bounce whilst side stepping?

- Try watching this video:
<https://www.youtube.com/watch?v=pboS22a0p9U>

Footwork

Can you move whilst demonstrating your hand gestures?

- Use your hips to move your body.
- Can you move in different directions?
- Can you bounce while you move?

<https://www.youtube.com/watch?v=ojbGIBOYo8o>

@KESSPB

@awhitehousePE

@SarahLayPE

Where can I find out more about Dance?

<https://www.danceexchange.org.uk/>

<https://www.stepsdance.co.uk/>

<https://www.facebook.com/DebonairDanceAcademy/>

PRACTISE

For this challenge, you will need to use all of the hand gestures and movements that you have already practised.

Can you create a 10 second Bollywood dance with hand gestures and movement?

Record your dance – what aspects are good and what could you improve?

Look for other Bollywood dances and see how they compare with yours.

Geography Challenge!



India is an emerging national economy and is part of a group of countries called "BRICS".

- Which other countries are part of the BRICS group?

Many Transnational Corporations (TNC) have set up factories and offices in India.

- What are the advantages of TNCs to India?
- What are the disadvantages of TNCs to India?

Can you give some examples of major TNCs that have set up their factories in India?



RE Challenge

Over 80% of people who live in India are Hindus.



Shiva is one of the three Hindu gods. Shiva is known as the "destroyer" and "transformer" and is connected to re-birth and change.

- Can you name the other 2 Hindu gods and find out 5 facts about them?
- Why is Shiva so important to Indian dancers?
- What other religions are represented in India?

DEVELOP

Indian dance is full of expression and gesture:

<https://www.youtube.com/watch?v=RDI-RaFgr19s>

Can you find an Indian song that you can link with your dance? Can you use some of the dance moves in the video above to enhance your dance?

Hrithik Roshan is famous for his dancing in Bollywood films.

- Can you find 5 facts about him?
- Can you find out the name of a film that he has starred in?



Costumes are an essential part of Indian dance. They are bright and colourful. Can you design an Indian dance costume?



Parent's Tip!

Take your time and practise the hand gestures. Pick out the simple movements when you first start. Find inspiration online!

KS4



Make sure you have enough room to complete the tasks and that you have practiced each technique!

Ellie R



Year 7

Natural Form

Year 7 observational drawings using graduated tone, we are very impressed with the care taken by students to use tone and leave no white gaps apart from the lightest highlights.



Katie I



Poppy G



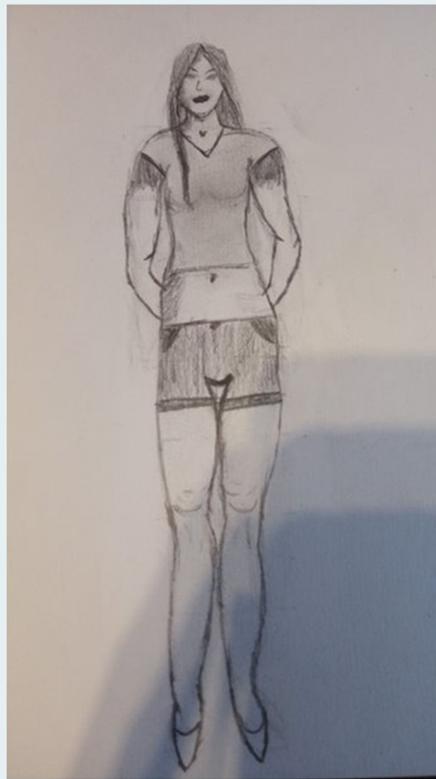
Lily M

Year 8

Character Figure Drawings

Year 8 are working on human body proportion to design their full length character. We have some lovely pieces of work being handed in on Class Charts!

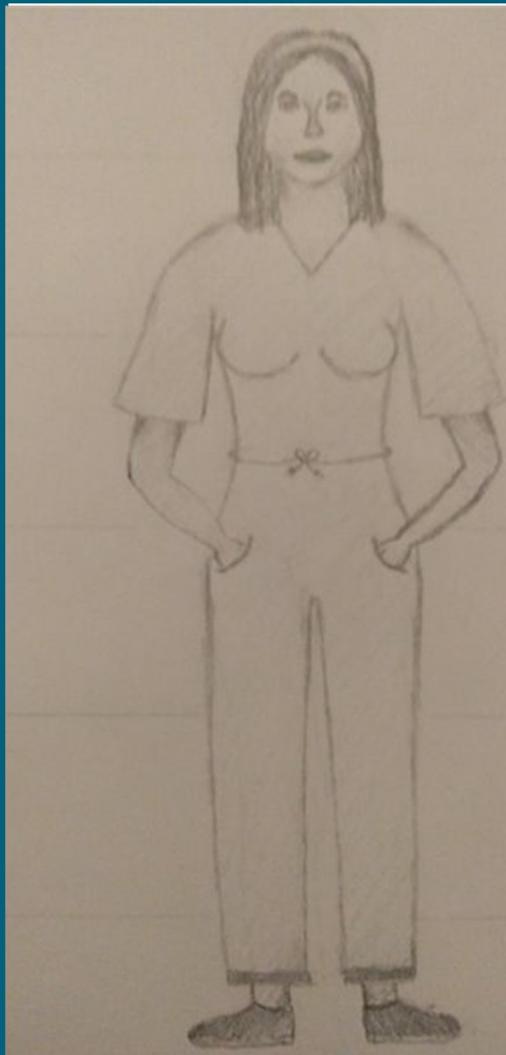
Shout out to Abbie E for challenging herself with clay (below) and going above and beyond the work set. It's an excellent piece of sculpture in good proportion!



Kirston N



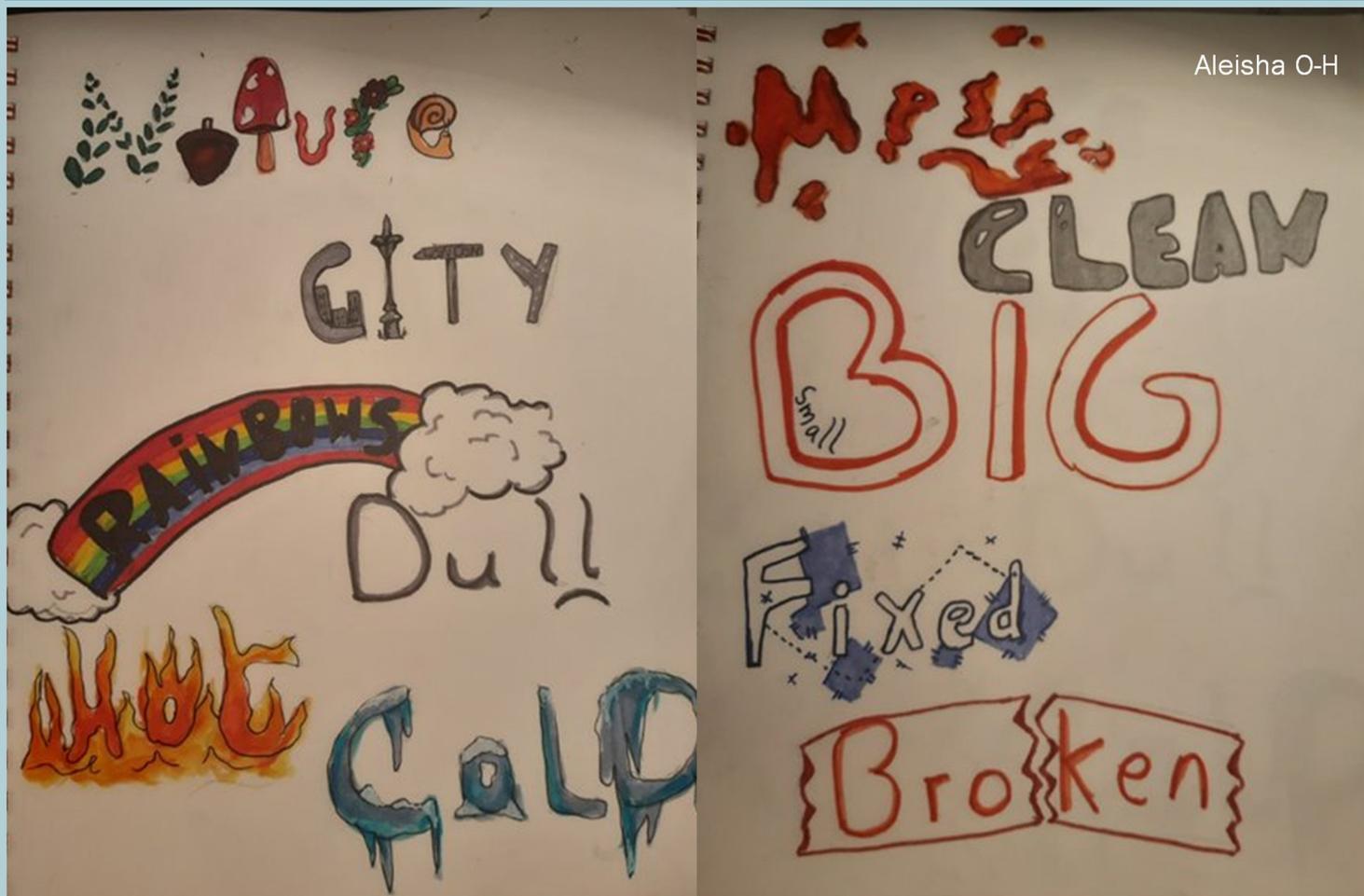
Milly E



Year 9

'Visual Onomatopoeia' Antonyms

Drawing opposite word pairs to look like their meanings is most recent year 9 challenge. Here are some more great ideas handed in this week. We're looking forward to seeing Year 9 illuminated letter design work after half term.



ROYAL ACADEMY OF ARTS

YOUNG ARTISTS' SUMMER SHOW

Apply now for the Young Artists' Summer Show, an exciting opportunity for artists aged 5-19 to exhibit their work online and onsite at the Royal Academy of Arts in London!

See the RA website for more details.

www.royalacademy.org.uk

We know we have many talented artists at College who should consider entering this prestigious show. If you would like to enter, please email Mrs Creed who can help you with the application process:

dcreed@honitoncollege.devon.sch.uk

GCSE

FINE ART

February 2021

Welcome, we would like to keep you as up to date as possible with the course content and topics students are covering. If you have any questions, please do not hesitate to contact us at College. We've been really impressed with the work our GCSE Art students have been completing at home over the first half term and you will have seen some of this work celebrated in the newsletter each week.

Just a reminder: the online portfolio is the 'coursework' in photography. In year 10 it will contribute towards 60% of their final grade and in year 11 it will be 100% of their final grade.

For year 11 students and parents, below is an extract from our Art & Design: Fine Art Exam Board at the end of last week. Still 'no news' really!

The UK government has announced that the 2021 summer examinations will be cancelled and based on teachers' assessment of where learners are performing, it has not yet been confirmed as to what form assessment of Non-Examined Assessment components in the creative subjects will take this year.

*"As you're aware for **GCSE and A Level Art and Design** we have already removed the Component 2 assessment, and we are waiting to hear what the arrangements will be in respect of assessment and grading of the Component 1 personal portfolio."*

It continues to be vitally important complete all work to the best of your ability, using the assessment objectives and level descriptions shared previously to guide you.

Ms K Blockley | kblockley@honitoncollege.devon.sch.uk

Need Help?

As advertised in previous weeks, we also have the ['If In Doubt...Draw' presentation](#) that provides a wide range of support tutorials and reminders for time management that can inspire students working at all levels from super confident through to unsure or worried. The main thing with Art is to do it and do it regularly. The Visual Arts SharePoint site has lots of useful resources: <https://honitoncollegedevonsch.sharepoint.com/sites/Visual%20Arts%20GCSE>

FINE ART YEARS 10 & 11

What are we studying this term?

Art work is based around projects. Each one has a title that leaves room for students to develop their own interests as well as cover key concepts:

Year 10: Viewpoint – Printmaking & Observational Skills

Year 11: Event/ Personal Project



Year 10

This term we have been working in the main on observational skills developing the sketchbook. The project we would usually be exploring at this time is the Printmaking project – research work for this project has been set but the practical work will be completed when we return to college as specialist equipment and materials will be required.

Year 11

Last term students were working on their final coursework project: Event. As you can see from the extract above there will not be an Externally Set Assignment (ESA) this year but this just increases the importance of their coursework projects (component 1).

This term they have had the option of developing the Events project further or taking their work in a new direction, we used our coursework audit in January to check through the work already completed and set work individually as required to improve and/or develop projects further. Many students have come to pick up their folders and extra paper and materials, if you are keen to do this please alert Ms Blockley and we can arrange for work and materials to be delivered to Reception for collection.

Year 10

How could you support at home?

Year 11

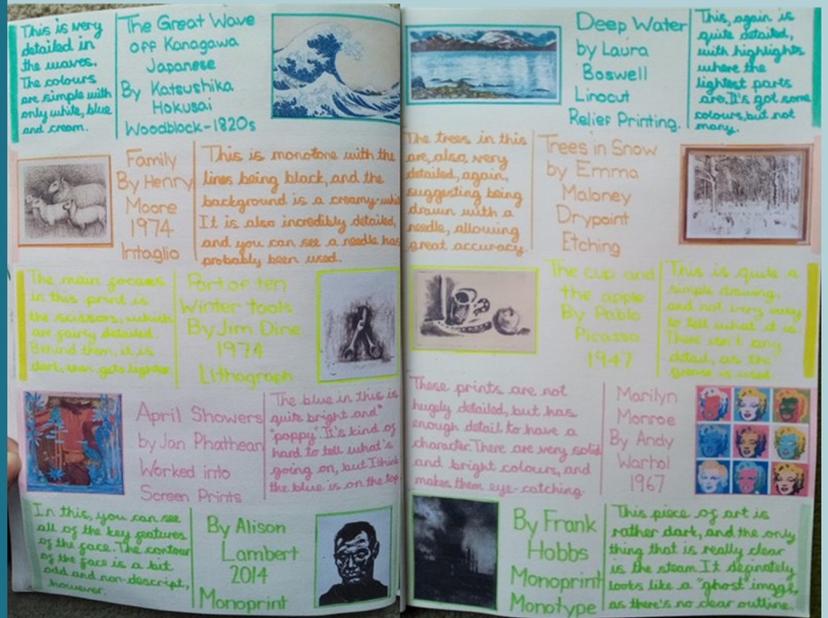
Any support you can give with photoshoots and observational drawing at home would be appreciated! Regular drawing practice is very valuable for building skills, taking time to add detail and tone to a drawing can make all the difference, checking how long work is taking, asking how they are selecting their subject matter and setting it up, asking how they are using tone and texture to show the three dimensional surfaces of things are all good prompts. Encouraging your child to check their feedback on Class Charts and act on it and to contact their teacher if unsure will also be very helpful, often this can cut short any worrying as we can iron out any misunderstandings and help students make progress.

Please continue to ask your child to show you their portfolio and talk through what they have done and what they plan to do next. They should be able to explain their ideas and hopefully you can see the connections between the artists and their own work. The portfolio (mainly the sketchbook) should also show this creative journey with visual imagery, drawing, annotation, research into the work of other artists, composition plans and experiments with materials all working together so it's clear from the sketchbook how and why the student has developed the project as they have; so, the sketchbook should explain itself without the student being present as this is how the examiner would experience it. Checking that your child's ideas are indeed clear and links are made to the work of other artists and development of ideas would be a good way to support; perhaps your ideas and suggestions will develop their work even further!

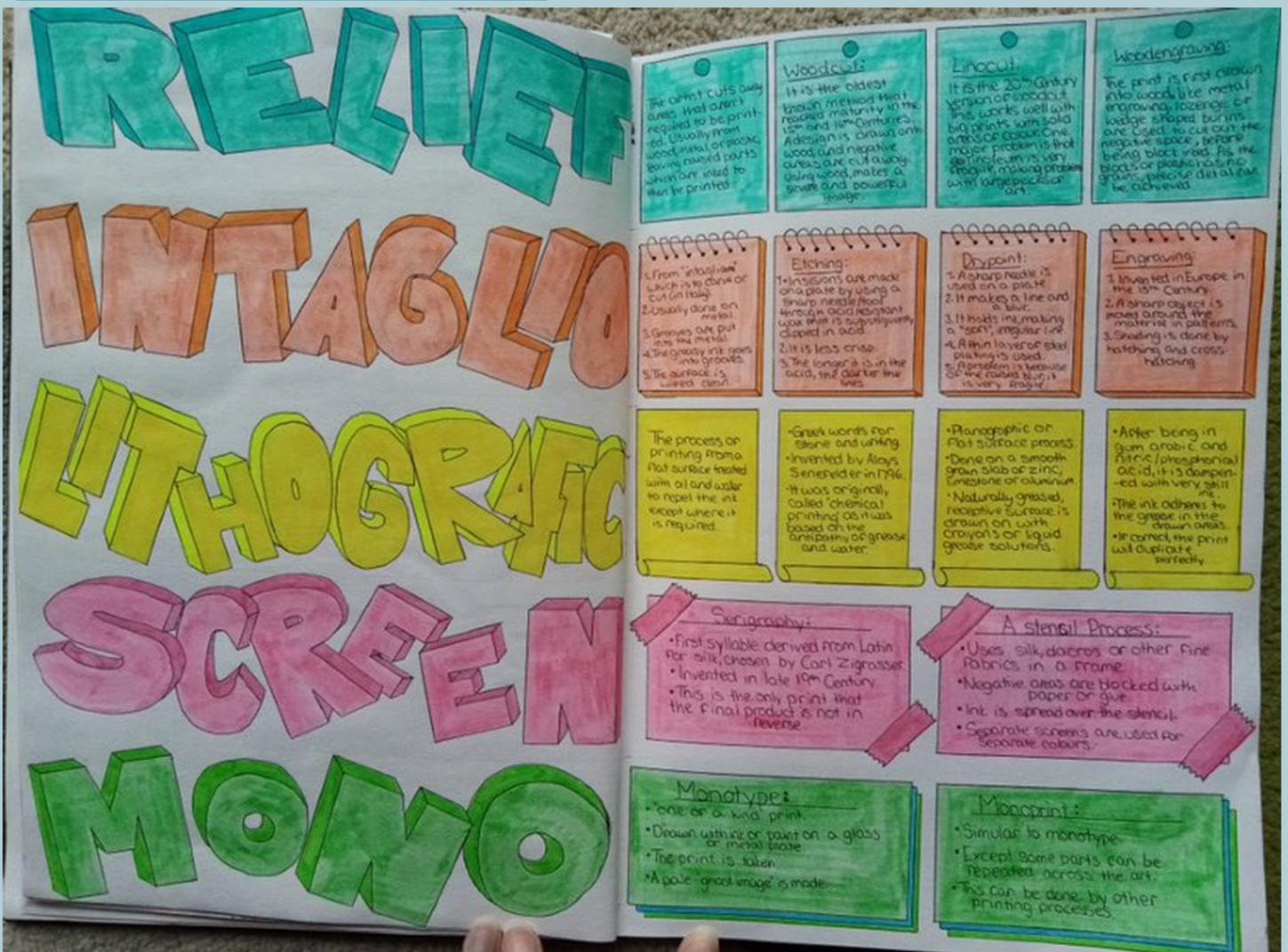
Year 10

Printmaking Techniques

Year 10 have been researching printmaking techniques so they are ready to use them when we return, we've had some beautifully presented and detailed research assignments, well done! Our next piece of research is underway at present, a written analysis of a piece of printed artwork.



Ami G



Ami G

Print making research

Relief printing

In relief processes the artist cuts away areas not requiring to be printed from a smooth wood, metal, or plastic surface, leaving raised portions which are then inked before the print is taken. The process of relief printing is used in; wood cut, linocut, wood engraving and metal cut. It is a similar process to making a stamp.



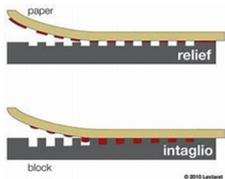
Intaglio printing

Intaglio printing is the opposite of relief printing, in that the printing is done from ink that is below the surface of the 'plate'. The artist will cut away the areas where they want the ink and then the printing ink is rubbed into the incisions or grooves, and the surface is wiped clean.

Intaglio printing is normally done on a metal surface, called a plate, the most common materials are; copper, zinc or steel. Intaglio printing is used in engraving, Dry point, mezzotint and etching.



The difference



Lithographic printing

Becky T

In lithographic printing a flat stone or metal plate is used on which the image areas are worked using a greasy substance so that the ink will adhere to them by, while the non-image areas are made ink-repellent.

Normally a plate of limestone zinc or aluminium is used which are all naturally grease repulsive. These surfaces are then drawn on using grease crayons or liquid grease solutions. After treatment (with a chemical desensitizing solution) the plate is dampened and the ink is rolled onto the surface.



Screen printing

Screen printing is stencil version of print making, it's the process of pressing ink through a stencilled mesh screen to create a printed design. To create a screen print; non-image areas are blocked out with a stencil made from paper glue or other materials, then a frame with a screen made from, silk dacron or some other fine mesh fabric is placed over it, after that paint or ink is forced the opening in the fabric by a squeegee. A separate screen is prepared for each colour required.



Monoprinting

Monoprinting is a one-off fine art printing technique that uses a sheet of glass or Perspex to transfer a unique design onto a sheet of paper. The design is drawn with ink paint or other materials on a metal or glass plate and the print is taken.

There are two versions of monoprinting; monoprint and monotype. The difference between monoprinting and monotype printing is that monoprinting has a matrix that can be reused, but not to produce an identical result. With monotyping there are no permanent marks on the matrix, and at most two impressions (copies) can be obtained.

Scarlett R

Relief printing

The process in which the artist cuts away areas not required to be printed from a smooth wood, metal, or plastic surface, leaving raised portions which are then inked before the print is taken.

- Woodcut - oldest print method cut design into wood then cut away negative space
- Linocut - 20th century using linoleum, there is also wood engraving.

Intaglio printing

Intaglio (Italian to carve) comprehends a number of related print making techniques usually done on a metal plate. Grooves or pits are incised into the surface of the plate either with the use of a sharp instrument or by the action of a strong acid solution. A grey ink is then worked into these depressions and the surface is wiped clean.

Engraving, Drypoint (sharp needle on the metal), Mezzotint, Etching

Lithographic printing

It is where the image of the content you work is produced on a plate which is then covered in ink and used for printing. This process can be used to print on paper, cardboard and many other materials. Drawing an image directly onto the printing element.

Screen printing

Screen printing is the process of transferring a stenciled design into a flat surface using a mesh screen, ink and a squeegee. Fabric and paper are the most commonly screen-printed surfaces, but with specialised inks it's also possible to print onto wood, metal, plastic, and even glass. Non-image areas are blocked out with paper, glue or any other supply.

Monoprint/Monotype

Monoprinting is a one-off fine art printing technique that uses a sheet of glass or perspex to transfer a unique design onto a sheet of paper. No two prints are alike. It can only be used once (mono = single). Roll out ink on to a plate (evenly) with a cloth wipe off ink from your plate. Then take a sheet of paper. Another way is to place the paper onto the back of the plate and draw on the back as the ink will come over on the paper.

PRINT MAKING

RELIEF

SCREEN

MONOPRINT

INTAGLIO

Print Making Research

Definition - creating artwork using prepared plates or block(used to multiply artworks)

Relief Printing

Definition - printing from raised images, such as letterpress or flexography

Examples of relief prints would be a lino print and a woodprint/woodcut



V. Wallace - Kathie Kollwitz V. Wallace - Andy Warhol Rachel Newling - Flowers

Lino cuts are a design or form carved in relief on a block of linoleum. This is a 20th century technique that is useful for large work as it can cover a lot of space fairly easily. Linoleum is an easy material to manipulate, however this is also a drawback because of its fragility, meaning its prone to breaking.

Wood cuts are a print of a type made from a design cut in a block of wood, formerly widely used for illustrations in books (Being quite an old technique). They are compared to wood engraving and are quite easy and effective, particularly for small scale artwork. It is a sturdy tool and is rather similar to a linocut in many ways.

In relief printing areas are removed from the material used to create the print, which leaves raised areas that will be inked. The purpose of this is so that when it is pressed down only these 'raised' parts will actually make an impact on the material pressed down. See earlier examples.

It is popular for relief prints to be in one colour (black), but other colours are also sometimes used and layers of different colours can be created by using a different pattern. Most of the artwork created don't have small intricate details, instead having bold marks, which can be unrealistic, however that is part of using this printing style, as shading isn't really possible.

Lithographic printing

Definition - a method of printing originally based on the immiscibility of oil and water. The printing is from a stone (lithographic limestone) or a metal plate with a smooth surface



Chicago snowstorm - Charles Turzak Shelter from the storm - Escher

The original name of this process was chemical painting, which is almost identical to what it actually is. Lithographic prints. It originally used limestone, which is a naturally grease-receptive surface, which is an important factor contributing to this style of printing.

The method is as follows: Draw on the surface with 'grease', use a desensitizing solution and dampen the surface. The ink will only remain present in the areas the artist has chosen it to.

Screen printing

Definition - the technique of creating a picture or pattern by forcing ink or metal on to a surface through a screen of fine material.



Andy Warhol - Marilyn (1981)



Anne Marie Cadman

The method of screen printing is definitely one of the most popular types of printing and is extremely easy. It consists of this equipment: A stencil, A mesh like material stretched on a frame the ink/paint a material for the print be transferred onto and a squeegee. The stencil should be placed onto the frame, which is pressed down onto the material and the ink/paint is applied onto the frame using a squeegee until there is only excess paint left. The stencil will cause nothing to pass through where chosen, creating the artwork.

This process can also include layering and different colour like in Andy Warhol's Marilyn prints, where there is no gradual shading, but there is somewhat abrupt changes in colour, which is what makes the image decipherable.

Monoprint and Monotype

Definition - single print taken from a design created in oil paint or printing ink on glass or metal

The difference between the terms is that monoprints have some form of a matrix, whereas a monotype does not have a form of matrix.

A ghost-like effect is created through this process.



Alison Lambert



Edgar Degas

Intaglio Printing

Definition - a design incised or engraved into a material.

Explaining further, the material engraved into is usually copper or another similar metal. Small or large 'cuts' can be made in many different ways. For example lines or dots. These incisions are made using sharp tools or even acids. This type of artwork can be made rather well, with this equipment's to a drawing with a pencil, than for example a woodcut would.

This type of printmaking can branch into these three more specific techniques: dry point, Mezzotint and etching.



Henry Moore - Fat Lambs



Dry point - a steel needle for engraving on a bare copper plate without acid.
Mezzotint - a print made from an engraved copper or steel plate, the surface of which has been scraped and polished to give areas of shade and light respectively. The technique was much used in the 17th, 18th, and early 19th centuries for the reproduction of paintings.
Etching - a print produced by the process of etching, coating with a protective layer, drawing with a needle, and then covering with acid to attack the parts the needle has exposed.

Aquatint - a print that resulting similarly to a watercolour artwork, made by etching a copper plate with nitric acid and using resin and varnish to produce areas of tonal shading.
Soft ground - a combination of common etching, usually with grease that is used to make textural lines and texture by pressing into the ground or by drawing with a pencil on a piece of paper laid over it.

The effect of using this printing method is that more details can be created, while still exercising a unique method. There are many different ways to complete an intaglio print and by aiming to create and differentiate between for example a subject and a background. It can be interesting. Small work can also be very impressive in this style.

Cally S



Printmaking

Relief Printing

In relief printing, the artist cuts areas not to be printed out of a smooth wood, metal or plastic surface. The pieces that were not cut out are then inked over before the print is taken.



Rachel Newling - Exotic Flowers 2 (Linocut)



Denise Moser - Woodcut Portrait of Steve (Woodcut)

Types that fall into this category:

- Woodcut
- Linocut
- Wood Engraving

Intaglio Printing

In intaglio printing, the artist incises grooves or pits into the surface of a metal plate. These metals are often either copper, zinc or steel. The cutting is done with either a sharp instrument, or a strong acid solution.



Emma Malony - Trees in Snow (drypoint etching)



David Hockney - A Wooded Landscape (etching and aquatint)

Types that fall into this category:

- Etching
- Aquatint
- Mezzotint

Lithographic Printing

In lithographic printing, the artist draws on a smoothly grained slab of limestone, zinc or aluminium plate with grease crayons or liquid grease solutions. Then, the slab is treated with a chemical desensitizing solution, then rolled on with very still ink.



Toulouse-Lautrec - Poster (Lithograph)

Types that fall into this category:

- Lithographs

Screen Printing

Screen printing is the only printing type that is not printed in reverse from its matrix. Non-printed areas are blocked out with paper or specially prepared stencils, and paint is pressed through the open spaces by use of a squeegee.



Anne Marie Cadman - Screen Printing with Paint and Stencils

Types that fall into this category:

- Serigraphs

Monoprinting

In monoprinting, the design is drawn onto a metal or glass plate with ink, paint or other materials. Since most of the ink transfers the first time around, the second print will be more translucent, or "ghostly".



Degas' monoprint

What types of printmaking fall into this category?

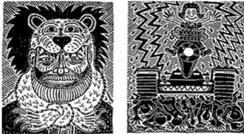
- Monoprint
- Monotype

Connor V

Printmaking Research: Assignment 1

Relief Printing

In relief printing, the artist cuts away areas not required to be printed from wood, metal, or a plastic surface. This means that when the artwork is printed, some ink remains on top while the rest is printed onto the surface. This is the oldest known printmaking method, dating back to the 15th and 16th century, known as Woodcut. The design is drawn on hardwood, and the unused areas are cut away. Another version of this, Linocut, is a 20th century development of the previous technique where linoleum is used, due to how easy it is to cut and handle.



Intaglio Printing

Intaglio (Italian, meaning to carve or to cut) printing is a type of printing that primarily uses metal plates. Grooves or pits are cut into the surface of the plate and ink is worked into these depressions. The surface of the plate is the wiped clean and when put in a high-pressure press enables a soft, dampened paper to be printed with the ink from the depressions.



Lithographic Printmaking

Lithographic printmaking was invented by Aloys Senefelder in 1796. Lithographic printmaking is done on a smoothly grained slab. These slabs can be limestone, zinc, or aluminium. The grease-receptive surface is drawn on with grease crayons or liquid grease solutions. It is then treated with chemical desensitization solution; the plate of stone is dampened with a sponge and ink is rolled onto the surface. The ink remains where the grease particles remain. This allows for designs to be printed.



Screen Printing

Screen printing is the only form of printmaking which is not printed in reverse with its pattern. The technique is a stencil process, using a fine-mesh fabric stretched on a frame. Images that are not wanted to be printed are blocked out with paper, and the ink is forced through the openings of the fabric onto the page. This process is done with a squeegee. A separate screen will be needed for each colour.

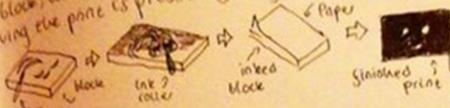


Joe A

Relief Printing

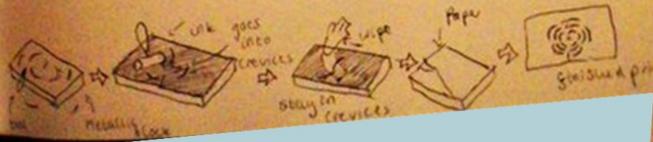
PRINTING

- Often done using a printer block (wooden & linoleum) and ink in many varying colours
- Art work is carved into the wood using various set hoods (sharp tools, acid) and then covered in ink. The ink will only appear on the raised bits. (the negative space of the art)
- A roller is used to apply ink to the block, and then the material receiving the print is pressed firmly on top.



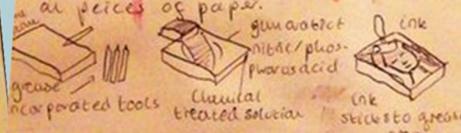
Intaglio Printing

- The opposite of relief printing
- Again making engravings on a block using carving tools and etching plate made of various metals.
- Instead of the ink going into the surface and the recesses being negative space, the ink is put into the recesses, making them positive space and the wiped off of the surface - making that part negative space.
- It is then put through a press



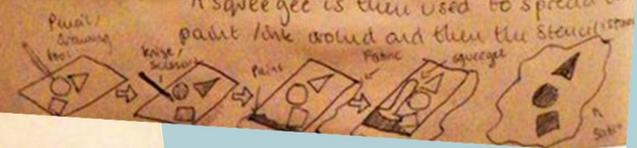
Lithographic printing

- Limestone - a particular type found in a quarry in Germany.
- A set of art making tools such as pencils and crayons with grease incorporated into them - the surface of the limestone is grease receptive.
- It is then chemically treated with gum arabic and nitric/phosphoric acid.
- Ink is put onto it and it only sticks to the grease parts with the tools.
- It is then ~~same~~ duplicated exactly on pieces of paper.



Screen printing

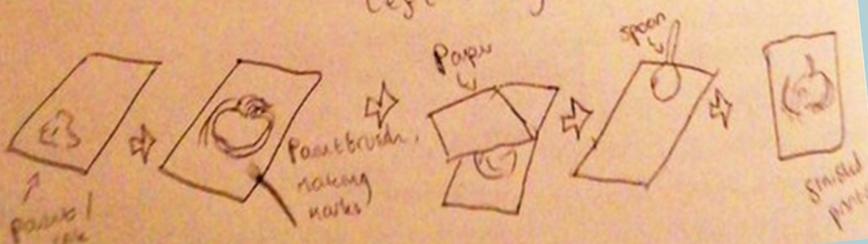
- A design is drawn into which is usually paper.
- Is a paper, the positive spaces of the design are cut off using scissors/knife
- The print stencil is attached to the thing receiving the print - usually a board
- The paint/ink is put on a frame is attached, holding them together
- Paint or ink is gathered at the bottom
- A squeegee is then used to spread the paint/ink would and then the stencil is



SCREEN PRINTING (pt 2)

Monoprints/Monotypes

- Paint or ink is placed onto a glass pane (or another surface) and spread about using the colours corresponding to a design.
- A design is made in the paint/ink (brush, card, pencil etc)
- Paper is then pressed onto the paint/ink and pressed away with something else like a spoon or squeegee.
- The paper is then peeled off and left to dry.



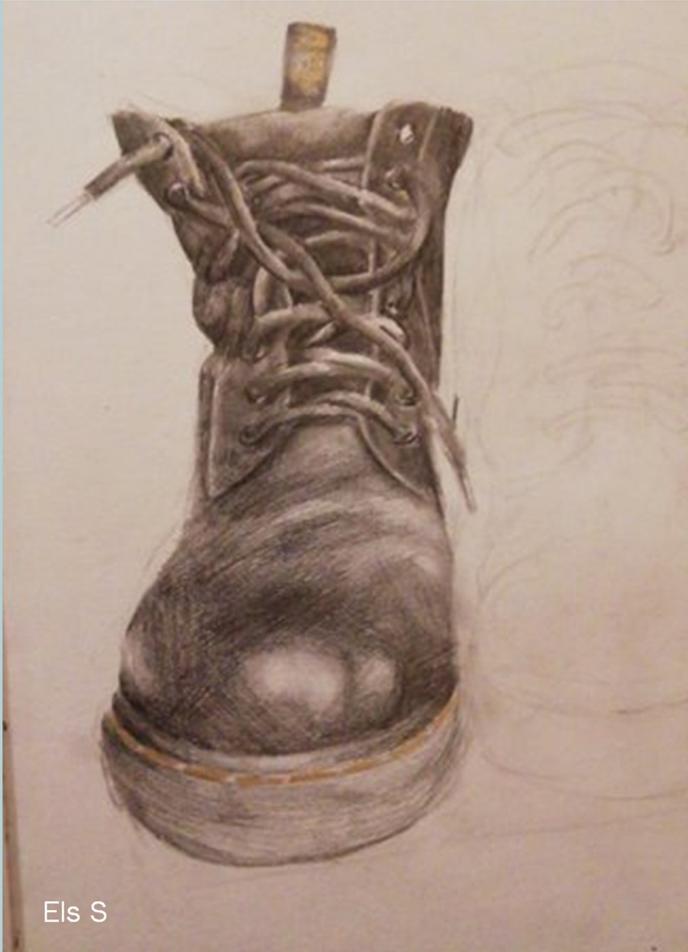
Els S



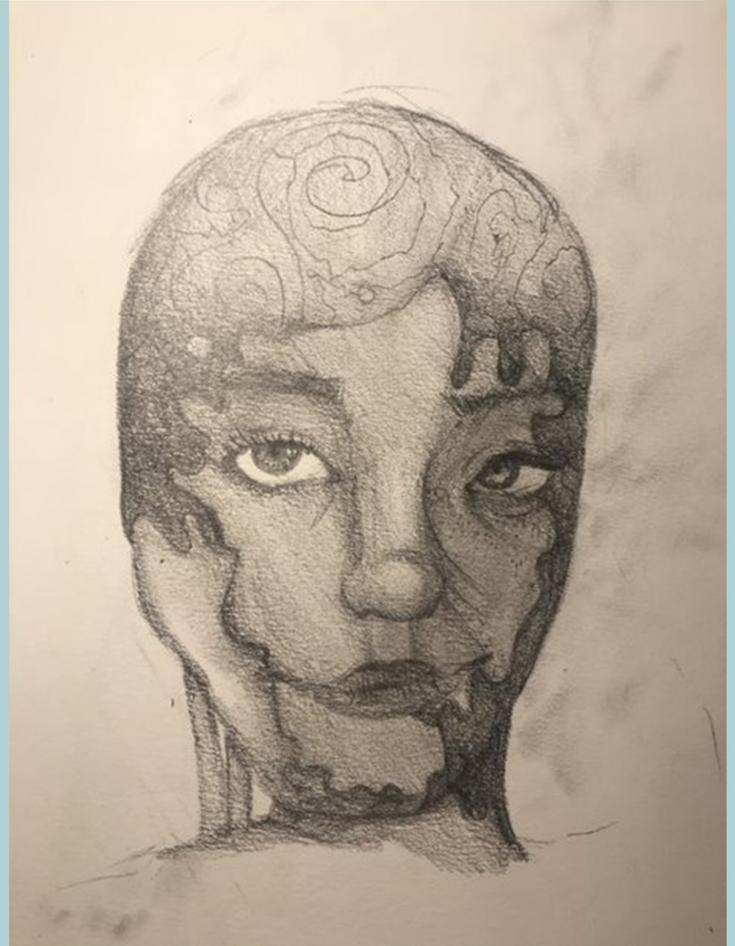
Year 10

Drawing

Year 10 drawings this week are brilliant! We're looking forward to seeing more creative uses of tone and texture next half term.



Els S



Above & below – Rosie I



Tom H





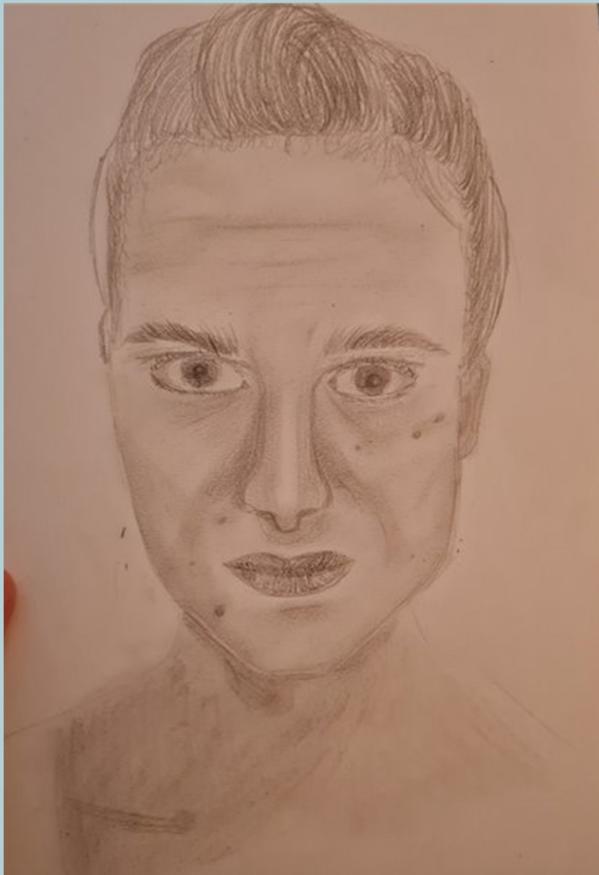
Ami G



Becky T



Ami G



Becky T

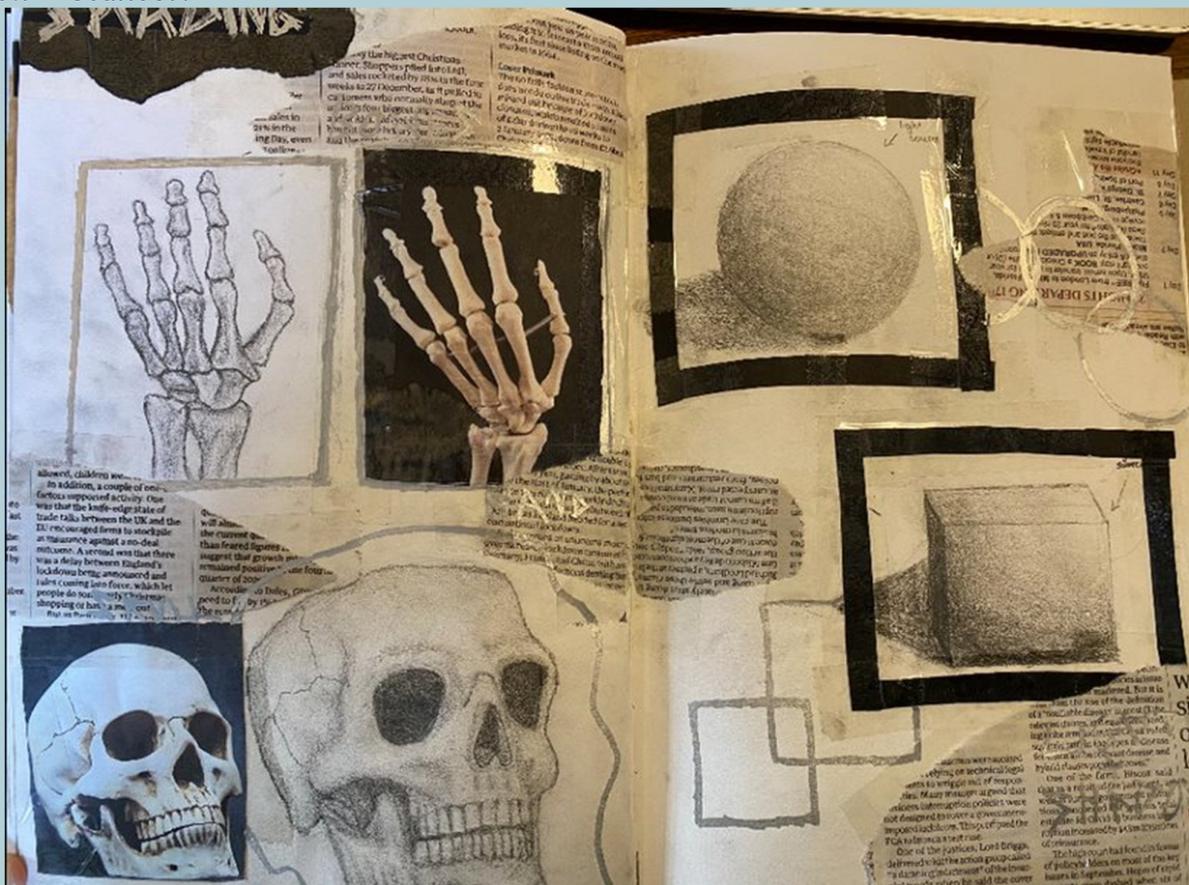


Connor V



Rueben P

Below – Scarlet R



Maria L



Ellie K



GCSE

PHOTOGRAPHY

February 2021

Welcome to the Spring Term GCSE Photography Newsletter. We would like to keep you as up to date as possible with the course content and topics students are covering. I have had to go to a few pages this time to make room to celebrate the work of the Year 10's from last term and to give Year 11's an update on their GCSE course – please keep scrolling! If you have any questions, please do not hesitate to contact us at College.

We have been lucky in Photography as all students continue to upload their work (through 'Weebly') to their online portfolio, although the chances to work together on shoots are less, we can at least still take our camera with us on our daily exercise.

Just a reminder: the online portfolio is the 'coursework' in photography. In year 10 it will contribute towards 60% of their final grade and in year 11 it will be 100% of their final grade.

For Year 11 students and parents, below is an extract from our Photography Exam Board at the end of last week. Still 'no news' really!

The UK government has announced that the 2021 summer examinations will be cancelled and based on teachers' assessment of where learners are performing, it has not yet been confirmed as to what form assessment of Non-Examined Assessment components in the creative subjects will take this year.

"As you're aware for GCSE and A Level Art and Design we have already removed the Component 2 assessment, and we are waiting to hear what the arrangements will be in respect of assessment and grading of the Component 1 personal portfolio."

It continues to be vitally important to complete all work to the best of your ability, using the assessment objectives and level descriptions shared previously to guide you.

Mrs M Jefferies | mjefferies@honitoncollege.devon.sch.uk



Sample of work from last term:

Year 10 – Viewpoints: Urban Landscape (With thanks to Izzy E, Sophie H and Sarah P)

PHOTOGRAPHY YEARS 10 & 11

What are we studying this term?

Photography work is based around projects. Each one has a title that leaves room for students to develop their own interests as well as cover key concepts:

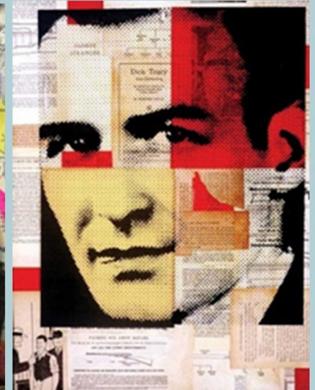
Year 10: Viewpoint – Self/Portraits

Year 11: Event/ Personal Project



Year 10

This term, we have started to explore Portraits through the work of Martin Schoeller and Michelle Caplan. Schoeller has challenged us to think about our lighting, backdrops, and props. Caplan's work stretches us to work with a variety of materials in collage.



As the lockdown continues, the next step will be to explore physical and digital editing (the later using an online alternative to Photoshop - www.photopea.com). All the time we are looking to explore how we can represent personality and identity, and maybe even sharing insights into contemporary culture.

Year 11

Last term students were working on their final coursework project: Event. As you can see from the earlier extract there will not be an Externally Set Assignment (ESA) this year but this just increases the importance of their coursework projects (component 1).

This term they have had the option of developing the Events project further or taking their work in a new direction. In place of generic live sessions, you will be aware that I have been running 15 min 'tutorial' sessions to give personalised feedback and support the development of their ideas. These have been working particularly well in this context as I find the students are more willing to share ideas, support each and learn from each other.

PHOTOGRAPHY YEAR 10 & 11

Questions you could ask at home.....

Year 10 – Any support you can give with the photoshoots at home would be appreciated! At the moment, I know they can cause disruption as they take time to set up and arrange. Also challenge your child to explain what they have done and what difference it has made to the final image – they can then use this discussion to help with their written explanation and gain vital marks.

Year 11 – Please continue to ask your child to show you their portfolio and talk through what they have done and what they plan to do next. They should be able to explain their ideas and hopefully you can see the connections between the artists and their own work. Perhaps your ideas and suggestions will develop their work even further!

Need help?

The Visual Arts SharePoint site has lots of useful resources:

<https://honitoncollegedevonsch.sharepoint.com/sites/Visual%20Arts%20GCSE>

For inspiration:

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

KEY WORDS

Viewpoint – Urban Landscape		Viewpoint – Self/Portraits	
Viewpoint: close up, extreme close up, long shot, worm's eye view, bird's eye view, over the shoulder shot	Collage Colour Depth of field Aperture Composition	Proportion Features Studio Scale Expression Font Text Negative space Messages Captions Speech Story board	Self Identity Media Materials
Landscapes			
Layering			
Media			
Materials			
Rhythm			
Harmony			

DRAMA

Year 7

Writing a Play Script and Costume Design

Year 7 have been writing plays scripts based on a children's book and designing a costume for one or more of the characters. Here are a few extracts from some of the excellent ideas received so far. Well done everyone!

The tailor of Gloucester script.

Characters: #

Mice: Small short and thin, extremely sweet and kind.

Simpkin: Very chubby and tall, overly sensitive, loves his master (the old man)

Bob: Incredibly old and sad, starving, skinny and frail.

Bully 1: Hates Bob, loves bully 2, very insensitive.

Bully 2: Feels bad for Bob follows Bully 1's commands.

Scene 1:

A dark stormy cloud hung over the beautiful sky.

There was a little Tailors shop, stage left, slightly falling apart- debris was falling creating a cloud of smoke.

There were loads of cute little cottages opposite the tailor's shop, stage right, all perfectly architected, each topped with ivy and brightly coloured flowers.

The bright sky was forming bringing life and light to the little town of Gloucester. The sun starts to fly into the scene making the scene happier and more energetic. A huge gust of wind blows into the scene- all windows open.

Bob: What a lovely day! (walks out of his bedroom into his workshop)

(Little mouse runs into the scene from stage left)

Mouse 1: Squeak! Oh sorry, where are my manors- my name is nibbles.

Mouse 2: Oh, look at you squeak-sis talking to a giant I see- (starts laughing)

Mouse 1: Shush! I wasn't asking you jeez...

Bob: (Turns and faces the mice) Oh, hello little one! The names Bob!

(Awkward silence)

Mouse 2: Yea, I'm just going to leave now- bye!

(Bob sits on his broken chair sitting down, looking down at the floor.)

Snow starts to fall blowing into the little shop.

Demi S has written this lovely adaptation of the 'The Tailor of Gloucester'.

Costumes on the next page.

Mouse 1: (Shivers) I-it's getting c-cold don't you t-think?

Mouse 2: I mean you are right buuuuuuuuuut I don't mind the cold if I'm honest....

Bob: (Stares at them with a pitiful look.) How about I make you and your buddies some little coats to keep you all warm- I'm a tailor you know.

Both Mice: Yes!!!!

(sewing little coats for the little beasts)

As the sad and cold days passed the man became more and more sad and depressed, he had no food and had little to no money.

(Tap Tap Tap)

Royal Mouse: (sighs) Why can't you seem to hear me? I have to go soon, come on look at me!!!!

Bob: Huh, what's that squeaking sound- probably the little mice having an argument. Ok let's see- Oh, hello your majesty.

Royal mouse: Psh took long enough. Anyway, I was wondering if I could get one of those coats, they look genuinely nice.

As Bob worked away at the little coat, he felt incredibly ill but pushed through, working for hours on end.

*Simpkin enter via right stage

Simpkin: Ah! Hello Bob, I have finally got you your pipkin of milk- hop you enjoy.

Bob: (Bob smiles) Thankyou Simpkin, but do you have my cinnamon roll?

Simpkin: Oh I'm so sorry I completely forgot, do you want me to g-

Bob (interrupts) No it's fine Simpkin!

(Bob faints)

Simpkin: NO! Are you Ok- do you n-need help!?
By Demi S

End: He eventually dies from starvation.



Demi S

He wants to stop racism and make all people equal and free

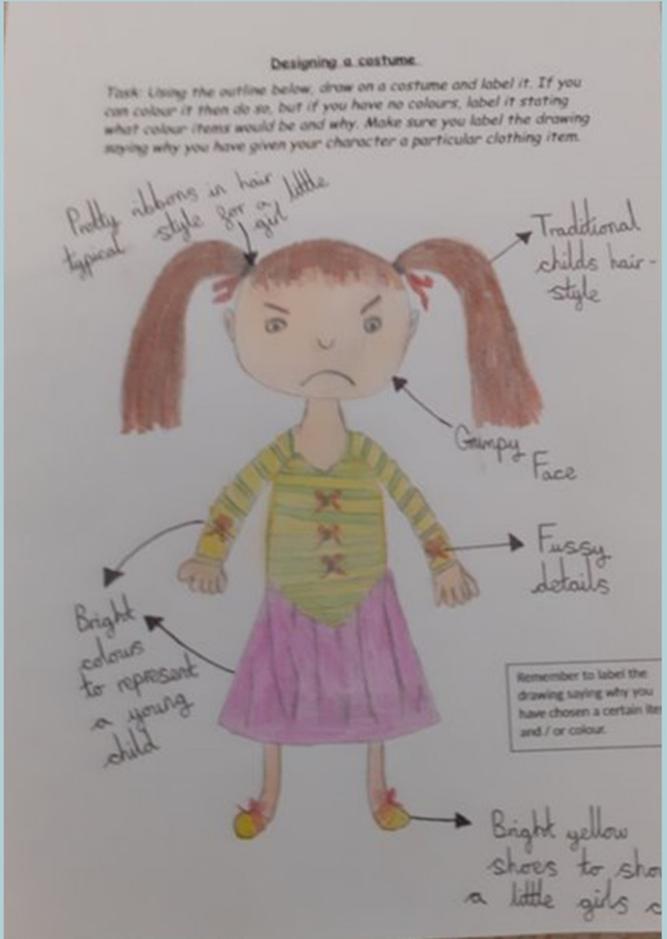
Three little pigs

The 3 little pigs have to leave their mother's house and make their own. They have used 3 materials straw, wood and brick. The strongest is the brick and they kill the wolf.

This shows independence and persistence, also kindness as the smart pig makes their house and lets the other pigs stay with them.

1st pig	2nd pig	3rd pig
Dumb, Stupid, Dependant.	Dumbish, wood, a little dependant	Smart, Brick, Independent.

Isabelle P



Poppy G – above & below

Fing

Characters:

- Myrtle Meek: A very ungrateful girl, who just wants more
- Mr Maurice Meek: A careful man, and loves libraries
- Mrs Meredith Meek: A painfully shy woman, who also loves libraries
- Fing: Fing is very hairy, has one massive eye, and loves custard creams

Scene One
In the kitchen at home, Myrtle Meek is having a strop, because her Mum won't let her have any more toys/gifts.

Mrs Meek: STOP! I can't take it any longer!

Mr Meek: We have given you everything we could find!

Myrtle Meek: I want... something that no one else will have in the world!

Mr Meek: Ok ok! We will find something.

Myrtle: YAY! But make it quick!

Scene Two
Mr and Mrs Meek find something for Myrtle.

Mr Meek: Oh Myrtle, we have got something for you...

(Feeling hopeful, Mrs Meek gives Myrtle her present)

Myrtle: Finally! What is it?

Mrs Meek: It didn't come with a name...

Myrtle: I will call it 'Fing'!

Mr and Mrs Meek: Ok sweetie.

Scene Three
Myrtle plays with 'Fing'.

Fing: fhrjhbniswabfhebwvdlbhbcbfjwbeppfbbhvgwg!

Myrtle: Huh, I don't speak 'Fing' language. Anyway...would you like a biscuit?

(Fing goes straight for the custard creams, and gobbles it up)

Myrtle: Woah! You must love custard creams.

Myrtle: Would you like another one?

Fing: Yghrjwnhsuvivngyvhvuhiefiowkdoifvbnvjuaiheujadbuvgiav!

Myrtle: I don't know what that means, but I will take it as a yes.

Scene Four
Myrtle keeps on given 'Fing' more and more custard creams everyday. That it gets too big to fit in the house.

Myrtle: Are you ok, 'Fing'? You don't look very well...

Fing: Hfhisqhwrfnfkpoiuytnmidhfnfgldidefbxz!

Myrtle: Um...ok. MUM! DAD!

Mr and Mrs Meek: What is the matter?

Myrtle: I don't think Fing ok!

Mr Meek: Well maybe you should stop feeding it custard creams!

Myrtle: What? Why? It does what I want, not what it wants!

Myrtle: Take it back from where you got it from! NOW! I don't want it anymore!

Scene Five
'Fing' does not feel well at all...

Fing: Gnjefnvwjwilevghiwgygheyberhturjvnhiaevnahegnheeh!

Mr Meek: Now hold on, maybe if you wait a few days 'Fing' will feel better.

Myrtle: NO! I don't want 'Fing' anymore!

Mrs Meek: Um...I think might be about to do something bad.

Mr Meek: What do you mean, darling?

('Fing' wobbles and gurgles about)

Myrtle: LOOK OUT!

('Fing' explodes all over Myrtle, BANGGGGGGGGGGGGG!!!)

Myrtle: Ehwwwwwwww! That is disgusting!

Mrs Meek: Well Myrtle, I hope you have learnt a lesson.

Myrtle: And what would that be exactly?

Mr Meek: That sometimes less is more, and make do with what you have!

Year 8

Peter Pan Performance Analysis

Year 8 have recently been analysing performance images of Peter Pan and are now responding to performance questions related to extracts from the script.

SCENE ANALYSIS - PETER PAN National Theatre

THE SET
There is scaffolding in the background and the wall looks like bricks. The stage is bare, with only the wolves on.

THE LIGHTS - how used to show place, time and atmosphere.
Behind the wolves, the light is a pinky purple colour where as the light above on the wolves is an orange colour. I think this is to make the wolves stand out compared to everywhere else.

THE SCENE ... what is going on - what do you see
The scene is that there are four wolves which look like they are moving forward, maybe moving towards someone or something.

THE PHYSICAL ACTING and what the acting is communicating to the audience
I think that the acting here is to show that the wolves and dangerous and menacing creatures. They are leaning forward heavily on the crochets, towards the audience to show menace and to make the audience feel that they are scary characters. They are on the tips of their feet to show that they are walking forward. Their masked heads are looking down to add to the sense that they are menacing animals.

NAME Abbie Emson

COSTUME, including MASKS/PUPPETS and how it helps the Character
They are wearing a costume to show that they are wolves and to make it clear to the audience that they are wolves. They have masks which have been shaped to look like wolves and pantaloons which tells us that they are wolves.

They are leaning on crochets which are the front two legs to show that they are walking on all fours, without having to crouch down to use their hands for front legs.

They are wearing a plain white vest and pyjama bottoms which actors wear if they have other roles in the play.

They are wearing hard army boots to show that wolves are violent and dangerous.

WWW I described everything quite well.

EB: I could do better on explaining why and what they show.

THE SET
The floor is bare other than a ladder. The ladder is to help with the cloth which makes up the shadow. The ladder is what makes up the arms of the shadow holding onto the stage that it doesn't want to go.

THE LIGHTS - how used to show place, time and atmosphere.
There is green lighting around the scene but everywhere else is dark to make the actors stand out.

THE SCENE ... what is going on - what do you see
It looks like Peter Pan is almost having a fight with his shadow, as it looks like he is pulling hard against the shadow who is holding onto the ladder and is resisting to go with Peter Pan.

THE PHYSICAL ACTING and what the acting is communicating to the audience
To show that Peter Pan is pulling the shadow, he has one leg in front of the other, his head is down, his teeth are gritted and his arms are pulling the shadow.

The other actors are crouched trying to hide behind the shadow so that the audience don't see much of them, while they are holding the shadow in the right positions so it looks like the shadow.

NAME Abbie Emson

COSTUME, including MASKS/PUPPETS and how it helps the Character
The costumes show that he is Peter Pan and that the other actors are making up the shadow.

The actor playing Peter Pan has a green blazer, a lighter green shirt, green trousers, green socks and green shoes on to show that he is Peter Pan and that he is all in green.

The shadow is a green piece of cloth that has been shaped and lots of different actors are holding it into the correct position and making it look like the shadow. The actors making up the shadow are all wearing the white vest and crisp pyjama bottoms which shows that they have other roles in the play.

WWW I described it well and did so with my explanations.

EB: I could add more detail and do a bit better on my explanations.



1/2/22

Extract from Peter Pan
Essay questions

In this scene from Peter Pan, the children (Wendy, John, Michael) along with Peter's gang are tied up to a mast on Captain Hook's boat. Captain Hook's crew as a crowd gathering round waiting. He is circling around the children saying a speech and asking which of the boys want to be a cabin boy. Wendy is shocked when they agree.

Starting with the line:
"What would you call me if I turned pirate?"
Said John. This line is performed with excitement that John would love to be a pirate and have a name. I would say this line loudly and smiling smiling smiling. And I would say pirate in an pirate accent.

Captain Hook's reply: "How about beard Joe." I would say this quietly facing John quite close, leaning in towards the mast then standing straight and continue to circle. I want the audience to react to this part surprised that John wants to be a pirate and Hook says yes and gives him a name. John replies back "That's a fine name!" He says this like he is ready to start and loves his new name. This line is said a bit loud then louder when he says fine. I would nod my head the audience reaction would be the question, where is Peter Pan? Wendy follows to stop John and says, "John, you mustn't" this is said with anger. John is said the loudest like JOHN-rouse-how could you - sarcastic angry question. Wendy is thinking how can you. She says this looking at John and trying to reach him but failing as Wendy isn't turning.

Abbie E



Milly E

Year 9

Commedia Dell'Arte

Year 9 have been studying Commedia Dell'Arte.

Here is a detailed piece of written research on this early form of theatre.

Stock Characters and Physical Theatres

The actors of the *commedia* represented fixed social types of these types included *tipi fissi*, for example, foolish old men, devious servants, or military officers full of false bravado. Characters such as *Pantalone* (the miserly Venetian merchant), *Dottore Gratiano* (the pedant from Bologna), or *Arlecchino* (the mischievous servant from Bergamo), began as satires on Italian "types" and became the archetypes of many of the favourite characters of 17th- and 18th-century European theatre. One of the characters can be seen today in the English Punch and Judy shows, was a dwarfish humpback with a crooked nose. He was a cruel bachelor who chased pretty girls. He is called Pulcinella. Other characters were associated with regions of Italy.

Masks forced actors to project their characters' emotions through the body. Leaps, tumblers, stock gags (*burla* and *lazzi*), obscene gestures, and slapstick antics were incorporated into their acts.



Jacob F

Costumes

The audience were able to pick up on the type of person actors were representing through each character's dress. For elaboration, loose-fitting garments alternated with very tight, and jarring colour contrasts opposed monochrome outfits. Except for the *Innamorato*, males would identify themselves with character-specific costumes and half-masks. The precursor to the clown (*Zanni*) would be immediately recognizable because of his black mask and patchwork costume.

While the *Innamorato* and the female characters wore neither masks nor costumes unique to that personage, certain information could still be derived from their clothing. Audiences knew what members of the various social classes typically wore and expected certain colours to represent certain emotional states.

COMMEDIA DELL'ARTE



Commedia dell'arte, is also known as "Italian comedy," which is a humorous theatrical presentation performed by professional actors who travelled in troupes throughout Italy in the 16th century. The performances took place on temporary stages, mostly on city streets but occasionally in court venues.

Commedia dell'arte, was music, dance, witty dialogue, and all kinds of trickery which contributed to the comic effects. Many of its elements persisting even into the modern theatre.

A lot of the actors touring with the companies were Italian like *Gelosi*, *Confidenti* and *Fedeli*. They became famous once they travelled abroad. Most of the countries would not understand the performance dialect, so no attempt was made to change this.



Props

There were no elaborate sets in *commedia*. Staging was minimalistic and were temporary outdoor structures. The props included animals, food, furniture, watering devices, and weapons. The character *Arlecchino* bore two sticks tied together, which made a loud noise on impact. This gave birth to the word "slapstick."



Masks

All the fixed character types, the figures of fun or satire, wore coloured leather masks. Their opposites, typically pairs of young lovers around whom the stories revolved, had no need for such devices. In modern Italian handcrafted theatre, masks are still created in the ancient tradition.

Music

The inclusion of music and dance into *commedia* performance required that all actors have these skills. Frequently at the end of a piece, even the audience joined in on the merrymaking.



Improvisation

In spite of its outwardly anarchic spirit, *commedia dell'arte* was a highly disciplined art requiring both virtuosity and a strong sense of ensemble playing. The unique talent of *commedia* actors was to improvise comedy around a pre-established scenario. Throughout the act, they responded to each other, or to the audience's reaction, and made use of *lazzi* (special rehearsed routines that could be inserted into the plays at convenient points to heighten the comedy), musical numbers, and impromptu dialogue to vary the happenings on stage.

Year 9 have also been watching a National Theatre production of 'One Man, Two Guvnor's', and the students have been analysing images and extracts from the script.

Katie T

ALAN: *Where is the dog, your guvnor? He will die today!*

The question mark, suggest that he's asking a question but with angry and a firm tone to the voice. Alan says this like in anger and he adds 'he will die today!' this suggest he's trying to be intimidate Francis about Francis guvnor. To show intimidation I would get up on my tippy toes and look down at Francis to show that he's bigger and you should be afraid of Alan. My voice would sound firm and in a loud clear tone. This would show the audience that I'm in control of the situation and that I have no fear of Francis.

(ALAN takes his jacket off, rolls his sleeves up, takes his watch off as if preparing for a fight.)

FRANCIS: *Do yourself a favour mate, walk away.*

The comma suggests that you taking a pause in your speech, Francis is trying to calm the situation down by doing the right thing and that is to step away from Alan. But as Francis is saying it to Alan, Francis takes a few steps backwards to ease the position he is in, he also does it to show Alan to back off. I would it in a bit of a sassy tone, for the 'do yourself a favour mate.' And the mate bit I would accentuate the 'T' which would show he's not messing around. For the 'walk away' I would raise my arm and point to behind him to show walk of in that direction and not come my way almost to say don't cross my path. This would show the audience that I'm in control and that he needs to leave before it gets messy.

ALAN: *Bring the cur out here now!*

The word 'cur' suggest that Alan is saying that Stanley is a contemptible man, which means evil, villain type person. So the way Alan speaks to Francis is like in a bully, mean tone, almost to show look at me I'm not afraid of you. Alan would walk up to Francis in an intimate way, I would also strut up to Francis. I would speak in a loud clear tone to show, I'm not joking and this situation is serious. This would show the audience that this situation is getting more serious by the minute.

FRANCIS: *You want to talk to my Guvnor?*

This sarcastic tone to this phrase without someone saying it suggest that Francis thinks Alan is messing around and he's not being serious. Francis would say in a tone where he knows what Alan just said but he's repeating the question. I would show a few hand actions like point to my chest to show 'my guvnor' and for 'you want' and point to Alan to show I'm directly talking to him. This would show the audience that Francis is double checking that Alan wants to talk with Francis guvnor.

ALAN: *Talk a little, yes, and slaughter a lot.*

This back chatting comments adds tension to the situation. It like Alan is trying to get a reaction out of Francis. Alan says 'talk a little, yes' in a rude away and he uses his hands to add dramatic tension between Francis and himself, also the way 'and slaughter a lot.' Means he's not messing around and this situation is becoming more intense by the second, the comma adds and makes his intimidating and he's acting more like this to try and be tough. This would show the audience that Alan has this mean side of him like a bully.

Year 10

Noughts and Crosses

Year 9 are studying the play Noughts and Crosses based on the book by Malorie Blackman – one study tool is for students to create a knowledge organiser for each scene.

Below is a great example from Year 9 student Abby N.

CHARACTER acting notes - Key qualities of character (personality) to be acted in this extract. How will you use your acting skills (vocal/physical/ interaction) to show these to the audience? Support points with quotes and acting analysis

CHARACTER 1 general notes → Callum McGregor

Nought, going to attend a mainly Cross school, conflicted.

Specific acting notes	How shown by your acting (vocally /physically)
Quality – quiet and conservative	I would perform this line to change the subject, talking softly and not making direct eye contact with anybody, fiddling with my fingers, and stumbling over my words to show uncertainty.
Quote – Hi, Lynny	
Costume /props and use of to say something about the character or the situation	I would swirl my spoon around a bowl of soup and scratch my head, and my feet.

CHARACTER 2 general notes → Jude McGregor

Rebellious, wants the Crosses to pay for what they do to the Noughts, Callum's brother.

Specific acting notes	How shown by your acting
Quality – short-tempered	I would show this by pulling a disgusted face, and pushing my head forwards, then falling back onto my chair, letting my head roll back, shaking my head and rolling my eyes in an attempt to convey anger and annoyance at his sister.
Quote – What're you talking about? Look at your skin. You're just as white as the rest of us. Whiter.	
Costume /props and use of to say something about the character or the situation	I would use the table and chair to make noise and convey anger and warning.

CHARACTER 3 general notes → Meggie McGregor

Mother of Callum and Jude. Used to work for Jasmine Hadley but a problem occurred and does not like her anymore.

Specific acting notes	How shown by your acting
Quality - Concerned	I would keep my eyes wide and reach out to try and get through to Jude, who Meggie is worried will break away and join the LM. I would have my mouth slightly open, move my eyebrows and head slightly also to show unrest and unease.
Quote – Don't use that word please, Jude.	
Costume /props and use of to say something about the character or the situation	I would put a hand on Jude's chair to try and comfort/support herself and Jude.

CHARACTER 4 general notes → Ryan McGregor

Father of Callum and Jude, married to Meggie, had a past riddled with crime and is trying to stay away from that life.

Specific acting notes	How shown by your acting
Quality – Protective, laissez faire	I would role my eyes, cross my arms and swing my head while performing the line to show annoyance, yet with a demeanour about him that gives off the inference that he really does not care.
Quote – Meggie, leave the lad alone	
Costume /props and use of to say something about the character or the situation	Use the chair to fall back of as if the character wants to give up.

SCENE DESCRIPTION – Plot and context

The scene at the dinner table with the Nought McGregor family.

DIRECTORS NOTES → point of scene, challenges in acting or staging, desired impact on the audience and important **KEY MOMENTS**

In this scene I want this to be a socially awkward scene with contradicting opinions flying all over the place. I want the key characteristics of each person to be obvious and there be a clear contrast between each individual. I want people to be able to understand Callum's living situation.

SCENE → Act 1 sc 2

PAGE → 16 - 19

Set design – How will you suggest place and period.? Be mindful of the need to make fluid transitions between the scenes.

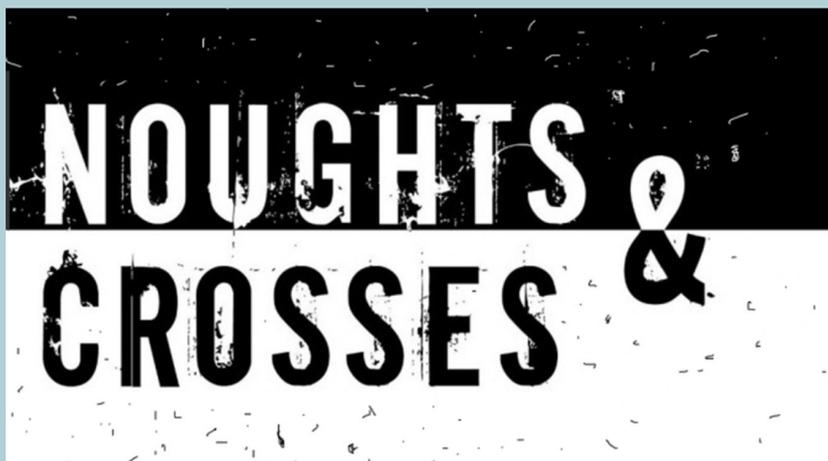
I would have a dinner table placed diagonally downstage right with three chairs behind the table and two at each side, so nobody has their back to the audience. I would have a sofa and armchair at the other side with a lamp, to try and show the audience the type of living establishment they are living in.

SOUND EFFECTS

None. Natural sounds of stage business.

LIGHTING EFFECT

Warm, rustic yellow to reflect the style of the house



Year 11

The 39 Steps

Year 11 are revising their set text 'The 39 Steps' based on the John Buchan novel and Hitchcock film. Here is an excellent example of a written response to sample questions by Ellie K (zoom in!)

1 Drama Sample Question 1

- Revision bullet points:**
- Hannay is an English gentleman
 - Contrasts Annabella
 - 1930s men's suit, navy, brown, dark grey, patterned plaids, stripes
 - 37 years old, has money, status
 - "Bored" and "tired of the world", clothing can reflect.

You are designing a costume for Hannay to wear in a performance of this extract. The costume must reflect the context of the 39 steps. Describe your design ideas.

My aim for Hannay's costume is to make him look average and reliable, so that it vastly contrasts the fantastical adventure he is thrown into. The script is set in the 1930s, therefore he should wear a fitting suit of that era, coloured in either navy, brown or dark greys to continue the theme. Hannay is also an English gentleman, so this will help to convey the fact he is high status. He is also 37, so bold patterns will help to emphasise he is young and tells the audience he is looking for excitement. Although Hannay is "Bored" and "Tired of the world", so small adjustments could be made on his appearance to suggest he has neglected himself, unbuttoned and untucked shirt, dirty or creased clothes. He also conveys his distaste in the English weather, so perhaps he could wear a scarf or fingerless gloves.

Sample Question 2

- Revision bullet points:**
- Pace and speed of delivery
 - Changes in volume to show excitement.
 - Accent, English gentleman
 - Emphasis on certain words, "Beautiful" "Mysterious", trying to flirt.
 - Change in position.
 - Eye contact with Annabella
 - Facial expressions

You are performing the role of Hannay. Describe how you would use your vocal and physical skills to perform the line below and explain the affects you want to create.

"Beautiful mysterious woman pursued by gunmen. Sounds like a spy story."

I want to show Hannay's flirtatious side with this line as well as creating contrast between him and Annabella so that the audience can see the difference of the situation as well as having a comedic side to it. In response to this when he says "Beautiful" he should lower his tone and drag out the word to sound seductive, taking a step towards her and holding out his hand to gesture Annabella in his attempts to flirt. He would take another step towards her on the word "Mysterious" after pausing, carefully taking her hand in his, this will create a tension in the audience, as we do not know how Annabella will react or what Hannay is going to do. As he says "Pursued by gunmen" he will suddenly spin her around, pulling her into him and holding her closely, using his free hand to mimic a gun and holding it out in front of them. He will grig his teeth and grin, imitating a man saving a damsel in distress but also partly surprised he has managed to finesse Annabella into this position. As Hannay

is in a daze imagining the scene Annabella can push herself free, leaving Hannay swaying for a few silent moments, biting on his lower lip in thought before he wags his finger at Annabella and leans back with a grin to say, "Sounds like a spy story". He will emphasise the word "spy story" to show his disbelief but also create irony in the situation, this will also break the fourth wall considering the play is based around a spy story. His seductive tone of voice and flirtatious way of speaking this line will show that he isn't taking Annabella seriously, and sees it as a game between the two.

Sample Question 3

- Revision bullet points:**
- Similar as question 2, just link to the rest of the play.

You are performing the role of Annabella. Describe how you would use your acting skills to interpret her character in this extract and explain why your ideas are appropriate both for this extract and the play as a whole.

Act 1 Scene 3

Near to the end of Act one scene 3 where we are introduced to the main plot of the play, Annabella and Hannay have a moment of electricity. As I finish my second paragraph, ending in "be very careful my friend" I will take a step towards Hannay, placing my hand gently on his shoulder. My voice will be lowered to sound seductive, my German accent showing through in places. After Hannay's response we will pause, conjuring a sexual tension between the two before I remove my hand and turn shy away from Hannay, sighing flirtatiously "Mr Hannay". In this line I aim to look demure but seductive, making Hannay feel sorry for me as well as seducing him for me to get what I need. This fits the character of Annabella, as she appears to be quite manipulative, provocative yet serious in a sense, so she is aware of what she is doing and knows how to get what she wants. Hannay will grab my arm, turning me to face him and holding my hand in his as he says "Richard", after this I will smile and squeeze his hand, cooing the word "Richard" after him. After each line there will be a slight pause, building tension. "May I stay the night please?" I will say looking up at Hannay, our faces close to one another. In this extract I aim to show the audience that Annabella is not like other women, she makes the moves and is more presiding than Hannay, who is allured by her charms.

In the play I believe this perspective of Annabella being a seductive woman who knows how to get what she wants is fitting to her character. We see this in Act 1 scene 2 after the gunshot is fired. In this segment we are shown Annabella asking if she could go home with Hannay, who is hesitant at first, she persists and overcomes him and the two leave in a hurry. On the line "May I come home with you" I will learn towards Hannay in my chair, placing a hand delicately on his arm, my voice will be charming yet desperate. Hannay and the audience will assume she wants to go for a plethora of other reasons, in which Annabella plays on. "Well, I'd like to be said embarrassingly, I would stroke his arm and look to the side. In this I aim to continue the idea that Annabella is a very seductive woman, as well as the fact she knows how to play men around. As Hannay tries to grab an excuse and blabbers on, Annabella can see that her charm is not working, and instead I will thank his arm and raise my voice, my aggressive German accent shining through. "PLEASE You have to". This desperation and urgency can be related to Act one scene three when Annabella is informing Hannay about the 39 steps this shows the audience that not only is she seductive and gets her way, but she can become rather distressed when something is on the line, which is ironic as she is killed not long after.

3 Sample Question 4

- Notes:**
- Based on the profile setting of the train scene.
 - Minimalistic.
 - Crates, newspaper, briefcase for physical items.
 - Lighting, smoke, background image, signs for sensory details.

You are designing a setting for a performance of this extract. The setting must reflect the context of the 39 steps.

In order to create a convincing setting for this scene I must first make sure it fits the minimalist aesthetic that has been achieved through the play. This means I mustn't go overboard with implementing a life-sized train, train track, cabs etcetera, hopefully this design choice will also help to encourage comedy. For the chairs I will reuse trunks and place them vertically to the front of the stage, this will allow the actors to see each other when acting and most importantly create the impression that they're inside a cabin together. The two physical props in this scene will be a newspaper and briefcase as well as some of the items that the salesmen are selling for comedic effect. In order to make it look more like a train station I will have projected a background of a 1930s train station and a sign which will change names when they reach different destinations, for example "Edinburgh". Once the train stops and starts, I will have a sound queue of breaks squeaking and engines chugging as well as the rare ringing of a bell, smoke would also be visible as the train is stopping to indicate the release of fuel and breaks halting.

Sample Question 5

- Notes:**
- Scottish accent to indicate he is in Scotland now, exaggerated for comedic effect.
 - Very pretentious, snobby, upright posture, nasal or royal voice.
 - Fridges for too long with a picture of Hannay.
 - Slow delivery of words.

You are performing the role of Policeman 2. Describe how you would use your vocal and physical skills to perform the line below and explain the effects you want to create.

"Excuse me please. Sorry to disturb ye. Have ye seen this man? His name is Richard Hannay."

In this line I aim to create the typical stereotypical policeman as well as adding a comedic Scottish twist, physically my posture would be very upright, pushing out my chest as much as possible and looking down no more as if I am better than everyone else. When I say the line "Excuse me please" I will shock the audience with an heavy and raspy Scottish accent, I'd say my line slowly and drag out every syllable, this is to help exaggerate my pretentious character as well as to create comedy as the Englishmen may not understand a normal Scottish voice. I will continue this feigned sympathetic way of talking to the Englishmen as if they do not even speak the same language as me when I say, "Sorry to disturb ye". I'd then reach into my pockets and root around for a while, attempting to find a picture of Hannay. I would speak through gritted teeth "Have ye" then pause and struggle further, finally whispering at a crumpled picture of Hannay and sighing in relief, "seen this man?". I'd squint my eyes at the others as they look baffled at the crumpled picture that I have not realised is in such

4 a state, it then quickly look at it and grumble to myself as I try to straighten it out more, angered that my cool and aggressive persona had been broken. I'd show the less-crumpled picture back into their faces and patronizingly say the line "His name is Richard Hannay", rolling my Rs on "Richard" and emphasising his name more heavily in my accent, in this I hope to create a moment of comedy as I struggle to stay intimidating and snobby as well as having an extremely over the top accent and treating the Englishmen like foreigners.

Sample Question 6

- Notes:**
- Swept off her feet.
 - Look him up and down thoroughly when she stares at him.
 - Playback for him kissing her, she could be smug.
 - Leg lifted when kissed. Struggle.

You are performing the role of Pamela. Focus upon the part of the extract from, "Have you seen this man? His name is Richard Hannay. To, "After him constabular". Explain how you and the actor playing Hannay might use the performance space and interact with each other to react comically for your audience.

When Hannay looks into the carriage containing Pamela the spotlight will land on her, the background would be muffled, and an enchanting music would be played as the fiddles with her clothing and puts down her book. Hannay will then look back and forth at the policeman and Pamela who are in a freeze-frame, quickly and indecisively to create a comedic effect, before finally unpusing the scene and diving into Pamela's compartment and sweeping her effortlessly into his arms. Pamela will try to object as Hannay says the line, "Darling how lovely to see you!", dragging out the word "Darling" and speaking in her higher more lovey tone to mimic that of a couple before dragging her into a kiss. Pamela will struggle at first, throwing her hands and legs about whilst muffled, before relaxing her body and kicking out her leg; in this I hope to create humour by using the typical old-fashioned action of kicking out the leg. As romantic music plays the policeman will be positioned on opposite sides behind Pamela and Hannay, fanning themselves with their hats and staring googe-eyed as they joke to themselves, the lighting will be focused on them, leaving Hannay and Pamela in the dark for most of the lines.

Once they exit a record scratch will be heard as the music cuts out and the focus will be back on Hannay and Pamela, she will push him aggressively away and drag her arm across her lips, smearing her lipstick when doing so. This will be comical as she is ruining her beautiful appearance, and is already looking scruffy from how Hannay manhandled her. Hannay will quickly burst out explaining himself, stuttering on his lines and pausing slightly after each short sentence, all the while Pamela will be stood watching him with disbelief, brow raised, and arms crossed. This creates dramatic irony, as Pamela ends up assisting Hannay later in the play. When the policeman appear once more at the compartment door and question them about Richard Hannay, Pamela will stare intently at Hannay, eyeing him up and down like a dress in a clothing store, holding her chin and squinting at him. This will continue for a few moments to create an amusing scene before she finally stands up straight, holds out a pointed finger and announces confidently, "This is the man you want inspector", she will have a smug grin on her face, her tone superior as if this is payback for what he did.

5 The policemen will be silent at first, looking at one another before awkwardly replying, Pamela will then retort with a frustrated tone, "He pushed in here and forced himself upon me. His name is Richard Hannay!", on the words "pushed", "forced" and "Richard" she'd poke him roughly in the shoulder, in which he'd respond with a hurt look on his face, thinking he'd wooed her. The policemen will then inquire Hannay to what his name is, and he'd reply disgruntled, "Certainly not" with a furrowed brow and deeper tone of voice, looking away from the officers.

As the second policeman says, "Well this attractive young lady clearly stated, "Pamela will smile and flutter her eyelashes, running her hand through her hair and wiggling her hips at his admiration. However, this will be shortly interrupted by Hannay leaping out of the train, Pamela's scream will blend with the blow of a whistle and the shouting of policeman 2 can barely be heard. "After him constabular".

Sample Question 7

- Notes:**
- 1930s had large torso, wide padded shoulders, tapering sleeves.
 - Chased across moors, escaping through windows, hanging off bridges.
 - Acquired clothes from others, Crofters coat with hymn book.
 - "Very attractive pencil moustache"

You are designing a costume for Hannay to wear in a performance of this extract. The costume must reflect the context of the 39 steps. Describe your design ideas.

In this part of the play Hannay has been chased tirelessly over a multitude of terrains. In contrast to his prior smart and colourful attire Hannay could now be covered in mud stains from running across the moors, scrapes and tears from jumping through windows and hanging off bridges. His clothes could be covered in mud, along with his trousers legs, and his hair could be windworn and unkempt. I must also take into account Hannay's visit with the Crofters, where Margaret gave him the Crofter's coat with a hymn book in the pocket which eventually saved his life. The coat could contrast his usual outfit choice, being made out of poor dark/black leather, heavy in weight and glistening wet from the rain and mud, it could also drape down to his ankles like a trench coat. Hannay's facial features were once described as having "A very attractive pencil moustache", over time this moustache could've turned into a beard or stubble, it may look untidy.

6 Sample Question 8

- Notes:**
- Mrs Jordan is played by a man
 - Very batch characteristics, comedic
 - Portray the difference in German and Englishwomen

You are performing the role of Mrs Jordan. Describe how you would use your vocal and physical skills to perform the line below and explain the effects that you want to create.

"I will be serving lunch directly, dear. The sheriff has to go at three. Will Mr Hammond be staying?"

In this scene the professor is confronting Hannay in a very tense moment. Mrs Jordan will enter curly and look left and right between the two men as she "takes in the gun" and appears to be used to this scenario as she "doesn't flick an eyelid". I will stand up straight and uniform to show that I am unbothered by the very suspenseful moment, this will also convey the fact that she is used to this sort of scene and has a lot of nerve. This helps to differentiate Mrs Jordan from the other Englishwomen Hannay meets, as the German ladies have an air of strength and bravery about them, being villains and spies, whereas other women like Pamela and Margaret are wooed by him and are dependable.

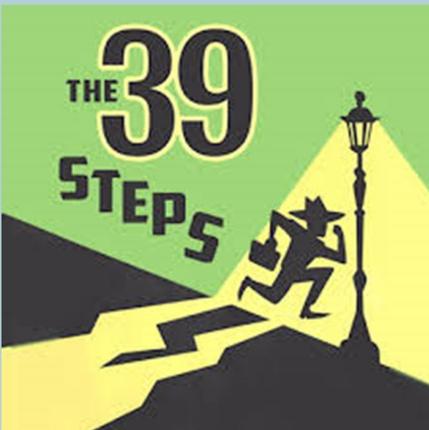
The fact that Mrs Jordan is played by a man will become evident when she says "I will be serving lunch directly, dear". In this line her voice will peak on certain letters as she strains to keep up the feminine role, creating a comedic effect for the audience in a tense moment. She will act calm and collected, hands crossed over her stomach and head upright to show she is very informative and profile when around the professor, proving to the audience that he is in charge and dangerous. She will then speak more quickly over the lines "The sheriff will leave at three" to hint to the sheriff who is introduced later on as actually in cahoots with the professor, speaking faster lines to conceal the little easter egg and not give away the plot. She will finally emphasise the final line, "Will Mr Hammond be staying?" to draw attention to him as well as refer to him dying, "him staying" is him being alive. The way she casually says it in a disguised manner shows further that she is used to this scenario.

Sample Question 9

- Notes:**
- Doesn't belong in the world of crime and spies.
 - "^tentatively opens the door" > "wrestling with the blind in a13"
 - Comedy in misunderstanding situations. (Annabella and professor).
 - "^tm not sure. I think" > "You should be more careful in choosing your gentlemen friends".
 - Polite gentleman even in danger.
 - "^ It seems to be the wrong garden all right" > "Certainly not" a18
 - Wearay with the professor.
 - "^ Hannay sits rather awkwardly" > "Well, it's rather tricky at the moment. You see, I've got the decorators in and", "A12"

8

Finally, Hannay is also presented as a weary and cautious. In this scene Hannay is said to "Sit rather awkwardly" in the professor's chair. This can be shown that he is cautious of the professor or uncomfortable around him. To show this I will slanted in an uncomfortable-looking pose and keep my eyes slitted as I peer at the professor. In this scene I can also convey Hannay's weariness by shuffling awkwardly around the professor and looking him up and down as I do so to take his seat, seeing as it is unusual for a gentleman to give up his seat to another especially as the professor is the more commanding figure in this scene. In the play as a whole Hannay is considered to be quite a cautious character, like in Act 1 Scene 2, when Annabella asks to go to his home. Hannay responds with "Well, it's rather tricky at the moment. You see, I've got the decorators in and", to show his weariness I'd fiddle with my hands and look around for an excuse, my voice would stutter and I'd speak in turns of quickly and slowly to present myself being very awkward. I will act like this because it is unusual for a lady to ask to come home, and Hannay being Hannay wants to make a good impression and he is also quite bad at making excuses, so there is many thoughts going on in his head which are presented in his awkward and careful acting.



OPTIONAL CREATE CHALLENGES - DRAMA



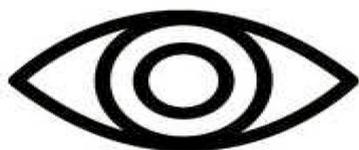
COLLECT

Theatre or Film Practitioners from writers and actors, to scenic, costume, prop, sound and lighting designers, collect inspiration from observations of people, society, literature, events past and present. They explore us and our world either directly or through research. They then present their collected observations as drama. To become a successful theatre practitioner, developing your powers of research, observation, and gathering together in a dramatic performance is of utmost importance. We call it devising.

Can you use powers of observation from your head, your eyes, and your body to collect a wide range of observations using all three of the lists of challenges below to inspire you?

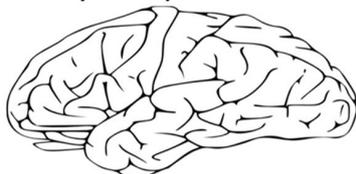
EXPLORE WITH YOUR EYES and EARS

- Watch a theatre show or film and write a review.
- Jot down 5 conversations that you have overheard. Writers often do this to capture lifelike dialogue .
- Photograph a series of places that would make a good film location or theatre set
- Find a photograph or painting. Jot down your ideas for a possible play or film that are inspired by the image
- Design the make up for a character
- Listen to a song and suggest how it might inspire a piece of drama
- Create a performance inspired by a song or piece of music



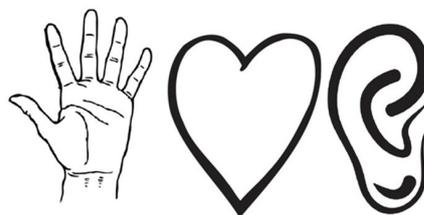
EXPLORE WITH YOUR MIND

- Make a piece of drama drawn from articles in the news such as newspapers etc.
- Imagine that you are a soldier in the trenches of the first world war. Write and perform a monologue of the thoughts and feelings of the soldier.
- Open a book, note the first line you see and use it to write a play
- Imagine the world in a thousand years time. Design a stage/film set that reflects this future world
- Research an event in the past. Make a research board of what you find— photos, key characters, snippets of potential dialogue, story board. Etc.
- Write a script about a subject or issue you feel passionate about.



EXPLORE WITH YOUR WHOLE BODY

- At different times in your day, STOP and record your sensory observations ; sights, sound, touch, taste, smell as well as your emotions and thoughts at that moment. Actors develop their sense memory recall by doing this
- Create a performance and record it. This might be something devised by yourself or by working from a script. It could be dance, acting, mime, puppets.
- Observe 3 people for the way they move. Recreate their physicality in your own performance. Actors do this sometimes when preparing a role.
- Use paper and/or recycled materials to create something you could wear as a costume or part of a costume such as a mask.



Use this project to explore your observations and interests. What can you collect?

REMEMBER ANYONE CAN DO THESE OPTIONAL CHALLENGES!

CreATE

@HCC

FOOD AND NUTRITION

CreATE
@HCC



BAKED BEANS AND FOOD PLATING

Hello! I'm Emma, the Technician in the Food and Nutrition Department at HCC. Baked beans and food plating? Two things you may think have no relation to one another. This all might sound a little random, and maybe it is, but read on and all will become clear and maybe you would like to take part in our Baked Bean Food Plating Challenge! This is open to students, staff and families and photos should be emailed to me at emilford@honitoncollege.devon.sch.uk

Be creative and have fun!!!

MUSIC

CreATE
@HCC

Mr Kidd's Wordsearch Challenge

P Points awarded for completed wordsearches!

All these wordsearches cover the 3 topics that Years 7 to 9 are currently learning about in Music. Film music in Year 7, Reggae music in Year 8 and Minimalist music in Year 9. If you want to get yourself some P Points just print off and complete these wordsearches and email a picture of the completed wordsearches to either jkidd@honitoncollege.devon.sch.uk or emilford@honitoncollege.sch.uk

Anyone can complete any or all of the wordsearches. You don't have to be in the year group that each wordsearch was created for!



Film Music - Year 7

X L E I T M O T I F H G P H N E C U
 K D F V I Q W B S J T E H Q O F O N
 N M J O H N W I L L I A M S T K R D
 O S T I N A T O J I C R Z P E N C E
 E U A T M O S P H E R E C B C M H R
 G Q I F O B N X X A Q Y C P L H E S
 I B E T B W T X G K V J E V U Q S C
 M I C K E Y M O U S I N G C S M T O
 K W G P F I R W K E D X O D T O R R
 H M Q W V J K D R O N E C M E O A E
 I M O X Z A K D X A M J E I R D Y O
 F M B H A N S Z I M M E R U R T W J

Find the following words in the puzzle.
Words are hidden → ↓ and ↘ .

ATMOSPHERE
 DRONE
 HANS ZIMMER
 JOHN WILLIAMS

LEITMOTIF
 MICKEYMOUSING
 MOOD
 NOTECLUSTER
 ORCHESTRA

OSTINATO
 UNDERSCORE



Reggae

X Z Z N R Y H M W H C Q Z H J K M G
Z Y A T C L R A Z W R H P R Y S Y G
P R W C C T F R F C E X R S D U X T
L N O B A P I L Y C G G O F K C S M
L E F K Z Q C E J M G T K R P A A P
K C F E Z Q Z Y M A A G L D L L Y Z
P K B A D W I K B A E B G E D L C K
D O E N A H T K Q O O H B O B Y E V
Y R A S T A F A R I A N H S F N D Y
E K T F F L S Y N C O P A T I O N K
X F L A R E G G A E R H Y T H M F X
G Y C R K S L R O C K S T E A D Y W

Find the following words in the puzzle.

Words are hidden → ↓ and ↘ .

BOB
MARLEY
OFFBEAT

RASTAFARIAN
REGGAE
RHYTHM
ROCKSTEADY

SKA
SYNCOPATION



Minimalism - Year 9

D P H A S E S H I F T I N G S J P C
Q I R J O H N A D A M S H V D C X H
W P E V Y I R A Y C N O E L E Y Y E
H M P A R X L K H Z J Y O N A C L A
K O E H K K V G C E L L S M E L A R
L T T N O T E A D D I T I O N I Y T
V I I M J X H W V T L E Y T E C E M
J F T L Q B M E G A I P U L S E R U
K B I W Y E H Q O K K P Z E M M I S
D P O A X T E R R Y R I L E Y R N I
P G N M R A M I N I M A L I S M G C
S T E V E R E I C H G O O F H J B L

Find the following words in the puzzle.
Words are hidden → ↓ and ↘ .

ART MUSIC
CELLS
CYCLIC
JOHN ADAMS

LAYERING
MINIMALISM
MOTIF
NOTE ADDITION
PHASE SHIFTING

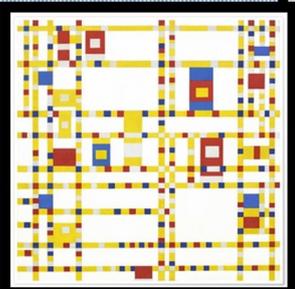
PULSE
REPETITION
STEVE REICH
TERRY RILEY



I discovered that the most interesting music of all was made by simply lining the loops in unison, and letting them slowly shift out of phase with other.

— Steve Reich —

AZ QUOTES



Baked Beans

Why are they good for you? Copy and paste this link to watch a video

<https://www.youtube.com/watch?v=Edq0byc00a4>



Food plating

Food plating is the process of arranging and decorating food to enhance its presentation.

Improving the presentation of a dish adds value to the dining experience. It's a chance to show your creativity with your cooking! Copy and paste the link below to see some examples of food plating.



**[https://
www.youtube.com/
watch?
v=OhBOyjqqbUE](https://www.youtube.com/watch?v=OhBOyjqqbUE)**



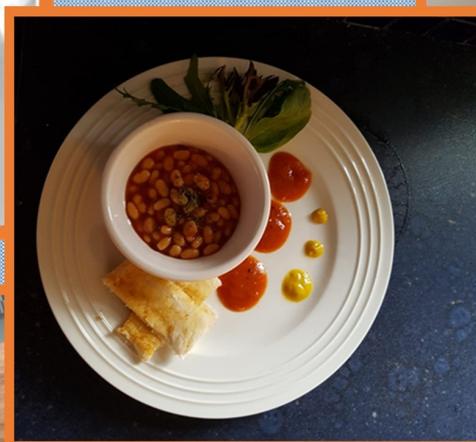
BAKED BEANS

CHALLENGE

THINK ABOUT BEANS!

Can you be creative with beans?
Consider how you could present baked beans in a
creative, appetising and appealing way
– as if you are eating them in a posh restaurant!
See what you can create then email your photos
to me:

emilford@honitoncollege.devon.sch.uk



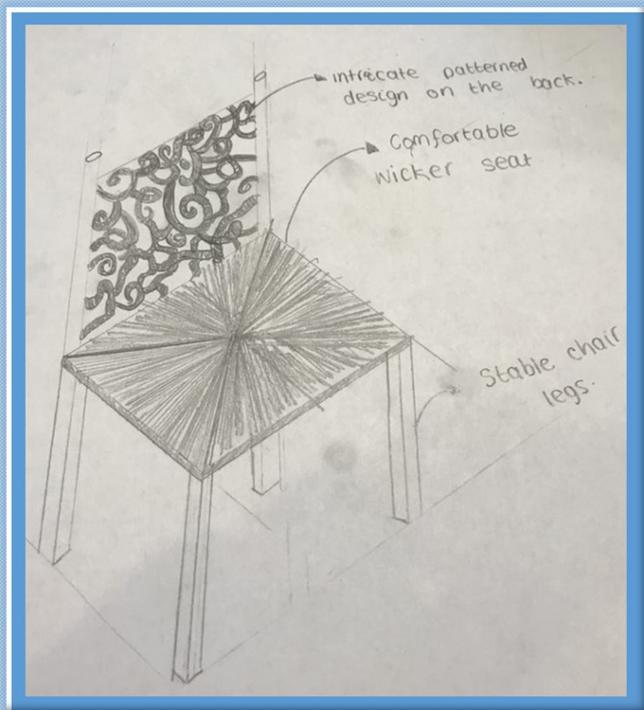
Design & Technology



Teacher: Miss S Waterton Technician Mr. S Teed

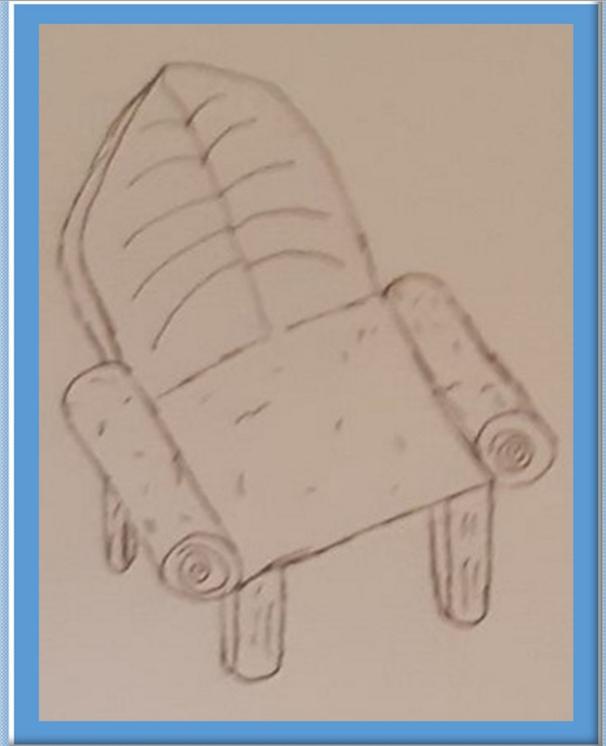
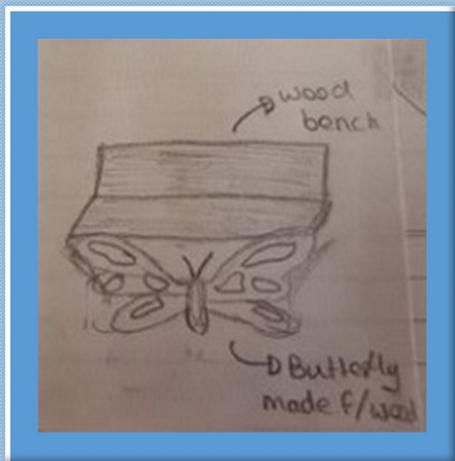
Year 10

Nature Inspired Chair

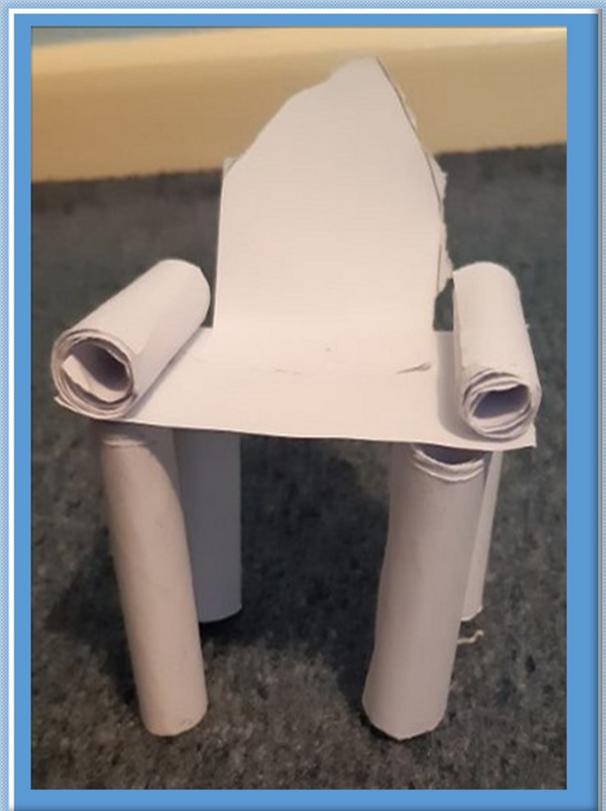


Above 'Fretwork' design chair back by Finlay F

Below 'Butterfly Bench' designed by Becky T



Above and below, from 'mood board' to sketch to mock-up, by Kian T



Collect Challenge of the Week

Imagine if your sense of touch did not exist.

The sensation of hot, cold, hard, soft, pain, itching and so on would not allow you to interact with the world....

When I reach for a drink it is my sight that guides my hand to the cup but it is touch that allows me to grip the cup and pick it up.



Fact : Touch receptors in your finger tips are capable of detecting a skin displacement of 0.00001mm (a large molecule!)

To explore the world we have to touch objects and materials all around us from plants to rocks . We feel surfaces, edges and corners. TEXTURE

Challenge :

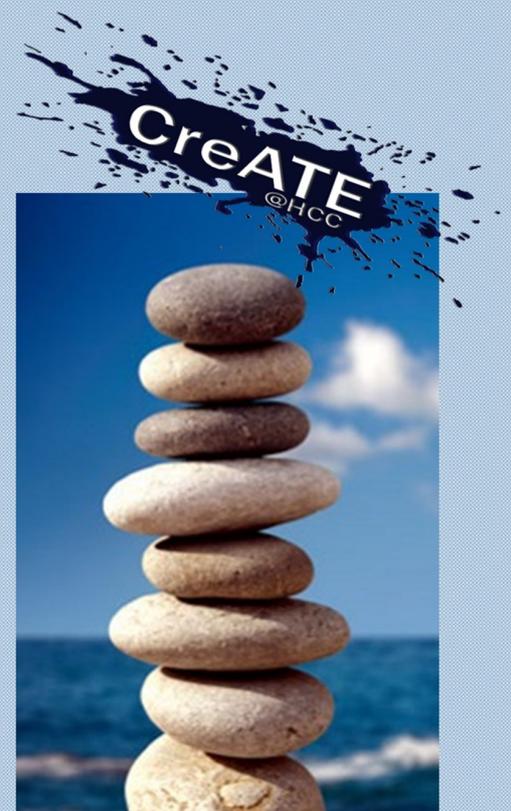
1. On your next walk find a feather and feel it, **EASY**



2. If you can get to the beach then build a tower from pebbles, if not then improvise using household items, be imaginative!

See who has the best sense of

TOUCH



THE RIGHT TOOL FOR THE JOB

The Hammer

No tool kit should be without one or two hammers or in my case quite a few more!

Hammers are wonderful tools, delivering exact force to specific areas. (With practice!)

Traditionally the shafts were made from wood, usually Hickory.

Nowadays the handles are made from graphite or steel then wrapped with a grippy finish.

Whether Hickory or Graphite the shaft needs to absorb the shockwave of the force of hitting.

L-R in photo

'Carvers' Mallet.

Three 'Ball Peen' hammers. Used in metalworking.

DIY 'Claw' hammer for extracting nails.

Four 'Warrington' hammers of various sizes and weights. Used for nailing, the cross 'peen' end is for starting nails and the other end for driving them in.



A 14lb 'Sledge' hammer used for breaking up concrete and demolition of walls.

A 7lb 'Post' Hammer (blue shaft) for driving in fence posts.

'Club' hammer (or Lump Hammer) one handed use for light demolition, masonry work or hitting steel chisels.

Safety spectacles MUST be worn when doing any hammering

Design & Technology

Half-Term Challenge



Starting with one Jenga block on it's end you must create the most amazing tower possible.

I do need proof of its height, a photo with a tape measure alongside.

Email me with photo,
steed@honorcollege.devon.sch.uk

The Challenge is on.....

Or a tower of food packets

Healthier food stuffs than me please!!!



MESSAGES FROM HEAD OF PASTROL

Mr E Leach: Year 7



Hi, Year 7.

Well done you have made it through a tough half-term of virtual learning. Please enjoy your week off and use it to reflect, relax and rest. Reflecting is important for you to think about all the great things you have achieved over the last few weeks. Relax by doing something different, get outside for some exercise, read a book, or create something. Most importantly get some rest to allow yourself to fully recover for the new term.

I watched the Super Bowl (first half, it is on too late for me to watch the whole thing) and it was brilliant to see The Tampa Bay Buccaneers take the win, led by the legendary Tom Brady. As a result, as I was looking into him as a sports person. I came across this quote:



*"I always try to do as much as I can do. I'm never a person that does not enough, because I'd regret not doing enough and think I probably **would** have done more. I probably go too far and have to reel myself back in, which works in some things, and other things it doesn't work."*

Now the first part is almost what you would expect from someone with his level of success and work ethic. Success comes from hard work. The second part is what I find interesting: "which works in some things, and in other things it doesn't work." It is important that you work hard but please balance that with other things going on in your life. If you find yourself stuck on a piece of work that is taking you 2-3 hours to complete; perhaps take a step back, submit what you have done and reflect on what you would change next time and start something different.

As always, any problems please email me: eleach@honitoncollege.devon.sch.uk

Best Wishes, Mr Leach

Miss S Daw: Year 8



Hi, Year 8.

You've reached the end of a turbulent and tricky half-term. Now you have a lovely week off to take a break from all your schoolwork and enjoy some downtime. We've been so impressed at how you've coped with this very new way of working and learning; you've not only gained knowledge, but also tools like resilience, self-organisation, and self-discipline which you will need by the bucketful in adult life. Be proud of yourselves and enjoy your week off.



Best wishes, Miss Daw sdaw@honitoncollege.devon.sch.uk

Miss H Blight: Year 9



Hello Year 9,

Firstly, I want to say a massive well done to each and every one of you for getting through yet another half term of remote learning. I have been impressed by the way you have adapted to this way of working and your resilience in this situation. Hopefully sometime in the near future schools will be 'back to normal' and we can have face-to-face lessons again.

Whilst you can now enjoy a week of no remote learning, you are probably feeling like there is 'nothing to do' so I have put together some suggestions for you and I would love to hear what you get up to during your well-deserved break...

- Take up a new hobby – is there something you have always wanted to do or learn but you haven't had the time? Maybe this would be a good time to finally start!
- Exercise – it is important to keep exercising I feel like I spend most of my day sat down currently so a walk every day is keeping me moving!
- Free activities - <https://www.nationaltrust.org.uk/features/february-half-term-for-all-the-family> - The National Trust have some excellent, free, activity ideas for February half term. So, if you enjoy the outdoors, this may interest you.
- Free educational resources - <https://www.bbc.co.uk/teach/secondary/zkqp47h> - In case you are missing your live sessions and class chart submissions, the BBC have some interesting educational resources. They are free!

Reminders and key dates

By now, you will have submitted your GCSE choices to SIMS. Mrs Manning and I will be in touch after half term to give you more information about the interview process.

As always if there is anything, I can do to support you, please get in touch.

Best wishes,

Miss Blight

hblight@honitoncollege.devon.sch.uk

Miss E Barrett: Year 10



Hello Year 10,

I will start by saying a big Well Done for completing this half term of virtual learning, the vast majority of you have really embraced it this term and I have been really impressed with your resilience, work ethic and attitude to the learning. You can give yourselves a big pat on the back and have a well-earned break over half term. 🎉 Perhaps you would like some ideas of things to do during the week off so why not try some of the below:

Go for a walk/run/cycle

Play an instrument

Read a book

Do some baking

Do some cooking – perhaps try making a new meal

OR.....Not forgetting that Tuesday of half-term is Pancake day (Shrove Tuesday)



How about attempting the pancake challenge? Who can make the highest stack of pancakes or the most creatively presented pancakes using either fruits or vegetables to decorate your pancakes? I would love to see your attempts- so please email them to me on ebarrett@honitoncollege.devon.sch.uk

Remember- as always, if there is anything I can do to support you, please get in touch.

Have a lovely half term, Miss Barrett

Mr T Skelding: Year 11



We made it!

Half-term is upon us and we all get the chance to kick back and relax, without worrying about emails, class charts, TEAMS lessons, and submitting work. I wanted to take this opportunity to say how proud I am of the vast majority of Year 11 for your response to the most recent lockdown. On the whole, the feedback from teachers for Year 11 has been really positive, with lots of you completing your work to an excellent standard, on time and attending all of your TEAMS lesson too.

If you don't fall into this category, or know you could have tried a bit harder, try to remind yourselves that you are 11½ years into a 12 year compulsory education, so to slack off with the finish line in sight, would be such a shame. I know it is hard to keep motivated when you are staring at the same 4 walls, day in, day out, but this is the situation we are in and there is nothing we can do about it other than ride out the storm. Sadly, future Sixth Forms, Colleges and potential employers will not look at the context around how you achieved your results, they will only have a set of results to look at.

Therefore – I implore you to have a fantastic 9 day break, and then come back refreshed and ready to go again after half-term! During half-term break, try to plan out your days so you can still get some exercise, socialise, read, relax have some family time. Otherwise it is very easy to lose hours, possibly days down the YouTube rabbit hole or on social media! If any of you are working towards a goal, be that a music exam, a piece of artwork or an exercise goal, I would be really interested to hear about it on tskelding@honitoncollege.devon.sch.uk.

Wishing you a restful half-term break, Mr Skelding



Budleigh Spring Weekend - 13th and 14th March 2021
Tickets £8

Children and family events FREE from 4th March (World Book Day) until 19th March

All books and tickets are available from our website - www.budlitfest.org.uk