

The Westcliff Week

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WEEK BEGINNING 15 JUNE 2020

SCHOOL REOPENS TO YEAR 10 AND LOWER SIXTH PUPILS

Welcome to the twelfth issue of *The Westcliff Week*.



Today we are delighted to welcome back Year 10 pupils to the School site and tomorrow they will be joined by some of the Lower Sixth students. This is a step in the right direction of restoring face-to-face learning at the School. Of course, the School site has remained open to the children of key workers throughout the lockdown and they have been involved



in supporting the School with its activities in recognising the efforts of key workers and in celebrating VE Day at the start of May. I would like to thank those pupils using the site for their responsible conduct and co-operation throughout the lockdown. I would also ask the returning Year 10 and Lower Sixth students to follow this example and to note and follow carefully the instructions around the buildings regarding hygiene and social distancing.

Last week, I noted how so many of our pupils have continued to contribute to their School community and this has included performing music and sharing those performances with us. This week, I offer my

sincere thanks to Mrs Smith, Mrs Williams and the pupils involved in the String Group for their lockdown performance of Shostakovich's Waltz No. 2 from the Jazz Suite. I congratulate all involved on their skill and commitment. Their performance provided a further opportunity for a shared community experience, serving to remind us that we are privileged to belong to a collaborative and supportive community.

For those who have followed the superb achievements of the WHSB pupils involved in the Education Perfect Languages Competition which took place in May, you will be aware of the outstanding performance of those pupils involved. This week, I am



delighted to see that we have received some photographs of some of the pupils who took part, having received their awards, and those are shared on page 3. I offer my congratulations to all those who participated, including Jahnuzan Vakeesan, who received an Elite Award, the highest possible award.

I would like to take this opportunity to thank all those pupils and staff who have contributed material for the Summer Edition of *The Westcliff Diary* which will be published in early July. The material submitted has been both wonderful and fascinating. The diversity of articles and the stories from key workers within our wider community who have worked through the pandemic are inspiring. This edition of *The Westcliff Diary* will be rather different from previous editions. Of course, we were without a calendar of events to publicize at the start of this term, however I sense this edition will demonstrate that our community spirit has thrived and grown stronger during these challenging times. As I have noted previously, the School is a community and not a set of buildings. I think the last three months have proved this to be case.

Headmaster

THE HOUSE SYSTEM: EXPLORE THE OPPORTUNITIES ON OFFER

The current House Scores continue to be very close indeed. Please endeavour to get involved in as many House activities as you can. House Points and Senior Commendations will be regularly awarded to all students who participate via the ePraise system and these will also go towards your House totals. Every point you personally gain will help your House come closer to gaining the virtual Phoenix Cup!



HOUSE CHAMPIONSHIP				
Harrier	8	8	4	0
Kestrel	8	7	9	2
Merlin	8	9	2	1
Osprey	8	9	5	4

Latest House Points Score, Friday 12 June 2020

Life is all about getting involved and trying new things. You may learn new skills and make new friends – you never know!

There are a number of events that are currently running. Try to join at least one this week.

- House Fortnight (see page 13)
- House Countdown Round 4 (see page 16)
- House Zoo Virtual Fieldtrip (see Microsoft Teams and recent e-mails sent).
- House Ditloid Quiz (see Issue 9, page 14) published on the 25th May.
- House Computer Games (see Microsoft Teams and e-mails sent).
- PSHEE House Gardening (see Issue 4, pages 8-9) published on the 20th April.
- PSHEE House Butterfly Survey (see Issue 6, page 20) published on the 4th May.
- PSHEE House Housework (see Issue 7, page 16) published on the 11th May.
- Natural History Museum House Breadth Studies Virtual Fieldtrip Report (See Issue 7, pages 10-11) published on the 11th May.

- House Find the Connections Competition (see Issue 6, page 11, and Issue 7, page 15) published on the 4th May and 11th May respectively.
- House Centenary PSHEE Photographic competition (see the House Microsoft Team and e-mails for details).
- WHSB Centenary House Quiz (see the House Microsoft Team and e-mails for details).



Have fun and take part!

Mr R Barber, House Coordinator

EDUCATION PERFECT LANGUAGES COMPETITION

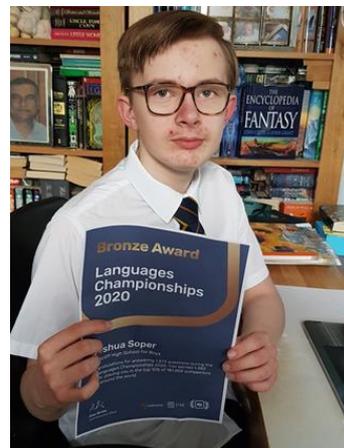
In Issue 9 of *The Westcliff Week* (25 May 2020) we reported on the impressive achievements of WHSB pupils in the Education Perfect Languages Competition.

Our readers will recall that this was the first time the School had entered the Education Perfect Competition and we finished in 21st place out of 2,155 schools worldwide, achieving 2nd place in England.

The School is very proud of those pupils who took part and congratulate them on their hard work and contributions towards the 223,441 points earned during 632 hours online.

We are delighted to share some photographs of our talented pupils with their well-earned certificates.





Education Perfect Languages Competition
Award Winners 2020

EDUCATION PERFECT HUMANITIES CHAMPIONSHIPS

16 TO 23 JUNE 2020

Pupils are reminded that the next Education Perfect Championships start at 7.00am on **Tuesday 16 June** and will end at 7.00am on **Tuesday 23 June**. Details of the awards have been emailed to all pupils in Years 7-11. If anyone has difficulties with their log-in details, they should contact Ms McKeown via email or Microsoft Teams Chat to have their user name checked or their password reset.

The subjects that count towards the Humanities Championships are Economics, Geography, History and Social Sciences. Good luck to all competitors!

Ms J McKeown, Head of MFL; Mr L Norman, Teacher of Geography; Miss R Williams, Teacher of History

USING E-PRAISE

Lockdown has changed the way we work in School and most pupils are working superbly well. One of the ways in which we are able to acknowledge this, or to express concerns, is through the ePraise system.

Since the commencement of Lockdown 3,738 House Points have been awarded via the ePraise system, with an average of 5.14 per pupil. In contrast, some Demerits have been awarded, but the fact that the number is relatively small is to the pupils' great credit.

House Points can be awarded for a variety of reasons, predominantly for those contributions which reflect the values shown in the Learner Profile.

Demerits are not awarded without written warnings being first given to pupils. In addition, in the Lower School, a second Demerit from a teacher is accompanied by a telephone call home, while in the Middle School, a telephone call is made alongside the first Demerit.

We encourage all pupils and their parents to regularly access their ePraise accounts so that they can keep up to date at <https://app.epraise.co.uk/>. If pupils or parents have forgotten ePraise login details, these can be reset by contacting the school at lspo@whsb.essex.sch.uk.

Mr J Bleakley, Director of Lower School

KATHERINE JOHNSON, BLACK LIVES MATTER, ORBITAL MECHANICS AND WHSB

In this article I would like to explore an inspirational life story which links two of the most significant events to take place during the last three weeks.

On 25 May, George Floyd died after having a police officer's knee placed and held on his neck for nine minutes. An independent autopsy concluded that death was as a result of asphyxiation from sustained pressure, while the official report from the Hennepin Medical Examiner gave the reason as cardiopulmonary arrest – in effect heart failure. Both autopsies regard the death as homicide.

The resulting outcry has caused many protests in relation not only to Mr Floyd's death, but racial injustice and inequality more widely, often under the banner Black Lives Matter.

The successful first launch of a crewed space capsule by the commercial company SpaceX – the Crew Dragon module atop a Falcon rocket at Kennedy Space Center's famous Launch Pad 39A on 30 May - may seem a world away from the events five days earlier.

In similar vein, at the time of the Apollo missions to the Moon, the juxtaposition of high levels of government spending on space amidst poverty inspired the sung poem 'Whitey on the Moon' by Gil Scott-Heron in 1970:

A rat done bit my sister Nell;
With Whitey on the moon
Her face and arms began to swell;
And Whitey's on the moon
I can't pay no doctor bills;
But Whitey's on the moon
Ten years from now I'll be paying still
While Whitey's on the moon.



Whilst this poem was from a time when the civil rights movement was gaining momentum and society would frown upon the term 'whitey' in the present day, it was used to express the deep alienation felt by many black people.

However, the landing was not the achievement of a white person, and neither were the Mercury or Gemini missions which preceded it. The pictures on page 4 show many similarities between these early Mercury orbital missions and the SpaceX launch vehicle. It is possible to see how the requirements for efficiency brought about by a commercial approach to space has renewed interest in the original designs of rockets. Of course, some of these differences are superficial – the shape, for example. And many of the profound differences between the two rockets are not visible from the outside. We have a much wider range of materials these days, and the computing power available on the rocket itself (never mind at mission control) is now sufficient to allow the booster to land automatically on a drone-controlled ship for reuse.

However, the complexity of the mathematics needed to achieve orbit, whether it be in 1962 or 2020, has remained identical. In the 1950s there were no electronic computers to solve the equations, but rather the use of hand operated calculating machines. It required great care and diligence to ensure errors did not creep in which would waste days or even weeks of work. In addition, the operators needed to be knowledgeable mathematicians to make sure that the algorithms they were using were effective and efficient. As anyone who has ever tried teaching a computer to solve a complicated mathematical problem knows, computer errors can increase to the point where the answer is untrustworthy remarkably quickly unless the coding is intelligent.

Accordingly, NASA and its predecessor NACA wished to hire the brightest of mathematicians for the calculations needed.

Katherine Johnson was more than ready for the challenge. She graduated with the highest honours from West Virginia State College in 1937 having been mentored by Professor Schieffelin Claytor, the 3rd African American to gain a PhD in Mathematics. Her first career was to teach at a state school for black students, but when in 1939, Virginian graduate colleges became open to her, she was one of the first three black students enrolled. There she met her husband, and raised her family, but returned to teaching when her children were old enough.

In 1952, the all-black West Area Computing Section of NACA at Langley, led by Dorothy Vaughan, gladly accepted Katherine, and she was put to work studying the role wake turbulence had played in an aircraft accident. From there she moved on to working on spacecraft dynamics.



Her work on calculating the trajectory of the first human United States orbital flight – that of John Glenn in the Mercury capsule Friendship 7 in 1962. He knew of Dr Johnson's work and reliability, and was not willing to believe that the output of the relatively unreliable electronic computers was trustworthy until she had confirmed their answers personally. "If she says they're good," Dr Johnson remembers the astronaut saying, "then I'm ready to go."

The requirements for her talent did not end there. The Apollo missions to the Moon required highly accurate trajectory calculations. To gain some appreciation of the sensitivity, put a football 24m away, and then throw a dart at it which has to miss the surface of the football by exactly 6mm; and this does not take into account the extra complexity caused by the gravitational forces of Earth and Moon on the spacecraft.

Perhaps the most demanding calculation was required on Apollo 13. After an explosion occurred, a trajectory was required to take the astronauts round the back of the Moon in such a way that they would be 'slingshot' to make a good and safe re-entry into the Earth's

atmosphere. The astronauts survived, and the 'splashdown' was one of the most accurate on record.

In later life, Dr Johnson received many honours, including the Presidential Medal of Freedom (the highest civilian honour in the United States) from President Obama in 2015 at the age of 97. She passed away this year, on 24 February, and NASA Administrator James Bridenstine commented, "She was an American hero and her pioneering legacy will never be forgotten."



When you read Dr Johnson's story, you will note that some of the barriers she had to face might seem petty – such as the matter of being told which tables were reserved for black workers – but they were indicative of a dismissive attitude which labelled them as second class citizens. Breaking down the small barriers helped tackle larger ones.

At Westcliff High School for Boys, we are delighted that the student body contains young men and women from many different backgrounds. By current statistics, there is no majority ethnic group. This gives us particular ability to learn from each other, and also gives us the responsibility and duty to do so. Assemblies and form discussions in many Year groups at WHSB have facilitated this.

Nearly all of the major faiths and philosophies of life have the Golden Rule an essential part of their ethical make-up – to treat others as you would wish to be treated. The recent discussions regarding racial equality remind us all to renew our resolve to abide by this essential principle.

Something that we can all do to fight prejudice, even if it is in a small way, is to apply this to our speech. We should show respect for one another when speaking with other people. However, because of our different understandings, histories and heritage, the same

words can have different connotations to different people.

Let me give an example – the word 'gang'. My mini-dictionary at home simply defines a gang as 'a group of people working or going about together.' That seems innocuous. However the first formal definition on the Oxford Dictionary Lexico site is 'an organized group of criminals'. Given the derogatory force of the latter, it is a matter of respect not to use the word of a group unless there is criminal activity involved. I can but imagine the hurt when someone who lives in an area where there are gangs prevalent, and who has chosen to keep clear of the criminality, has their own friendship group so described.

Before any of us use a word, we should consider what it means to our listener. This principle is found in how offensive speech is investigated, where the manner in which it came across to the listener is an important factor. However it is surely a matter of simple respect that we should speak with consideration, empathy and sensitivity.

In the meantime, let us all use the television documentaries, interviews and historical information (such as reading lists) which are readily available to become more Globally Aware, Collaborative and Supportive.

Photo credits: NASA, SpaceX, NASA

Dr A Machacek, Senior Master: Academic Studies

THIS WEEK IN HISTORY

THE STORMING OF THE TOWER

It was an impregnable fortress, never taken by domestic foe or foreign prince. Yet on 14 June 1381, a rabble of rioters became the only rebels ever to storm the Tower of London. They dragged the Archbishop of Canterbury, Simon Sudbury, to Tower Green, where his head was hacked from his body. The Chancellor, Robert Hales and other royal servants and advisors received the same treatment as Sudbury and their heads were paraded through the streets and hung from London Bridge in the traditional treatment of traitors.

The summer of 1381 had seen a series of rebellions among the 'common people' of England which had begun in May but came to a dramatic climax on 14 June when rebels poured into London 'like the waves

of the sea', and king and council fled to the Tower of London. In an attempt to placate the rebels, King Richard II, who was fourteen years old, left the Tower for Mile End, to try and negotiate with the mass of common people, including workers, peasants and clergy. Crucially, he left behind the unpopular members of his court cowering in the chapel of the White Tower.



In the late morning, a faction of the rebel force left Mile End and made for the Tower. It was undefended and the gates were open: unopposed, they walked in. To their delight, they discovered the mother of the King, Lady Joan of Kent, hiding in the royal appointment. Legend has it that the rebels kissed Lady Joan before their bloody treatment of Archbishop Sudbury and Chancellor Hales.

It was the high point of the revolt. Its leader, Wat Tyler, was subsequently killed and royal revenge was swift. Sudbury's skull survives in Suffolk, a reminder of the momentary sift in power between the common people and the elite in June 1381.

Mr S Neagus, Teacher of History

MUSIC BOX: A WORK A WEEK

As I recently presented in my seminar on the relationship between music and emotion, context has, in my opinion, much to do with how we interact with

the intangible melodies and harmonies present in any given piece. When Mr Derrick suggested we swap roles this week I gave a great deal of thought to finding a piece that not only has significant meaning for me (and therefore one I could write passionately about) but one where the circumstances of its composition had significant meaning too. With this in mind I settled on Elgar's *Cello Concerto in E minor*.

Composed not before 1919 (there is some debate as to when the work was first conceived) Elgar's Cello concerto has become a cornerstone of the repertoire for the instrument and is now a staple of concert halls the world over. Contemplative and wistful, the work is laden with musical and contextual tugs at one's heartstrings.



The Elgars summered in their Sussex Cottage, 'Brinkwells', in 1919 and it was here that the work was written. Here, context first comes into play, before the very first note is written. In the previous summer, the Elgar's had been in the same house, and the composer and his wife both recall the sickening sound of artillery rolling across the English Channel. One can hear the effect this has on Elgar in the first handful of chords, hammered out, quadruple stopped by the solo Cello, a cry of despair from the ageing English Peer.



At the time, Elgar was dealing not only with the effect the war was having on his soul but the fact that he was, musically, an anachronism. The British public had adored his earlier patriotic works, the soundtrack to Victorian hubris that had earned him his Barons

Coronet. But the musical world had moved on and left him behind. Schoenberg was experimenting with serialism and atonality and Stravinsky was preparing to tear the rule book into million, dissonant pieces. There was no place for Elgar's high romanticism and again, this frustration at what he must have seen as at best disappointment, at worst betrayal from a fickle musical public rings out in the finale, when we hear the main theme return, hurried and brusque, like a composer sweeping up his manuscript and storming off the stage.

As indeed Elgar did. This was his last major work. The reason for this is quite clear: The passing of his wife in 1920. Lady Elgar, Alice, had been not only a soul mate for Edward but a source of musical inspiration and motivation. It was she who sat with him at the piano and guided him to begin composing what would become his magnum opus, the *Enigma Variations* after all. Much like Sibelius, with the passing of his wife Elgar largely withdrew from musical life and spent his remaining 14 years attending horse racing, Wolverhampton Wanderers matches and indulging in amateur Chemistry. Once more, context adds poignancy to the already emotive music.

The piece is unusually written in four movements rather than the usual three and is scored for a modest orchestra for the time. I find it telling that Elgar eschews a more expansive percussion section and the lyrical voice of the harp in this work. The cello is the star and it shines. The performer must be master of the instrument to attempt this work. From the enormous tessitura to the dazzling scales, the aforementioned quadruple stopping to the rapid semiquaver sections, this work is demanding. Added to this is the need to bring lyricism and restraint to a work that is, as is all of Elgar's output, quintessentially English. Designed as two pairs of movements, it opens boldly, with a short and volatile recitative for the solo cello. The violas then introduce an elegiac theme, long and flowing, which the cello cannot resist. The balance of the movement is broad and lyrical. The second movement is a quicksilver scherzo; the cello introduces a new theme, hesitantly at first, and then takes off, carrying the rest of the movement with it. The passionate, expansive Adagio is the heart of the piece. The orchestra is pared down, so that the solo cello can sing freely above it, and it does so in all but one measure. The finale is large and varied. It begins, like the concerto itself, with a recitative for the cello. Though much of what follows is spirited, there is still an underlying tone of sadness, and, near the end, when Elgar is tying things up, the cello recalls a single heart-breaking phrase from the Adagio that casts a

long shadow over the remaining pages. Finally, the cello interjects its very first phrase, and the orchestra sweeps to a conclusion.

The circumstances of its first performance add to the work's mystique. It occurred in London on 27 October 1919, with Felix Salmond as soloist and the composer conducting the London Symphony Orchestra. It was a fiasco. The conductor of the rest of the programme over-ran his rehearsal schedule for other works, and did not allow enough time for Elgar to prepare the orchestra. "Never has so great an orchestra made so lamentable an exhibition of itself," wrote a prominent critic at the time.

It was through recordings that the work came to greater public prominence. Elgar made the first recordings with Beatrice Harrison in 1920, using the acoustic recording process. The first electrical complete recording (using a single carbon microphone) was made in 1928, by Harrison, Elgar and the London Symphony Orchestra. A notable later recording was made by Jacqueline du Pré in 1965 with Sir John Barbirolli and the London Symphony Orchestra for EMI. During a break in the recording session, the 20-year-old du Pré left the studio, returning to find a large audience of local musicians and critics who had heard that a star was in the making. On hearing her recording, Mstislav Rostropovich is said to have removed the work from his own repertoire. In an interview, on being asked why the Elgar concerto was not in his standard repertoire, Rostropovich said "My pupil, Jacqueline du Pré, played it much better than I". Du Pré's recording has been praised for its passion as well as a secure technique. Barbirolli himself had an association with the concerto from its first days: he was a member of the cello section of the orchestra at its 1919 premiere; and he was the soloist at one of its earliest performances, with the Bournemouth Municipal Orchestra under Sir Dan Godfrey. The du Pré recording is credited with bringing the work to the public's full attention.



And for my own context? I first played this work (on timpani) on a Three Counties Orchestra tour to the Czech Republic in 2001. The orchestra was open to

12-13 year olds from the three counties of Pembrokeshire, Carmarthenshire and Ceredigion and one gained a place via audition. This orchestra (and choir, brass band, wind band, harp ensemble and big band) was eventually forced to close down due to squeezes on funding, although I was one of the lucky ones to enjoy what it had to offer. Grace Williams' *Fantasia on Welsh Nursery Tunes* would open each concert and the concerto would complete the first half. Mahler's *5th Symphony* would comprise the second half and I still pinch myself when I look back at that experience, standing in Smetana Hall playing to full houses each night. The Williams and the Mahler were great fun and a real challenge, but it was the Elgar that stayed with me. Again, maybe it is context. Midway through the first movement the cello ascends one of its many emotional scales before the orchestra surges in behind it. The orchestra, but not the timpani, which waits a beat before thundering in with its own declamation of anguish. I am not ashamed to say that each night I almost missed my entry, such was power of the music. Almost.

Listen out for: The way Elgar recycles his theme throughout the work, and how he skips from one mood to another, sometimes at a rapid pace. Also, listen to the way Elgar controls the orchestra and keeps the cello uppermost in your mind.



Mr A McGee, Director of Sixth Form

BOOK REVIEW

TO KILL A MOCKINGBIRD, BY HARPER LEE

To Kill a Mockingbird is a book that must be read by everyone. It is a thrilling book, which shows the rights and the wrongs, with exciting plot twists and a denouement. This story gave me such an amazing and refreshing surprise because the message is also relevant today.

The main message is that people show prejudice, applying the wrong opinions of people, which should be avoided by being empathetic and understanding the troubles a person has been through. These discriminatory views are shown through several situations in the novel.

The book is about Atticus Finch, who appears to be an unconventional hero and role model. His strength is kindness and humility, rather than physical prowess. The theme of morals is shown throughout the whole novel, especially in relation to religion and perception of sin. Take Mrs Dubose, a morphine addict, for example: she is a bad person, knowing that the decisions she is making in life are not so good, yet she knows deep down what the right decision should be.



The book focuses on that gut instinct of right versus wrong and shows it through merely following the law. Even the marvellous quote: "Shoot all the blue jays you want, if you can hit 'em, but remember it's a sin to kill a mockingbird" is in itself a symbol for this message. The idea of 'doing what's right' obviously has a different meaning depending on when and where you are reading the book.

In the 1930s, when the book was set, America was in the midst of the Great Depression. This was a time when economic difficulties meant that the American Dream was receding further and further away. We could consider that Atticus Finch felt that his own dream of an equal, morally decent society was also heading in the wrong direction.

To think that children are suffering across the world because of a tyrannical regime or an unfair justice system is a depressing notion. I will not be comfortable knowing that innocent lives are suffering because of inequality. Atticus would now be defending issues that Harper Lee did not consider when writing the book, such as LGBTQ rights, because what is at the heart of his character is an acceptance of who people are. That is a moral standpoint that you can hold whoever you are or wherever you are born.

I honestly feel that the book is a story which should be read, be it in school or in adult life (or both), in complete and utter absorption. It is a book with so many layers of meaning that you can get so much out of it. I, for one, know that *To Kill a Mockingbird* is a

book that has really changed my life and that every time I go back over it, I find something new that I assimilate into my own code of ethics.

The brilliant use of language is why I love it. We can learn a lot from this book, and the actions used by the characters can teach us something important; “to always make the right decisions; follow your gut instinct”.

Therefore, everyone who reads it can take something new away from it. Let it not be forgotten that a true piece of literature is meaningful in every period and that, today, Atticus Finch's message should be heard in the midst of all the global conflicts that we hear of on the news every day.

I would strongly advise picking up a copy of Harper Lee's magnificent novel and giving it a try; because whatever happens, it will never stop being a good book, and it will never stop inspiring good people.

Jahnuzan Vakeesan, 8N

GREAT LEADERS WITH HEAD BOY, BEN JOHANSON

JOAN OF ARC: NATIONAL HERO OR HERETICAL VILLAIN?

To the French, a champion; to the English, a blasphemer. Whatever your view, Joan of Arc was certainly an impetus for the eventual French victory in the Hundred Years' War. Before her emergence, France was tumultuous, with a raging civil war between Armagnacs – supported by Dauphin Charles – and the Burgundians, supported by the French king. Amid English pressure, the king disinherited his son, Charles, appointing the English monarch as his heir.

Joan, who rose to canonisation, was not born to greatness in 1412. She was a peasant in Domrémy, unremarkable until age 13, when her visions commenced. Within these visions, angels told Joan to drive the English from France and to take Charles to Reims, where all French kings were historically crowned.

Aged 16, Joan travelled to a neighbouring town to attain an escort to take her to Charles. After much persuasion, her request was granted, and she journeyed through hostile territory, astride a horse and dressed as a male for protection. She trekked

almost 200 miles to reach Charles, informing him of her divine mission. After successfully passing tests to examine the sincerity of her zealotry, she was permitted to accompany a relief expedition to the Siege of Orléans. Apparalled in armour, she was presented with her own banner.



As Joan arrived, bringing supplies past enemy lines, she was greeted as a saviour. The French commander primarily excluded her from their war councils and refused to inform her of engagements, wanting her as an inspirational figure, not a military leader. This did not stop Joan from attending councils, and participating in battles.

Joan was able to motivate many of the peasants to fight alongside the soldiers, and then sallied the defenders from the castle, attacking the smaller forts of the surrounding English army. In the subsequent days, she emboldened the troops to seize fort after fort. During the assault on the largest fort, Joan took an arrow to the shoulder. Immediately after it was removed, she returned to the skirmish, inspiring the French to victory. The following day, the English retreated from Orléans. Joan had broken a six-month siege in four days. For this, she gained the moniker “The Maid of Orléans”.

This victory encouraged Charles to go on the offensive, sending an army, with Joan, to capture towns on the

Loire river. Its commander welcomed Joan's advice, experiencing success after success, capturing Reims by 1429. Charles' ensuing coronation gave him the title Charles VII. When war resumed, Joan attacked Paris, but suffered her first defeat.

For her service, Joan and her family were ennobled. She gained an opportunity to return to service after the war began anew. In 1430, she was caught in a trap, but helped her soldiers to escape. Captured by the Burgundians, she was held in prison for almost a year, trying to escape on multiple occasions. She was promptly sold to the English in Rouen.

Joan was tried as a heretic, though this was heavily influenced by secular forces. Ultimately, she was found guilty of cross-dressing. Heresy only met capital punishment if it was a repeat offense, but Joan – in a secular prison with male guards – wore male clothes again to protect herself against potential sexual assault. Therefore, she was burned at the stake for heresy in 1431, aged 19.



In the 1450s, there was a nullification trial, pardoning Joan due to the contexts in which she cross-dressed. Meanwhile, the prosecutor of her case was excommunicated. Despite her execution, Joan imprinted herself on France, turning the tide of the Hundred Years' War against the English, allowing Charles VII to dislodge the English in France. Joan was a humble peasant who became a great leader.

Ben Johanson, Head Boy and A Level History student

RARE ISLAMIC TEXTS PUBLISHED

An enormous project has been undertaken by the National Library of Israel to publish ancient and rare Islamic texts online for free. Some of these texts go back as far as the ninth century. This is a significant development and one which is definitely worth investigating.



We encourage you to read the article using the link below and look up the collection online.

<https://www.theguardian.com/books/2020/jun/08/25-00-rare-islamic-texts-go-online-free>

Mr T Keenan, Lower School English Coordinator

WHY DO WE LET SPORTSPEOPLE GET AWAY WITH IT?

Very often, high profile sportspeople act in ways that would be wrong in every day society, let alone on a playing field being broadcast on television. However, these acts are also often very quickly forgotten by fans. Would we let people we know get away with these same behaviours?

You cannot begin a conversation about unacceptable acts on a playing field, without mentioning the professional footballer, Luis Suarez. Suarez has played for some of the biggest clubs in the world, and is currently being paid £290,000 each week at Spanish club, Barcelona. His move to Barcelona from Liverpool Football Club was worth £65 million, making him one of the most expensive players in history. However, this move came in the summer, just after the 2014 World Cup, during which he bit Italian defender Giorgio Chiellini. Almost immediately, the world forgot about this ridiculous and violent act, and Barcelona appeared

not to care about a person's character and was willing to spend large sums of money to have him play for the club. If this was a one off event, you might be willing to accept it was a mistake and move on, in the hope that Suarez would change. However, the fact that this was his third offence of biting on the football field, and that he had directed racist comments at Patrice Evra during a match, is shocking and obscene.



Turning to rugby, a sport that often holds itself in a higher regard, in terms of discipline, former England captain, Dylan Hartley provides a further disappointing example. Hartley was banned for a total of 60 weeks during his career, 54 of which came before he was made England captain! The reasons for his bans have included punches directed at players in opposing teams, (something also often accepted in rugby), and other major serious misconduct. During the 2013 Premiership Final, he was sent off for abusing a match official. A year earlier, he was banned for 8 weeks for biting the finger of a player in an opposing team. Five years before that, he was given his first ban, of 26 weeks, for making contact and lashing out at players on the field. After all of this behaviour, unacceptable to most of society, he was given the highest honour of being made captain of his country.

Lastly, let us consider the behaviour of John Terry, football coach and former player. During his time as a professional footballer, Terry was charged with the assault of a bouncer in 2002, and in 2010 was caught having an affair with the wife of a fellow England and Chelsea teammate. Terry was also banned for 4 games only for racially abusing player Anton Ferdinand. To be banned for just 4 matches for this is one thing, but to be permitted to return to the role of club captain at Chelsea defies belief.

If any of these acts were performed by people in our society, I would hope that the majority of us would not turn a blind eye and move forward as through nothing had happened. If anything, we expect sportspeople in the public eye, and being paid vast sums of money, to not only perform in their sports, but also to act as role models. I believe they should be held to higher standards, as many young people will want to emulate their behaviours.

Mr H Marrant, Sports Coach

YEAR 7 VIRTUAL QUIZ NIGHTS

Over the coming weeks the Year 7 Form Captains will be hosting a number of Quizzes for Year 7 pupils. Each Quiz will start at 6.00pm and we expect that they will last for an hour or two. This will be an excellent opportunity for the Form Groups to have a virtual "meet-up" outside of School time, as Form Group trips are clearly not possible in the current situation.

There will be questions on various topics ranging from celebrities to logic and, of course, a General Knowledge round. No doubt everyone will find a round that they can enjoy across the evening.

Each Quiz will be hosted in the relevant Form Group Team using a group call – full details and reminders will be posted closer to the dates.



7E – Wednesday 17 June, 6.00pm

7W – Wednesday 23 June, 6.00pm

7S – Tuesday 30 June, 6.00pm

7N – Wednesday 1 July, 6.00pm

7L – Tuesday 7 July, 6.00pm

7C – Wednesday 8 July, 6.00pm

We hope that most of you will be able to join us for your Form Group Quiz. It will be a fantastic chance to catch up, have some fun and talk with your Form Captains, who we know you all miss!

Miss C Dole, Year 7 Progress Leader

MR DERRICK'S FILM CLUB

Each week a film is selected for the club to watch. It can be watched at any point in the week but every Thursday a 'watch-along' takes place. After the film, dialogue and analysis is welcomed before a new film is selected.

Film club has approached a range of genres but, as yet, has not included a musical. That changes this week, with the hilarious and often (literally) explosive Blues Brothers (15). This 1980's hit features comedy legends Dan Akroyd and John Belushi as two men "on a mission from God": To save an orphanage from closure by getting the old band back together and putting on one of the greatest shows of all time. Featuring surreal 'python-esque' comedy, creative action, and one of the most bizarre car chases of all time, featuring 70 cars, one of which was dropped from a helicopter from 12,000 feet! Cameos from funk and soul royalty come thick and fast, such as James Brown, Aretha Franklin and Ray Charles, ensuring the music keeps up with the adventure.



The film is streaming on Netflix. Watch-alongs take place every Thursday from 7.30pm, followed by a discussion on the Film Club Team. Staff and students (aged 15 and over) may join the group by using the code **db1v6ym**.

Mr T Derrick, Director of Music

WEEKLY WATCH WITH MISS WILLIAMS

THE VIKINGS: THE MYTH BEHIND THE NAME

A highly interesting discussion was held last week on the role of Britain in the 'Scramble for Africa'. The truth about our country's colonial past was explored and we delved into the period which saw the British

Empire at its height. At a time when British imperialism was rife, we touched on an interesting question: What does it mean to be British? To understand what has shaped our country's culture, we must go back to over 1000 years ago... to the age of the Vikings.



This week's documentary suggestion is called 'Who were the Vikings?' and tracks the influence which they had on shaping Britain. From the raids on monasteries, to settlement and exploration, the documentary does well to explain the truth behind the myth of the Vikings, often wrongly remembered as being solely barbaric and ruthless. So, how did they help to shape Britain?

Watch the documentary and join the discussion on Wednesday at 13:00 to find out!

New members to the group welcome, please contact Miss Williams if you would like to join.

'Who were the Vikings?'

<https://www.youtube.com/watch?v=vwJ8CXCRb0E>

Miss R Williams, Teacher of History

HOUSE FORTNITE

Following the success of House FIFA, the House system is continuing to offer e-sports events. We are now planning a House Fortnite competition and house points will be awarded to the winning team. The competition will be run by Sixth Form House Representatives and this event can accommodate up to 100 players.



All year groups are welcome, but you must own a console and be at least 12 years old to play the game. Any pupil

interested in participating should join the group using Microsoft Teams code **1x71sgz**

Mr J Yeo, Head of Harrier House

CONGRATULATIONS TO OLD WESTCLIFFIAN MAX AYLING

We were delighted to hear that Max Ayling, who attended WHSB from 2009 to 2016, has recently had an article published in the prestigious Cambridge Core Journal of Plasma Physics. We congratulate Max on his superb achievement; he was an excellent student during his time at WHSB and he has gone on from strength to strength with his scientific studies.

The article abstract can be found by clicking on the link below.

<https://www.cambridge.org/core/journals/journal-of-plasma-physics/article/new-kinetic-cyclotron-instability-for-electron-beam-in-timechanging-magnetic-fields/3FDBD2DE44B1278C8503CC4B386482D8#.XtnzOgGzqX8>.

We wish Max well with his further academic studies.

Headmaster

FILM CLUB: WHY WE MISS THE CINEMATIC EXPERIENCE

Recently, there has been talk about the decline of cinemas, and the rise of streaming and direct to home movies. Although I thank Netflix in particular for its contribution to cinema, from funding the Scorsese epic *The Irishman* to the action tour de force *Extraction*, I am deeply concerned about a possible death of cinema.



In this article, I am going to talk about why I believe cinemas should never die, why it is unlikely that they will, and why they are so important.

A movie is series of images, usually 24 per second, accompanied by an audio track. The images form shots, which become scenes, which become sequences, which form the movie. The audio can be interpreted as dialogue, sound effects, and music. But is a movie not far more than that?

I believe a movie induces psychological processes within your brain. Effective films take advantage of this. They can make you feel tension, happiness, awe, sadness etc. When the surface of visual and audial information is unwrapped there is a beating heart beneath... a story, with characters and themes, human and personal no matter the genre and setting.

Every filmmaker aspires to create an experience in their movie that often supplements the story; whether it is an exciting action thriller from Chris McQuarrie, a fun space opera from George Lucas, or a provocative piece of art from David Lynch.



I am obsessive and compulsive about the way I watch movies. At home, I almost always move the sofa forward, turn off all the lights, put my phone on silent, close all the blinds, and prefer to start during or after sunset so the room is dark. Why do I do this? Why do I try to make my home viewing experience as close to the cinema as possible? Is it for sentimentality, for fun? No. It is for immersion.

Valentijn T Visch of Technical University Delft and Ed S Tan and Dylan Molenaar of the University of Amsterdam, conducted an experiment in 2010. Their aim was to explore the “effect of immersion on emotional responses ... of film viewers”.

The report makes clear what it means by immersion. One of the first things which determines immersion is “by exclusion (the degree to which environmental influences are excluded from experience)”. In the cinema, this can be people talking, or their mobile telephone phone screen shining out in the black auditorium.

“The number of sensory modalities addressed” is another factor. For a movie, this is typically only sight and hearing, although muting the movie will obviously reduce immersion as well as basic understanding of the film.

“Surround effect”, such as panoramic width of sensory impressions. The best example of this is IMAX. An

experiment by the University of Mainz in 2014 agrees; “the findings indicate that the larger the screen, the greater the extent to which the viewers are drawn into a movie”. Another instance of this is surround sound.

The conclusion is that “higher immersion led to an increase in intensity of all viewer emotions”. Applying this to an effective movie, immersion means that the audience is much more likely to feel surprise, fascination and sadness, for example.

Nothing in a movie is worth missing. I have heard of an app that tells you what scenes in a movie you can miss. If a scene in the movie is truly unnecessary and skippable, it is probably not a movie worth watching. Even a dialogue scene in a movie you are watching for the action will help elevate said action, by creating stakes, character investment etc. In the cinema, nothing is missed out.

Cinemas also allow you to watch a movie with no breaks. Stopping the movie in the middle has a reductive impact on feelings that come with a movie’s progression, such as tension or dread.

Ultimately, the perfect movie viewing does not exist. Your mind is always going to be, even on a miniscule level, somewhere else. You blink, missing some frames every now and then. There will always be space around the frame you can see, even if it is pitch black. But in the end, why not make every cinematic experience the best it can be? Each time I watch a movie at home, I find myself wishing I could watch it on the biggest screen possible.



In a way, this reality makes the movie theatre more attractive, more valuable. If people want to watch a movie at home distracted, un-immersed, unengaged, I do not care. But I hope, and believe, that the general

audience recognises the astounding difference between this and a true cinematic experience; that there will always be demand for cinema tickets.

The pandemic has caused the popularity of streaming to rise significantly, but this will hopefully make people realise how truly special the movie theatre is. I have faith that cinemas will continue to be a common and potent staple of the entertainment industry for many, many years to come.

I leave you with the words of Guillermo del Toro at the 74th Venice Film Festival Awards, after winning the

Golden Lion for *The Shape of Water*: "I believe in life, I believe in love, and I believe in cinema."

Jay Kesav, Year 12

MR MCGEE’S ALBUM OF THE WEEK

After being given the opportunity to take over Mr McGee’s Album of the Week article for this edition of *The Westcliff Week*, my immediate thought was to cover one of the classics: *Maybe Ziggy Stardust, Exile on Main Street* or *Led Zeppelin IV*. But you do not need me to tell you that those albums are great. I thought, instead, I should cover an album that has slipped out of public consciousness, but that is as relevant today as it ever was: 2008’s *Dear Science*, by TV on the Radio.



TV on the Radio formed in 2001 in Brooklyn, inspired by a shared dissatisfaction with the lack of representation for black artists. Before joining the band, bassist Gerard Smith became particularly disillusioned: "I started to look around and see that I was one of the few – if not the only – black fine arts students, and I saw that again in the art world itself." He gave up a career as a painter, and instead spent many years as a street performer, before being discovered busking in a New York subway by singer Tunde Adebimpe, who recruited him for the band.

The band members all shared an interest in art and experimental music, and their quirky alt-rock style garnered them instant acclaim, leading to collaborations with established artists such as David Bowie. Before starting work on *Dear Science*, Smith was diagnosed with terminal lung cancer. Band member and producer Dave Sitek wrote a frustrated note which he left in the recording studio, inspiring the title of the album: “Dear Science, please start solving problems and curing diseases or shut up.”

The album itself is full of catchy melodies and riffs, as you would expect from a guitar-heavy rock band, but also features surprising swerves between styles, covering energetic hip-hop with *Dancing Choose*, psychedelia with opening track *Halfway Home*, and jazzy future-funk with *Golden Age*. It is impressive that the album remains cohesive despite this, and manages to maintain artistic and experimental depth under its appealing surface-level shine. As the Guardian put it when they named *Dear Science* as album of the year: "It is a record whose melodic appeal is obvious from the first play, without ever feeling like it had to chase trends or, in fact, make any kind of artistic compromise whatsoever."



The album was a huge artistic and commercial success, named as album of the year by many publications. It remains hugely relevant as a beacon signalling the future of black popular music, a torch that

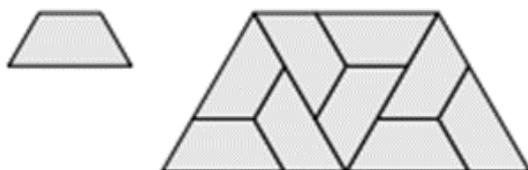
has since been taken and carried by experimental artists such as Kendrick Lamar and Childish Gambino. The standout track for me is *Family Tree*: On the surface it is a warm and nostalgic love ballad, but underneath is a story of an interracial relationship enduring the "old idea" of bigotry, before ultimately ending in tragedy: "We're hanging in the shadow of your family tree. Your haunted heart and me. Brought down by an old idea whose time has come."

Mr T Derrick, Director of Music

MR DOWDING'S MATHEMATICAL PROBLEM OF THE WEEK

Lower School Problem of the Week

A small trapezium pictured has three equal sides and angles of 60° and 120° . Nine copies of this trapezium can be placed together to make a larger version of it, as shown. The larger trapezium has perimeter 18 cm. What is the perimeter of the smaller trapezium?



Middle School Problem of the Week

Brachycephalus frogs are tiny – less than 1 cm long – and have three toes on each foot and two fingers on each hand, whereas common frogs have five toes on each foot and four fingers on each hand. Some *Brachycephalus* and common frogs are in a bucket. Each frog has all its fingers and toes. Between them, they have 122 toes and 92 fingers. How many frogs are in the bucket?

Sixth Form Problem of the Week

Isobel: "Josh is innocent"

Geontan: "Tegan is guilty"

Tegan: "Isobel is innocent"

Josh: "Geontan is guilty"

Only the guilty person is lying, all the others are telling the truth. Who is guilty?

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

Anyone wishing to join the societies can do so through the following team codes:

Lower School Mathematics Society (Years 7, 8 & 9): **sdev7q3**

Middle School Mathematics Society (Years 10 & 11): **h1rpl3v**

STEP Club (Years 12 & 13): **1rympr0**

HOUSE COUNTDOWN COMPETITION ROUND 4



If you have watched the television programme Countdown, played the board game or taken part in Countdown Club at School, then this article will interest you. Here are a set of problems that should

get you thinking this week. If you e-mail me the answers/solutions, then House Points or Senior Commendations will be awarded to you.

LETTERS:

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

LEUBRFIDI

ESRIUVMHC

NUMBERS:

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

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

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

100, 25, 3, 8, 10, 4 TARGET: 645

50, 25, 1, 3, 6, 2 TARGET: 263

TRICKY NUMBERS:

50, 100, 10, 3, 10, 3 TARGET: 777

CONUNDRUMS:

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

NRESUGATM

IECLSPADS

If this has gained your interest, then please join the Countdown Club on *Microsoft Teams*. This is organised by a group of very numerate and literate Year 12 students.

The conundrums last week were:

multiples and **upgrading**. Well done to everyone that entered. House Points and Senior Commendations have been awarded using the *ePraise* system.

Mr R Barber, House Coordinator

KEEP CALM AND CARRY ON COOKING WITH MR MCGEE

BEEF CARBONNADE

This dish is another that can be batched cooked and frozen for up to three months; perfect for filling the freezer with meals during lockdown, at university or for those evenings when you just do not feel like cooking.

Ingredients (per person)

100g Diced Beef per person. Quorn may be used as a substitute

2 Carrots, chopped

1 bottle real ale. Non-alcoholic will also work

1 large onion, chopped

3/4 cloves of garlic, chopped

1 bouquet garni (a pouch containing herbs) OR fresh thyme, parsley and bay

Plain flour

Tomato Puree

Sugar

Salt and Pepper

Method

In a large pan fry the onion until it begins to turn brown, then add the beef. Season well with salt and pepper at this point. After 3/4 minutes of stirring, add enough plain flour to coat the meat and add the carrot and garlic.

Next, pour in the beer and add the herbs and a tablespoon of puree. At this stage you might like to add a little sugar. Like salt, sugar is a flavour enhancer and will bring out the natural flavours of the dish. Let this now simmer for at least 40 minutes. Check the beef is tender before serving. For a richer sauce, add a little vegetable or beef stock to the mix.



Serve with rice or mashed potatoes.

‘CHOOSE YOUR BATTLES’ A WEEKLY COMPETITION IN MILITARY HISTORY

Well done to **Rafi Gamma in 8E** for the fastest response with the correct answer to last week’s battle, which was **The Battle of Gettysburg**.

Background

On 1-3 July 1863, the bloodiest and possibly most significant battle of the American Civil War was fought in Pennsylvania. Gettysburg was one of the most influential in deciding the future of the USA, both by its nature as a turning point of the war and the historic Gettysburg Address made in its aftermath, which some consider one of the best speeches ever made.



The Civil War had started about two years previously after Abraham Lincoln had become President. As a member of the anti-slavery Republican Party who intended to see slavery abolished across the states, Abraham Lincoln’s election as President pushed seven Southern states to separate and form the Confederate States of America. After a Confederate victory at Chancellorsville in May, General Lee of the Confederates wanted to attempt a second invasion of the North. This would take pressure off of the food-making regions in the South (especially in Virginia), encourage Lincoln to negotiate for a peace settlement, and he hoped it would even motivate the French and English to join the cause. Using the Shenandoah Valley, General Lee led his forces North, eventually colliding with Major General George Meade’s Union forces on 1 July. For two days General Lee attempted to secure positions and shift the Union forces but was unable to do so. On the third day, Lee attacked the centre in an attack known as “Pickett’s Charge” where the Confederate division lost almost half of its infantrymen after taking heavy fire from the front and both flanks. Lee regrouped his forces and then, on the night of 4 July, retreated under the cover of heavy rainfall. Overall, the Unionists suffered about 23,000 casualties whilst the Confederates suffered 28,000 casualties.

The Confederate defeat at Gettysburg undoubtedly turned the tide of the war. Prior to the battle, a defeatist attitude was spreading in the north - confidence was waning, especially after Lee’s previous victory at Chancellorsville. Naturally the Confederates had been feeling very confident, hence an offensive into the north. Gettysburg turned the tables. Lee’s army was crushed - one third of his army was lost by the time he was retreating on 4 July and northern morale was boosted once more. Major General Meade was cautious however and chose not to pursue Lee’s army, which would have possibly capitalised even more on the victory. Overall, there is no doubt that Gettysburg put the ball firmly back in the Union’s court.

The Gettysburg Address is considered Lincoln’s most famous speech - and it is only 272 words long. At the Dedication of the National Cemetery at Gettysburg, Lincoln reshaped the Union’s cause into one of liberty and equality in one short speech. I would encourage you to check it out; the full speech is available online. I would also add that Lincoln finished writing the speech the night before - if it is good enough for Lincoln, then it is good enough for my History homework!

This week’s painting

The painting this week is on page 19.

Your clues this week are as follows:

Anagram: armhole type

Cryptic Clue: What the Butler saw?

Enter your answers here:

https://forms.office.com/Pages/ResponsePage.aspx?id=N6W6gucuok-3-qnXxLzq5VVwf3_HraBHij4mwYKimM1UM0IRSU9EOFU1MVQ1NkpJWU1BUkZQNTRGMi4u

This week's painting

The first person to answer correctly will be announced in next week's issue of *The Westcliff Week*.

Choose your battles wisely...



Joshua Seal, A Level History student

THE LANGUAGE OF DESIGN

Abstract painters express themselves through their art, leaving the viewer to interpret the work for their own perception. In many ways, the art is more about the viewer's experience than about the actual art itself; the artist's intentions might not be what is really important.

Design communication is, perhaps, the opposite of this. The responsibility of the designer, is to develop the relationship between the viewer and visuals. They will consider what will capture a viewer's attention first, the common associations that audiences have, and the psychology behind how design elements affect someone's mood. They create designs that communicate a message faster and more effectively than words can, but make sure that the messaging is also clear and compelling.

In a world that is constantly evolving, and more recently rapidly changing, the way in which designers communicate their intentions is also shifting. Traditional hand drawing techniques that are taught as the principle method for communicating design is quickly giving way to methods in Computer Aided Design (CAD).

As a Department, we have long since promoted those traditional methods, and subsequently, we actively teach and encourage our pupils to communicate their ideas in this way. Before they learn how to draw by operating a computer programme, it is vital that they understand the origins and appreciate 'the rules' of a drawing, as opposed to just learning what each button does.

However, there is a growing trend of learners whose first experience of technical drawing is on a computer. There is a wide range of programmes and software that is readily available online, and in many cases, free to access and use. They are written in a manner which is increasingly intuitive for pupils to learn the basic skills themselves and come

with entire libraries of tutorials for support. There is an argument that some learners would even find it easier to express their ideas using CAD.

The importance in secondary education is that our learners have the opportunity to practise and experiment with both methods. During the lockdown period, I have seen some fantastic work from pupils using both traditional and modern drawings. This week, I would like to share some of the work from some of our Lower Sixth Design Technologists and the CAD modelling from their recent project work.

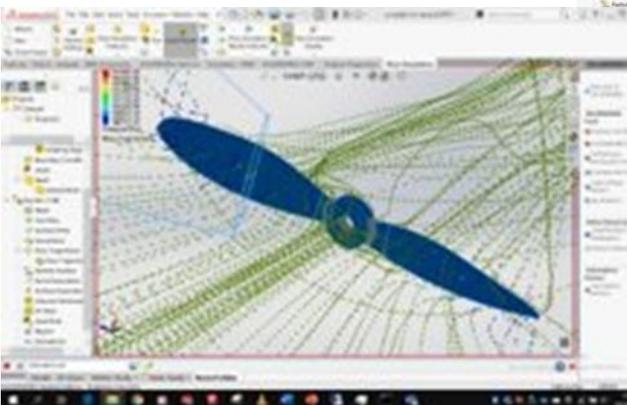
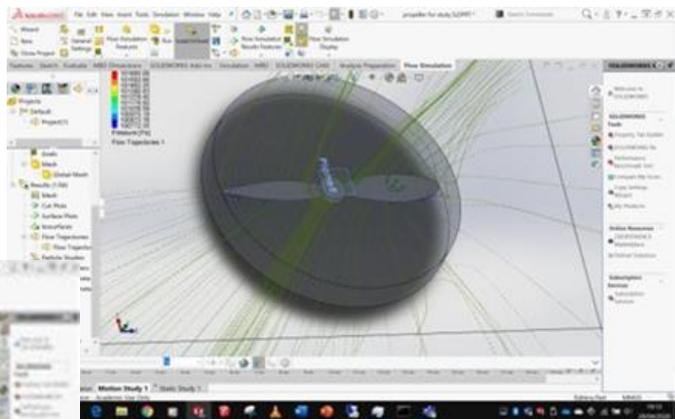
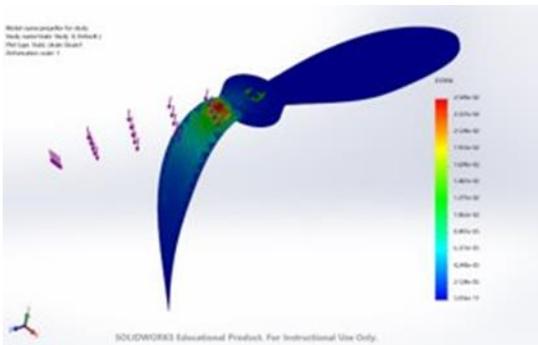
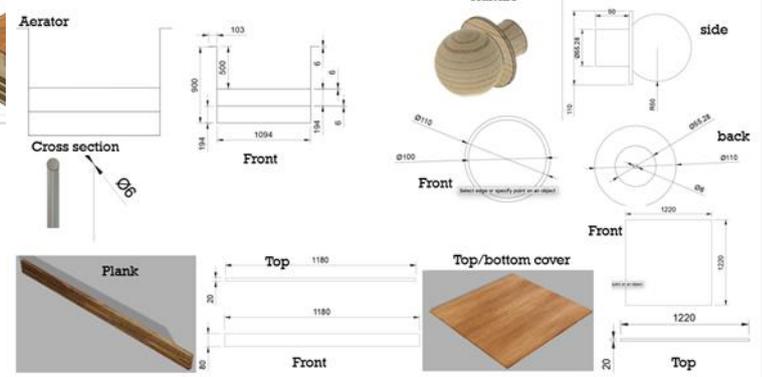
Mr C Wright, Head of Technology

FINAL CAD DESIGN 7/4

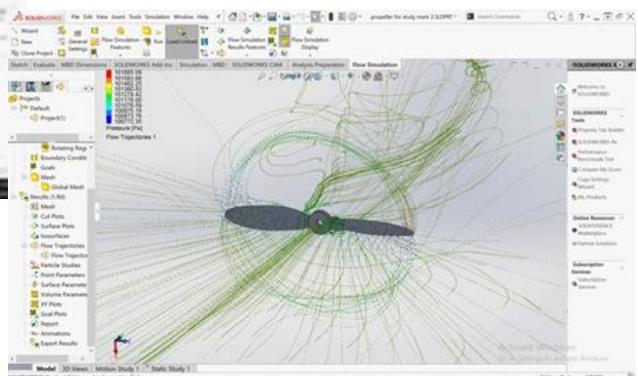


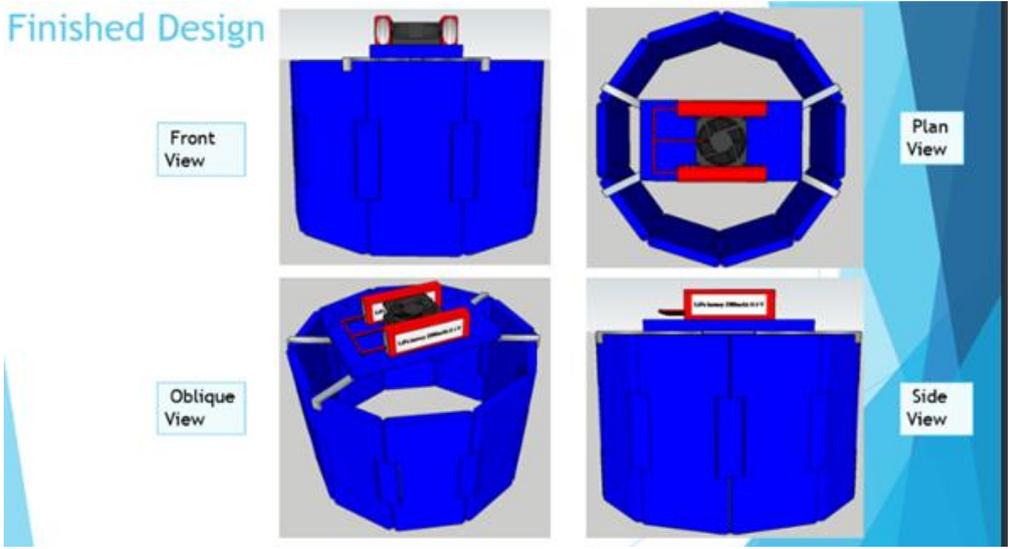
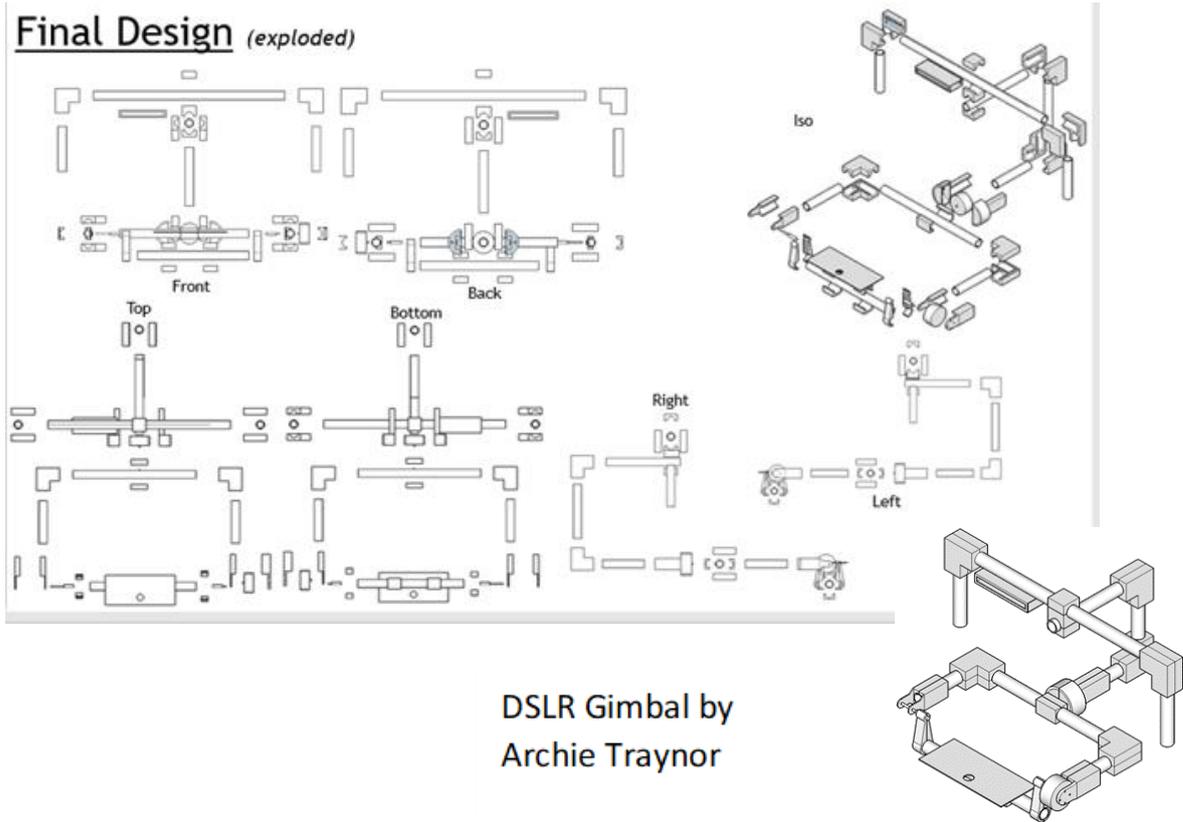
The NEXTGEN Composter by Farhan Hossenbux

ENGINEERING DRAWINGS



Stress and strain simulations, and air flow simulations of a propeller by Sam Priestley.





PUPILS' CONTRIBUTIONS TO THE WESTCLIFF WEEK

We encourage pupils to continue to send in contributions for *The Westcliff Week*. We would be grateful if contributions could be made using a Word document(s), with any pictures also copied into that same document.

Pupils who wish to contribute to *The Westcliff Week* should do so by sending curricular articles to their relevant subject teacher for checking in the first instance. Contributions associated with an activity, for example Wargaming, CCF or Drama, should be sent to the teachers who have oversight of those activities.



WHERE IN THE WORLD?



Congratulations to all those who correctly identified last week's location as **Tassili n'Ajjer National Park, Algeria**. House points have been awarded to those who submitted correct answers.

Please remember to let Mr Norman know if you are entering the RGS Young Geographer of the Year competition.

Your clues for this week's *Where in the World?* are:

- It was the first national park in this country
- It has a huge range of ecosystems in a small area including tropical forest and ice and snow!

Please submit your answers via this Microsoft Form by **Thursday 18 June**:

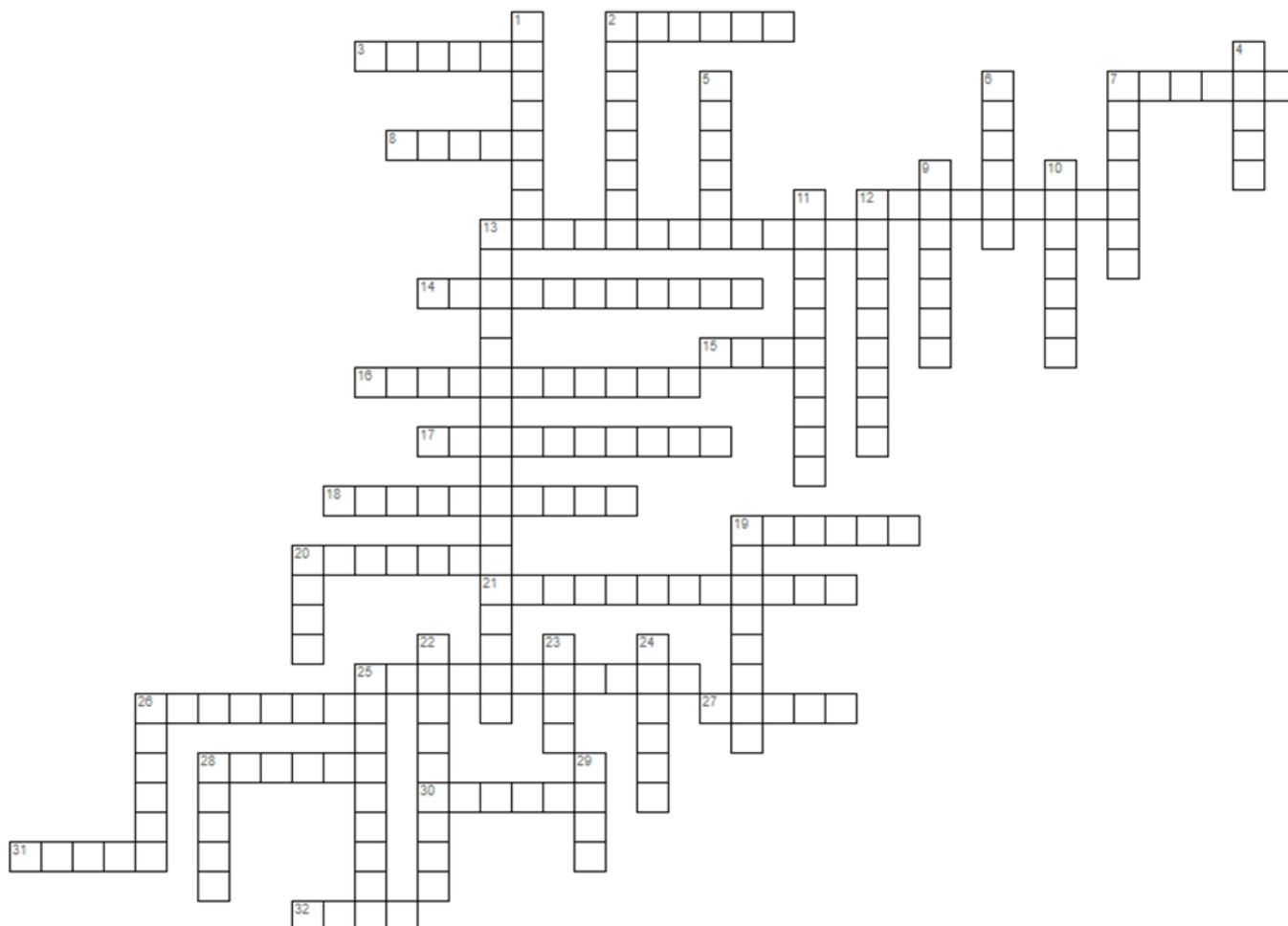
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Mr L Norman, Teacher of Geography

MR JEFFREYS' HISTORY CROSSWORD 12: B SPECIAL

Answers next week!



Across

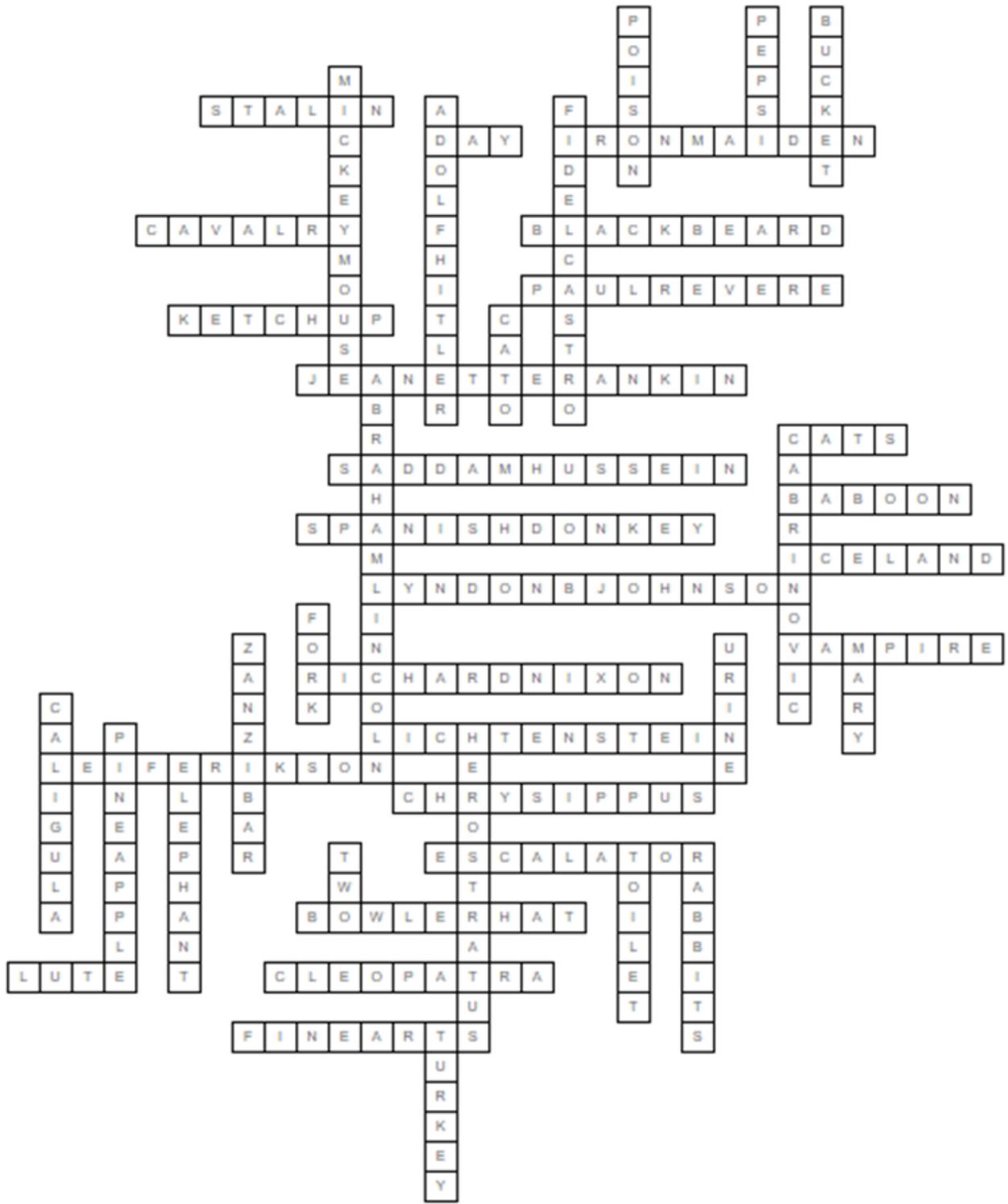
- 2 Where Harold Godwinsson got stitched up? (6)
- 3 Charlotte, Emily and Anne from Haworth, all quite bookish (6)
- 7 Betty's mum Anne? (6)
- 8 The spider of Rathlin's spectator, Robert? (5)
- 12 Gang formed by Nedeljko, Trifko and Gavrilo (5,4)
- 13 Henry's chucking out? (5,4,4)
- 14 The German state that historically contained Berlin (11)
- 15 The Father of English History (4)
- 16 Better known name of outlaw Henry McCarty, shot dead at the age of 21 (5,3,3)
- 17 Civil War battle of 1775, part of the Siege of Boston (6,4)
- 18 Game invented by Canadian PE teacher Dr James Naismith in 1891 (10)
- 19 Clara, founder of the American Red Cross in 1881 (6)
- 20 Victorian pioneer of computer science (7)
- 21 Document adopted in England in 1689, in America in 1791 and in New Zealand in 1990 (4,2,6)
- 25 The German who became Wimbledon's youngest ever winner in 1985 (5,6)
- 26 Wife of Prasutagus and terrifying charioteer (8)
- 27 Land of Oba Eware the Great, not colonized until 1897 (5)
- 28 Thane of Lochaber, thought by Shakespeare to be James I's ancestor (6)
- 30 Multi ethnic eastern kingdom of 698-926 replaced by Dongdan (6)
- 31 Orator who delivered the famous 'Cross of Gold' speech (5)
- 32 Surname carried by the 41st and 43rd holders of the office (4)

Down

- 1 The steely Henry who put Sheffield on the map? (8)
- 2 Prussian statesman with a sinking feeling? (8)
- 4 Lordly son of 'Mad Jack' who wrote Don Juan (5)
- 5 Willy become an SPD Chancellor? Yes, in 1969. (6)
- 6 Rupert, the Soldier from the Old Vicarage, Grantchester? (6)
- 7 City on the Tigris constructed by caliph Al-Mansur in July 762 (7)
- 9 Mesopotamian venue in whose gardens you can hang about? (7)
- 10 Old name for Tajikstan and home to the Kushans (7)
- 11 Occupation of George Cassiday, Florence Lassandro and Fort Whoop-Up (10)
- 12 The city in which David was crowned King of Israel (9)
- 13 Disney film of 1991, first animated film nominated for Best Picture Oscar (6,3,3,5)
- 19 Windbag originating from Thebes? (8)
- 20 He was the first to call? (4)
- 22 King of Munster in 976 (5,4)
- 23 Name for the magistrate a naughty Cockney sees 'once a week'? (4)
- 24 Victorian equivalent of Nigella? (6)
- 25 Location for a failed invasion of Cuba in 1961 (3,2,4)
- 26 Creator of Moon-Face and Mr Galliano whose first publication was 'Child Whispers' (1922), a collection of poems (6)
- 28 He made sure Lincoln's night at the theatre went with a bang? (5)
- 29 Surname taken by Tony, former Viscount Stansgate (4)

ANSWERS TO HISTORY CROSSWORD 11 (week beginning 8 June 2020)

The first entry was received by Aahil Shuhab last week, just 1 hour 53 minutes after *The Westcliff Week* was circulated, followed seven minutes later by Rafi Gamma.



THE LEARNER PROFILE

COLLABORATIVE AND SUPPORTIVE

I believe as a community we have a responsibility to always demonstrate compassion, a sense of duty and tolerance.

During these difficult times people may question what is meant by tolerance. For many, it is respect and appreciation of the rich variety of our world's cultures, our forms of expression and ways of being human. Tolerance recognizes the universal human rights and fundamental freedoms of others. People are naturally diverse and only tolerance can ensure the survival of diverse communities throughout the world.

So it is that in the fight against intolerance, laws (moral codes) are important, but the fact remains that laws alone are not enough. The fight against intolerance requires education. This is because intolerance is generally rooted in ignorance and in fear. Fear of the difference, fear of the other - other cultures, sexual orientations, nations, religions and so on.

Therefore, we must encourage those around us in our community to remain open-minded and intellectually curious. We should also be aware that education is a life-long experience and does not end with school. Endeavours to build tolerance through education will not succeed unless they reach all age groups.

Each of us is a part of the solution to intolerance. We possess an enormous capacity to wield power by working together to tackle intolerance. We need to demonstrate that we are not prepared to see members of our community disrespected. At the same time, our community action needs to be positive and responsible and lead by example. It must be guided by integrity and compassion and not by anger and further division.

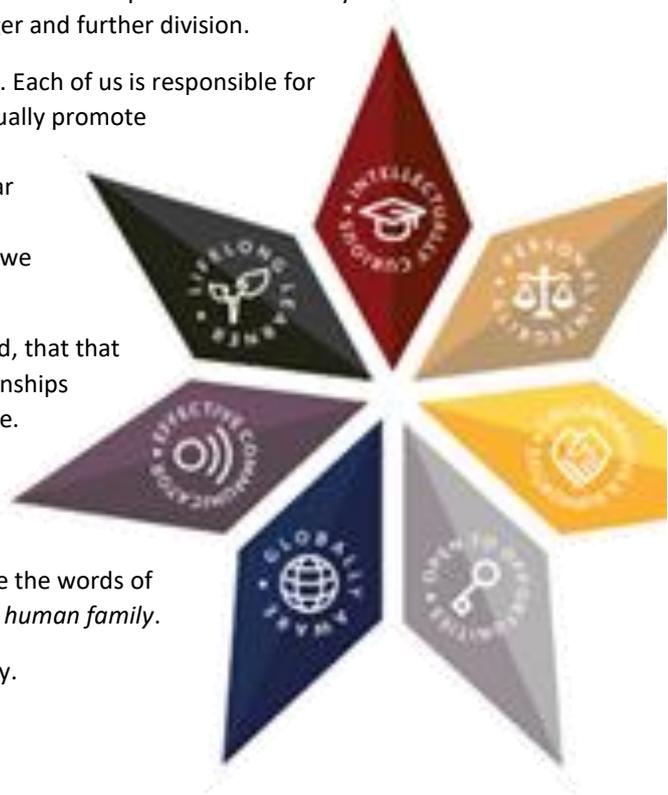
Tackling intolerance is an individual, as well as a collective responsibility. Each of us is responsible for our individual behaviour. Therefore, we need to be prepared to individually promote tolerance and respect. If we witness a member of our community mistreating someone then we must be prepared to speak out. If we hear other members of our community speaking in an intolerant and disrespectful manner, we must speak out. If we do not speak out, then we allow intolerance to prevail.

Those who preach division or hate have forgotten, or do not understand, that that which defines us all as human beings is 'relationship'. It is within relationships and within communities that we become the people we are meant to be. In fact, for each of us, our humanity is tied up with the humanity of others.

Therefore, it is essential that we care for and look after one another. That is what it means to be part of a civilized community. To paraphrase the words of the theologian Desmond Tutu, *there are no outsiders – we all belong to the human family.*

That is a message which should resonate with us all today and every day.

Headmaster



THE WEEK AHEAD

WEEK BEGINNING 15 JUNE 2020

Please see inside *The Westcliff Week* for details of further activities. Clubs and Societies Team code xkzlh2s.

Day	Date	Time	Activity
MON - SUN	15 – 21 June	N/A	WHSB Lockdown Gallery 2020 (Mr Sinnott)
		N/A	Music Theory Tuition – YouTube ‘itchy2learn’ (Issue 5)
		N/A	Centenary House Competitions (update on Page 2)
		N/A	Natural History Museum Virtual Tour (Issue 7)
		Various	Online quizzing opportunities (Issue 8)
		N/A	Education Perfect Humanities Competition, 16-23 June 2020 (page 4)
		Various	Culture Vultures online, various (Issue 10)
MON - FRI	15 – 19 June	N/A	Rare Islamic Books & Manuscripts online, National Library of Israel (page 11)
		N/A	RGS Young Geographer of the Year Competition – register interest (Issue 9)
		N/A	Wargaming Team: Bloodbowl League
		N/A	BBC Science & History Education offer (Issue 5)
		N/A	P.E. with Joe (featured in issue 1)
		N/A	Mr Jeffreys’ History Crossword competition (page 23)
		N/A	Choose Your Battles Competition (page 18)
		N/A	House Typing Challenge (Issue 9)
		N/A	House Countdown Competition (page 16)
		N/A	Mr Dowding’s Mathematical Problem of the Week (page 16)
		8.45am	Hallway Gym Class with Mr Moore (all invited), Details in Issues 6 & 7
N/A	House Fortnite, register to enter competition (page 13)		
TUESDAY	16 June	1.00pm 4.00pm	Healthcare and Medical Society Westcliff Drama Online
WEDNESDAY	17 June	1.00pm	Weekly Watch with Miss Williams (page 13)
		1.00pm	MOxbridge English (Sixth Form)
		4.00pm	Bibliophiles Book Club (Middle School, Sixth Form and staff)
		6.00pm	Quiz Night for Form 7E (see page 12 for details of dates for other Year 7 Form Groups)
THURSDAY	18 June	7.30pm	Mr Derrick’s Film Club ‘Watch-along’ (page 13)
		N/A	Deadline for responses to this week’s <i>Where in the World?</i> (page 22)
		N/A	Reading Beyond the Classroom – deadline for this week’s book reviews (Issue 11)



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